



PHYSICS SCIENCE MUSIC SCIENCE

CRAIG WRIGHT

EIGHTH EDITION

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Listening to  
Western  
**MUSIC**







# Listening to Western MUSIC

EDITION

8

Craig Wright  
*Yale University*



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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-three 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, which can be viewed on YouTube); his large lecture course, *Exploring the Nature of Genius*; and most recently, his Coursera course, *Introduction to Classical Music*, which has been viewed by nearly 70,000 learners worldwide. He is the author of numerous scholarly books and articles on composers ranging from Leoninus to Bach. Wright also has 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 Letter from the University of Chicago. In 2010, he was elected a member of the American Academy of Arts and Sciences, joining fellow inductee banjo player Steve Martin.

In addition to *Listening to Music* and *Listening to Western Music*, Wright has also published *The Essential Listening to Music*, Second Edition (Cengage Learning, 2016); *Listening to Music*, Chinese Edition (Schirmer Cengage Learning/Three Union Press, 2012), translated and simplified by Professors Li Xiujung (China Conservatory, Beijing) and Yu Zhigang (Central Conservatory, Beijing), both of whom worked with Wright at Yale; 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 music isn't just the title of this book. It is a sincere wish that all persons on this planet come to experience the joy and expressive power of classical music, and make it part of their lives. Now it is possible to do so through this book.

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 they are not asked to become personally engaged in the act of listening to music. What listening there is, is passive, not active. *Listening to Western Music*, Eighth Edition, however, is different. Here, students are encouraged—indeed, required—to become active participants in a musical dialogue through a variety of means both within the covers of this book and beyond them. Online technology now makes this possible.

Indeed, whether your musical education occurs in a traditional classroom or online, technology drives the need for newer editions, including this one. Today, instructors are not as “textbook dependent” as they were five to ten years ago. The Internet has made possible instant access to a wealth of media that can enhance students' interest by making the musical experience immediate and relevant to their world. Textbooks themselves are increasingly becoming hybrids—a combination book and media center. The book also can be experienced entirely online, with links to a wealth of electronic resources embedded therein. The job of the textbook today is to assure not only that students have access to these resources but also that the almost limitless number of audio and video tracks and clips available globally have been reduced to a manageable number of the very best. Finally, the textbook of today must not only inform and link students to the outside world but also be educationally creative.

Video games, animations, and exercises of all sorts are the newest modes of educational engagement in the twenty-first century. Instead of viewing these electronic experiences as unwanted distractions, *Listening to Western Music*, Eighth Edition, has embraced them. Many new drills, games, and animations are built into the MindTap platform that accompanies the book. In every way, this new edition of *Listening to Western Music* is written for the digital age. Its aim is to take what is essentially a past culture (Western classical music) and present it in the mode of delivery of today and tomorrow. Only in this way will students come to see that this past culture is relevant to their current existence; only in this way will students be engaged—indeed, inspired—to learn.

## MindTap: An Online Companion

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When *Listening to Music* was first under development some thirty years ago, the publisher considered issuing the recordings on vinyl but, instead, dared move to a revolutionary new development: magnetic tape. Thereafter came CDs, now

streaming music and downloads. Similarly, some dozen years ago, the publisher and I created an online platform as a necessary companion to the book. Now entitled MindTap, it has grown into an engaging, personalized online environment, accessible on laptops, tablets, and hand-held devices. With relevant assignments that guide students to analyze, apply, and improve their thinking, MindTap also allows instructors to measure skills and outcomes, and record the results, with ease.

## A Core Repertoire

---

What pieces of music are essential for students studying Western music? While we may all debate what should comprise the “canon” of Western music, *Listening to Western Music*, Eighth Edition, presents a cohort of pieces that many instructors would eagerly adopt. In fact, it is built on the opinions of many music appreciation instructors and on what is now my own nearly fifty years of teaching music appreciation at the college level. Thus, the compositions presented and discussed here are not only the staples of the concert hall today but also pieces that work in the classroom. Through them, the instructor can present all of the genres, processes, and historical changes that have appeared in Western art music during the last millennium.

