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Third Edition



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MARK EVAN BONDS

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THIRD EDITION

MARK EVAN BONDS

Department of Music
University of North Carolina at Chapel Hill

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



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PEARSON

To Bob

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Dear Reader,

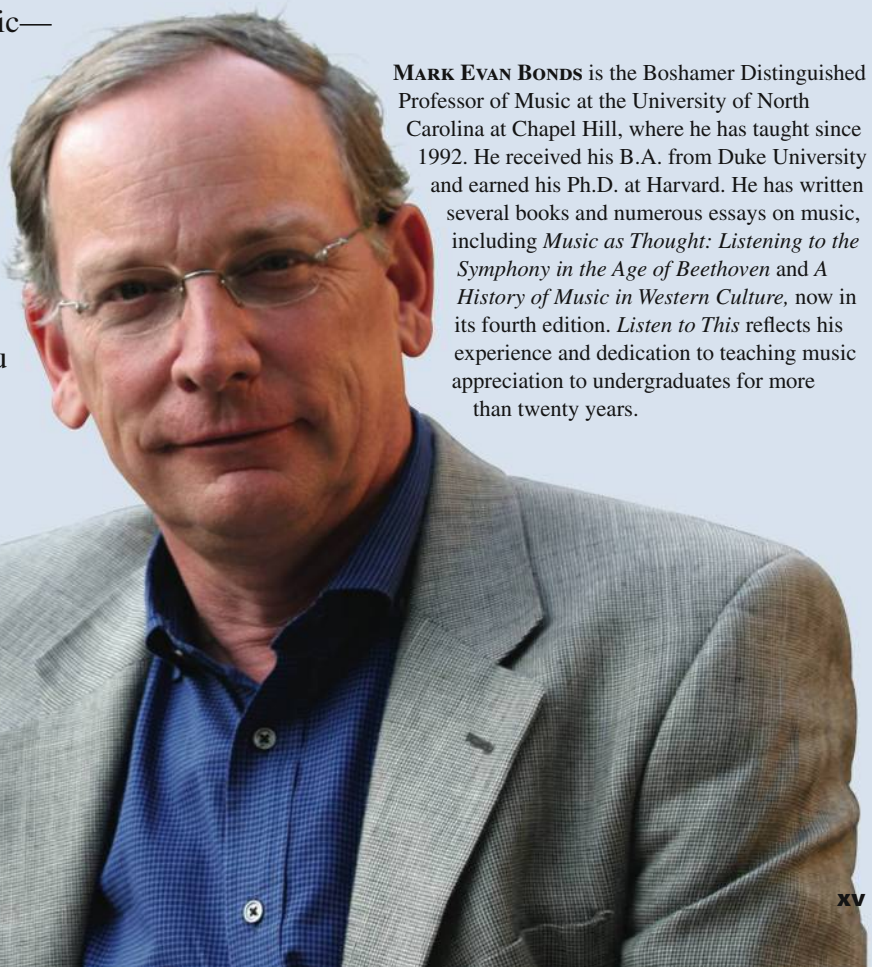
Why study music? Isn't it enough just to enjoy it? It's certainly my hope that you *will* enjoy the music in this book, but I firmly believe that the more we understand things, the greater the pleasure we can take from them. Think about food: we can certainly enjoy a good dish without the foggiest notion of how it was made. But if we know what goes into it and how it was prepared, we're likely to enjoy it that much more. It even *tastes* different. Music works the same way: if we know what goes into it—how it's put together—it will *sound* different. Music can also tell us a lot about ourselves, not only as individuals, but as members of a larger community and culture. The music we love is a big part of who we are. People often say that music is a universal language, but the fact is that every culture has its own particular way of "speaking," and some of these languages can seem very foreign to us, especially if we go back in time. The challenge for me in writing this book was to connect our passion for the music we already love with the immense varieties of music from throughout history and from all over the world.