## New to This Edition

---

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

- The full integration of the text pedagogy with MindTap, to provide high-value, gradable activities (Listening Exercises, now for most pieces discussed in the textbook; Chapter Quizzes by Timothy J. Roden of Ohio Wesleyan University; and Critical Thinking Quizzes by James D. Siddons of Liberty University), as well as opportunities to engage with the content and practice what has been learned.
- The points on the MindTap learning path are, wherever appropriate, cued in the text to remind users to take advantage of its rich resources.
  - **NEW** learning objectives preview each chapter’s core concepts for students.
  - **NEW** YouTube videos, as well as animations by Stephen Malinowski, of Music Animation Machine, serve as chapter-opening engagement activities, which are compatible with class discussion boards.
  - **NEW** Critical Thinking Quizzes that appear in each chapter challenge and sometimes call on students to apply information from previous chapters to the chapter at hand.
  - Additional practice is available, including videos and an Active Listening Guide for each musical selection.
  - **NEW** instant audio is only a click away for most notated examples in the book.
  - **More than 20 NEW** Listening Exercises provide in-depth quizzes on even more individual selections.

- Thirteen musical works are **NEW** to this Eighth Edition, spanning eras from Classical to Postmodernist.
- Chapter 4 now includes a discussion of the *Dies irae*, which will return again and again in later chapters.
- In Chapter 5, the *Kyrie* from Palestrina's *Missa Papae Marcelli* replaces its *Gloria* and *Agnus Dei*.
- Chapter 6 now includes the Prologue to Monteverdi's *Orfeo* as an example of early opera recitative.
- Chapter 8 now covers the second movement of Bach's *Wachet auf, ruft uns die Stimme*: "Er kommt."
- Chapter 9 adds "Behold, a Virgin shall conceive" and "O thou that tellest good tidings to Zion" to the sections of Handel's *Messiah*.
- Chapter 11 discusses Mozart's Piano Concerto in C major, accompanied by a Murray Perahia recording.
- Robert Schumann's "Träumerei" from *Kinderszenen* and Franz Liszt's "Un sospiro" now grace Chapter 19 with more accessible selections.
- Chapter 23 includes a more accessible Mahler selection: Symphony No. 1's third movement, "Funeral March."
- Chapter 26 now includes the "saddest piece ever written"—Barber's Adagio for Strings—and returns Ellen Taaffe Zwilich's *Concerto Grosso 1985* to the text.
- Chapter 27 includes "Passacaglia" by young Pulitzer Prize winner Caroline Shaw, as well as a unique bonus capstone activity, calling for students to apply what they have learned to prepare their own Listening Guide for the fifth movement (*Amhrán*) of Christopher Rouse's Flute Concerto.
- There are now five fewer chapters overall, enabling instructors to cover more of the text in class.

## Pedagogical Aids

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### Listening Exercises

*Listening to Music* was the first music appreciation text on the market to include detailed Listening Exercises. Now online in MindTap, Listening Exercises can be graded electronically and results can be automatically stored in an instructor's gradebook. By means of these, students will embrace hundreds of specific passages of music and make critical decisions about them. The exercises begin by developing basic listening skills: recognizing rhythmic patterns, distinguishing major keys from minor keys, and differentiating various kinds of textures. Students then move on to entire pieces in which they are required to become participants in an artistic exchange, the composer communicating with the listener, and the listener reacting over a 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. To be sure, this book is for the present course, but its aim—like any good educational experience—is to prepare students for a lifetime of learning, in this case, of musical listening and enjoyment. Text cues highlight the availability of online Listening Exercises.

## Listening Guides

Listening Guides continue to contain such key information as genre and form, a concise suggestion of “What to Listen For,” and MindTap cues to interactive streaming music, Active Listening Guides, Listening Exercises, and sometimes a video.

Chapter 27 includes a unique capstone activity, in which students are challenged to create their own Listening Guide after being given very little information about Christopher Rouse’s moving Flute Concerto, fifth movement. Rather than step through the usual timed annotations, its Active Listening Guide works with students to tease out an understanding of the piece.

## Ancillaries for Students

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### Streaming and Downloads

All of the musical content discussed in the book, printed on the inside covers, is available streaming in MindTap and as free downloads, accessible via the Music Download Card that is packaged with each copy of the textbook.

### Active Listening Guides

The Active Listening Guides in MindTap contain full-color interactive and streaming listening guides for every selection, along with listening quizzes and background information.

### Other MindTap Features

MindTap offers several creative and challenging features, including a timed “drop-the-needle” trivia game that provides more practice identifying music; flash cards, ReadSpeaker, and opportunities for instructors to add their own teaching materials to the learning path.

In addition, MindTap contains numerous YouTube videos; video demonstrations of keyboard instruments; eighteen iAudio podcasts on difficult musical concepts; a checklist of musical styles with integrated musical style comparisons; musical elements, genres, and forms tutorials; an online discussion of writing concert reports; and grade management for instructors.