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

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



Mark Evan Bonds
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MARK EVAN BONDS is the Boshamer Distinguished Professor of Music at the University of North Carolina at Chapel Hill, where he has taught since 1992. He received his B.A. from Duke University and earned his Ph.D. at Harvard. He has written several books and numerous essays on music, including *Music as Thought: Listening to the Symphony in the Age of Beethoven* and *A History of Music in Western Culture*, now in its fourth edition. *Listen to This* reflects his experience and dedication to teaching music appreciation to undergraduates for more than twenty years.

What's New in the Third Edition of *Listen to This*?

This new edition of *Listen to This* retains the much admired focus on the basic elements of music and the chronological arrangement that readers have appreciated in earlier editions, but we have relied on extensive feedback from users nationwide—faculty and students alike—to develop a number of important new features and to offer an even richer text and an enhanced online learning experience.

In The Text

- **New Learning Objectives** at the beginning of each chapter offer a quick overview of the key content in the chapter, so students read more efficiently. All assessments in MyMusicLab (as well as in the book's accompanying instructor resources) are now aligned with these objectives to encourage students to analyze, synthesize, and apply the content covered in each chapter.
- **New chapters** examine John Cage's *Sonata II* for prepared piano, John Williams' score for the original *Star Wars* movie, Corey Dargel's crossover song "On this Date Every Year" (2010), and Austin Wintory's music to the hit video game *Journey*.
- **Updated "Connect Your Playlists" boxes** include many new and updated suggestions for students to relate their own favorites to the works described in each chapter. New examples include current artists such as Gotye, Daft Punk, and Mumford & Sons.
- **A new Audio Glossary** in the eText provides audio examples of selected musical terms such as *ostinato*, *polyphony*, and *pentatonic*.

Beyond The Text

- **Redesigned online Listening Guides**, accessible via desktop and mobile devices, encourage student engagement and understanding through the use of visuals, tailor-made assessments, social networking, and personalized learning tools. Improvements include the following:
 - **Musical elements made visible.** Distinctively colored lines now reinforce both continuity and change in basic musical elements across time. Users can now track the ways in which melody, harmony, rhythm, texture, timbre, and dynamics work together in any given piece.
 - **Customizable listening levels.** A new toggle on/off feature allows users to set the level of listening to suit their individual needs and abilities. Users can now make each Listening Guide as basic or as layered as they wish.
 - **New animated visualizations.** Animations for selected works, developed by Stephen Malinowski, allow users to "see" the way the music sounds.
 - **Incorporation of Pearson's powerful MediaShare learning tool.** *MediaShare* enables students to blog their thoughts as the Listening Guides play, improving their active listening ability through focused reflection on the musical elements of each piece. Students can also write journal entries and share comments on popular online performance videos.
 - **New Listening Guide assessment.** Every automated Listening Guide features new corresponding assessment questions, including listening analysis questions and comparisons between pieces.
- **Revised and expanded assessments throughout MyMusicLab** reflect the new learning objectives in the third edition of *Listen to This*. In addition to the new Listening Guide assessments,

pre- and post-tests, which include the popular Needle Drop exercises, have been significantly expanded and fully reviewed to ensure both quality and alignment with the third edition.

- **The new *Writing Space* learning tool** adds writing opportunities to the already robust MyLab Study Plan and Part Exams. *Writing Space* contains prompts reflecting the text's content, as well as tools to help students write higher quality essays, grading rubrics, and plagiarism-detection technology for efficient instructor review.
- **19 new stand-alone online modules** give instructors even more flexibility to cover works of their own choosing. Topics in the new modules include forms (sonata form, theme and variations, minuet form, rondo, fugue), genres (opera, symphony, string quartet, song, concerto), and major composers (Bach, Haydn, Mozart, Beethoven). In addition, a new online template allows instructors to create Listening Guides for works not covered in *Listen to This*.

Formats

Listen to This is available in a variety of electronic and print versions. Select the appropriate version for your class, or provide your students with information about all their options. **For additional information about any of these alternate formats, contact your local Pearson representative.***

Formats	What Does It Offer?	Where Do I Get It?	Price
Printed Textbook	The full textbook is available in printed format as an attractive, colorful paperback.	Order this version to be stocked in your university bookstore. ISBN 0205978614	Traditional textbook pricing.
MyMusicLab Instant Access with Pearson eText	Instant online access to the full eText of <i>Listen to This</i> and access to Pearson's MyLab, including digitally streamed music.	Available for direct purchase by students at www.pearson-highered.com . ISBN 0205986714	Substantial savings compared to the suggested list price of the print textbook and CDs.
MyMusicLab Standalone Access with Pearson eText	The full eText of <i>Listen to This</i> and access to Pearson's MyLab, including digitally streamed music via the purchase of an access code.	Order this printed card to be stocked in your university bookstore. ISBN 0205986692	Substantial savings compared to the suggested list price of the print textbook and CDs.
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CourseSmart	Online text. Does not include accompanying audio selections for the book that are streamed in MyMusicLab or on the 4-CD set.	Students subscribe to CourseSmart by visiting www.coursesmart.com .	Substantial savings compared to the print textbook's suggested list price.

Teaching and Learning Resources

- **Valuepack Card**

Offer your students access to the extensive resources of MyMusicLab, a complete eText, and streaming audio by ordering the Valuepack Access Code Card packaged with print copies of the text. Package ISBN 0205994431

- **Audio Download Code**

For students who wish to download the music, we've made the process simple. To get started, students should visit www.pearsonstore.com and enter ISBN 0133773760.

- **Four CD Set**

Are CDs your preferred means of audio delivery? Then order the supplementary 4-CD set, which includes all of the musical selections discussed in *Listen to This*. ISBN 0205986617

- **Instructor's Manual**

Completely revised and updated for the third edition by Professor Candace Bailey of North Carolina Central University, this robust Instructor's Manual provides you with detailed teaching strategies and in-depth information about each chapter of *Listen to This*. Sections include

Chapter Overview, Key Terms, Lecture and Discussion Topics, Resources, and Writing Assignments. Available as a free download at www.mymusiclab.com and www.pearsonhighereducation.com.

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- **PowerPoints**

Use this Microsoft PowerPoint® program to enhance your lecture presentations on *Listen to This*. Available to instructors as a free download at www.mymusiclab.com and www.pearsonhighereducation.com.

***For further information on Teaching and Learning Resources, please contact your local Pearson sales representative.**

MyMusicLab™

MyMusicLab is an online homework, tutorial, and assessment program that truly engages students in learning. Now with enhanced features developed specifically to support the third edition of *Listen to This*, *MyMusicLab* will enhance students' ability to understand, analyze, and appreciate music as never before. Here's how:

- **Streaming audio** lets students listen on multiple devices.
- **State-of-the-art Listening Guides** are now **tablet-ready** and include animations, enhanced assessment tools, and other new features designed to provide a richer, more flexible, and more effective learning experience.



PEARSON

Symphony no. 5 in C Minor, op. 67, first movement Ludwig van Beethoven

Listen To This First | Listening Guide | Visualize | Overview 01:27 - 07:32

KEY ELEMENTS	EVENTS
Form	Exposition Tonic → Transition → Secondary key area → EXPOSITION REPEAT Tonic → Transition → Secondary key area → DEVELOPMENT → RECAPITULATION → CODA
Melody	1: ♯-♯-♯-♯ Motif in its original form
Rhythm: The Short-Short-Short-LONG Motif	First in a powerful unison, then in polyphony
Timbre	Strings alone at first, alternating with full orchestra

Progress: 0:00 0:25 0:45 1:00 1:30 1:50 2:10 2:30 2:50 3:10 3:30 3:45 4:05 4:30 4:55 5:10 5:35 6:00 6:25 6:45 7:05 7:32

Form

Melody

Rhythm: The Short-Short-Short-LONG Motif

Timbre

01:27 / 07:32

- **Study Plan assessments**, which include the popular **Needle Drop exercises**, are now significantly expanded and aligned with the new third edition learning objectives.
- **Two new writing spaces**, *Writing Space* and *MediaShare*, support student writing about music and offer blogging and journaling opportunities.
- **Interactive Closer Look features** offer students in-depth analyses of relevant art works, historical documents, musical instruments, and ensembles.
- **Additional multimedia features**, including music tutorials, documentaries, and Inside the Orchestra videos, provide students with an immersive online experience that complements the main text.

* **To find the name of your Pearson representative, go to** <http://www.pearsonhighered.com/educator/replocator/>.

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Developing *Listen to This, Third Edition*

The third edition of *Listen to This* is the result of an extensive development process involving the contributions of hundreds of instructors, as well as their students. Student reviews have sharpened the clarity of the writing style and the value of in-text

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Listen to This

THIRD EDITION



The Elements of Music: A Brief Introduction

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



Melody

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



Rhythm

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



Harmony

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



Texture

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



Timbre

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



Dynamics

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



Form

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



Word-Music Relationships

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

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

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

Melody

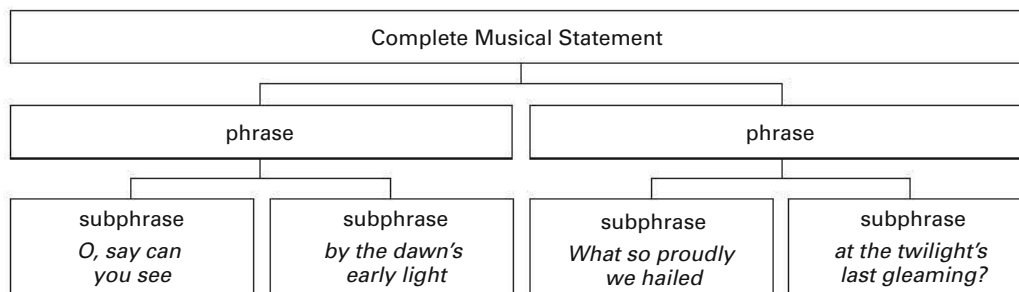
Melody is a single line of notes heard in succession as a coherent unit. A **note** is the smallest unit of music, the building block out of which larger structures are created. So what makes the notes of a melody hang together? How is the melody of “The Star-Spangled Banner” organized? What are its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

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

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




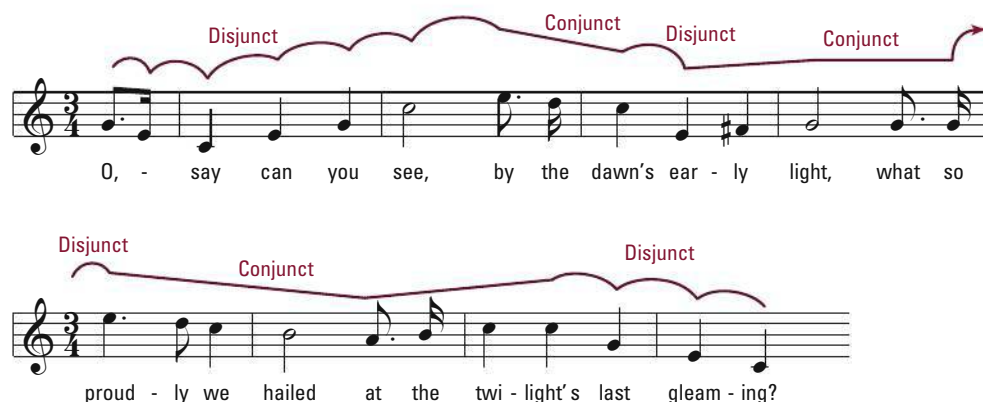
Explore a melody tutorial on
MyMusicLab



The melody of “The Star-Spangled Banner” is typical of the way melodies in general are constructed: smaller units (subphrases) combine into larger units (phrases), which in turn combine into still larger units (complete statements), which end with a cadence. These complete statements—musical sentences, in effect—combine to create an entire musical work. Sometimes it is helpful to listen to the structure of the smallest units; at other times, it is helpful to listen to the medium- and large-scale units. In the end, we can listen to how all these units operate together to form a complete and satisfying whole.

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

 Listen and View the
Animated Graphical Score
on MyMusicLab



The image shows two staves of musical notation in 3/4 time. The first staff contains the melody for the first line of lyrics: "O, - say can you see, by the dawn's ear - ly light, what so". Red lines above the notes indicate motion: a large upward leap from the first note to the second is labeled "Disjunct"; the subsequent notes from the second to the eighth are connected by a single line and labeled "Conjunct"; a large downward leap from the eighth note to the ninth is labeled "Disjunct"; and the final two notes are connected by a line and labeled "Conjunct". The second staff contains the melody for the second line of lyrics: "proud - ly we hailed at the twi - light's last gleam - ing?". Red lines above the notes indicate motion: a large downward leap from the first note to the second is labeled "Disjunct"; the subsequent notes from the second to the sixth are connected by a line and labeled "Conjunct"; a large upward leap from the sixth note to the seventh is labeled "Disjunct"; and the final two notes are connected by a line and labeled "Conjunct".

The opening of “The Star-Spangled Banner” with a line indicating steps and leaps

Very few melodies are entirely conjunct or disjunct. The national anthem is typical in combining both kinds of motion, and in balancing downward and upward movement.

The notes of any given melody typically derive from the notes of a **scale**. The familiar “do-re-mi-fa-so-la-ti-do” is a scale, a series of notes that moves stepwise and covers a complete span called an **octave** (so-called because it covers eight notes). The distance between each note is called an **interval**. The intervals in the standard scale are mostly whole steps, with two strategically placed half steps. Every adjacent note on the keyboard, whether it is a white key or a black key, is a half step apart.

C# D# F# A# B#

C D E F G A B C

W W H W W W H

C D E F G A B C

W W H W W W H

DO RE MI FA SO LA TI DO

W = Whole step H = Half step



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

C D E F G A B C

C E G C

O say can you see by the dawn's ear - ly light?

Downward motion Upward motion Downward motion Upward motion



The opening of "The Star-Spangled Banner" in the key of C major

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

A higher note is on a higher line or space

A lower note is on a lower line or space



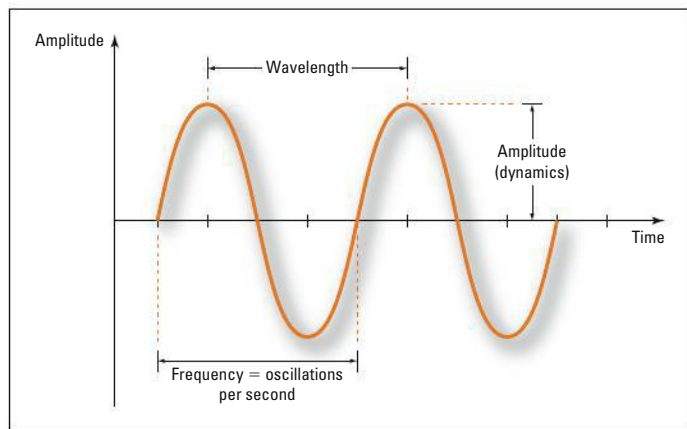
PERFORMANCE The Science of Melody

What makes the notes in a melody move up or down and sound different from one another? What makes some parts of a melody louder than others? **Acoustics** is the science of sound—how it is produced, transmitted, and perceived—and a few basic principles of acoustics help explain the most basic elements of melody.

From a technical point of view, sound is vibrating air. Musicians can cause air to vibrate in three basic ways:

- By striking a surface (drums, cymbals, xylophones, and any other percussion instrument)
- By plucking or stroking a taut string (guitar, banjo, violin, and any other plucked or bowed instrument)
- By blowing air (flute, clarinet, trumpet, and any other wind instrument, including the human voice)

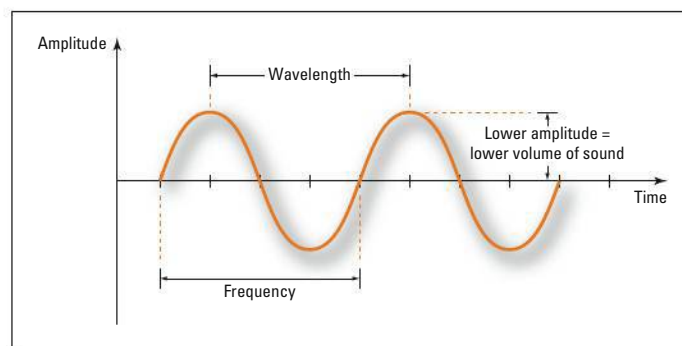
The patterns of vibration set in motion by these actions determine the pitch and volume of the sound. **Pitch** is the position of a sound on a range from very low (the bass register) to very high (the soprano register). Through an oscilloscope, we can “see” the shape of the **sound wave** of any sustained pitch. In its simplest form, the sound wave of a single pitch looks like this:



The structure of a sound wave

The distance between the peak of each wave is known as the **wavelength**, and the number of wavelengths in one second—the **frequency**—determines the pitch of the sound. The higher the frequency, the higher the pitch. The pitch to which most North American orchestras tune their instruments is an “A” played at a frequency of 440 cycles per second (cps, also known as hertz or Hz—named after Gustav Hertz, the nineteenth-century German physicist who studied sound waves). The lowest note on the standard modern piano is also an “A,” but at a frequency of only 27.5 cps; the highest note, a “C,” vibrates at 4,186 cps. The normal human ear can perceive frequencies in a range from approximately 20 cps (extremely low) to 20,000 cps (extremely high). Some animals have a far wider range of hearing: dogs, for example, can respond to frequencies as high as 50,000 cps, even though the sound of the dog whistle producing this frequency is inaudible to us.

What makes sounds loud or soft? **Dynamics**—the volume of sound—is determined by the size of each wave, its **amplitude**. The same pitch—440 cps—at softer volume would look like this:



The same pitch as the previous sound wave, with a smaller amplitude, producing a lower volume of sound

The frequency—the distance between the peaks of each wave—is the same, but the amplitude is smaller; thus the same pitch sounds softer. The wavelengths in a louder version of this same pitch would have the same frequency, but the amplitude would be higher.

Scales can begin and end on any pair of notes. The diagrams on page 4 show a scale that begins and ends on the note “C,” and a melody that centers on this same note (on “O, *say* can you *see*”). Because C is the central note of the scale on which this melody is based, we would say that this melody is in the **key** of C. But the same melody can be played in any key. Thus “The Star-Spangled Banner” can also be performed in the key of D, the key of A-flat, or in any other key.

In the standard system in use in Western music since about 1600, there are 12 keys, one on each of the 12 half steps in any octave. An octave is an interval between two notes with the same name (a lower “C” to a higher “C,” or a lower “do” to a higher “do”): see the earlier scale diagram). In notation, the sharp sign (#) indicates that a note is raised a half step, while a flat sign (b) indicates that a note is lowered a half step. For each of these keys, whether it is E-flat or F-sharp or A, there are two modes: major and minor. The **major mode** corresponds to the scale produced by singing “do-re-mi-fa-so-la-ti-do.” Melodies using these notes tend to sound brighter and somehow happier. “The Star-Spangled Banner” is in the major mode. Because it seeks to convey a mood of optimism and joy, it uses a melody derived from a major-mode scale.

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

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



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Rhythm

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

Ō, | sáy can you | see, by the | dawn’s early | light?

In poetry, this meter is known as *dactylic* (LONG-short-short). In music, this meter corresponds to what is known as **triple meter**: one accented (strong) beat followed by two unaccented (weak) beats. The rhythm of the music to “The Star-Spangled Banner” is thus organized within the framework of triple meter (1-2-3, 1-2-3, 1-2-3, etc.), following the meter of its poetry.



Explore a rhythm tutorial on MyMusicLab