Students may access MindTap using a passcode either bundled with their text or purchased online at [www.cengagebrain.com](http://www.cengagebrain.com).

## For Instructors: Instructor’s Companion Site

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Accompanying *Listening to Western Music*, Eighth Edition, is an Instructor Companion Website where you will find an *Instructor’s Resource Manual*, Cengage Learning Testing Powered by Cognero®, and Microsoft® PowerPoint® presentations.

The extensive *Instructor’s Resource Manual*, written by Timothy J. Roden of Ohio Wesleyan University, supplements the textbook.

**Cengage Learning Testing Powered by Cognero®** is a flexible, cloud-based system that allows you to

- Author, edit, and manage test bank content from multiple Cengage Learning products.
- Create multiple test versions in an instant.
- Deliver tests from your LMS, your classroom, or wherever you prefer.

The **Microsoft® PowerPoint® presentations**, created for this edition by Vicki Curry of James Madison University, are predesigned for use with the book. They include full-color images, music clips, and web links, and they are fully customizable.

## Acknowledgments

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I am especially indebted to the following reviewers, who provided invaluable in-depth feedback on both the text and MindTap:

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I have also benefited from the help and good will of the staff of the Yale Music Library, as well as James Park, also at Yale, who accuracy-checked and developed many of the materials that appear in MindTap. Professor Timothy Roden (Ohio Wesleyan University), the author of much of the web material, the *Instructor's Manual*, and the Test Bank, has corrected errors and saved me from myself on numerous occasions.

As always, it has been a privilege to work with publisher Clark Baxter and his successor, product manager Sharon Poore, as well as with the experienced team at Cengage Learning—Liz Newell, Erika Hayden, Rachael Bailey, Brian Giordano, Chad Kirchner, Jillian Borden, Lianne Ames, Andrea Archer, and Angela Urquhart—and especially Tom Laskey at SONY, who has provided valuable advice on recordings and has helped usher this book into the era of downloads. Behind the scenes for more than fifteen years has been Sue Gleason Wade, the shining yet silent star around whom all of these *Listening to Music* projects revolve. My heartiest thanks to all of you!


Craig Wright  
Yale University







# Introduction part ONE to **LISTENING**

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- 1 The Power of Music 2
  - 2 Rhythm, Melody, and Harmony 16
  - 3 Color, Texture, Form, and Style 32



# The Power of **MUSIC**

**START...** experiencing this chapter's topics with an online video activity.

## LEARNING OBJECTIVES

*After studying the material in this chapter, you should be able to:*

- 1 Describe how we perceive music.
- 2 Compare popular and classical music.
- 3 Know the primary genres (types) and venues (places) of classical music.
- 4 Consider in what ways music is a "language" of its own.
- 5 Recognize where and how to listen to music.
- 6 Test the capacity of classical music to move you by exploring two of its most famous examples.



**W**hy 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 about \$40 billion annually, if we include ticket sales, concert merchandise, and website advertising. Whereas in earlier centuries a music lover needed to seek out a concert or other live performance, now almost everyone can listen to music from a smartphone. Do you have an “app” for ballet or painting? Likely not. But probably you have one or more for music—iTunes, Spotify, Shazam, and Pandora among them. Turn on the radio, and what do we hear: drama or poetry? No, usually just music; the radio is basically a transmission tool for music. Whether we get it from FM radio waves or shorter electromagnetic waves carrying digital information, we choose to let music penetrate our lives.

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 that show 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.”<sup>1</sup> These same researchers have explained the neural processes through which listening to particular pieces of music can give us goose bumps. There is a chemical change in the human brain, as blood flow increases in some parts and decreases in others. In this way, music can lower the heart rate and reduce levels of stress. Although listening to music today may or may not be necessary for survival, it does alter our chemical composition and our mental state. It is pleasurable and rewarding, as well as therapeutic.

It is also powerful—yet mysterious. Here’s a riddle: “You can’t see it; you can’t touch it. But it can touch you; it can make you cry or lift you up and out of your seat.” What is it? Music, of course! Indeed, music has an inspirational power. Think of a religious service, or a wedding or funeral, or a parade or commencement, without music. Think of the four-note “rally” motive played at professional sports events to get the crowd energized. Think of the refined sounds of Mozart in a commercial that is intended to convince us to buy an expensive watch. Plato (*The Republic*) once said what advertisers practice today: “To control the people, control the music.”

Sound perception is, in fact, the most powerful sense we possess, likely because it *was* once essential to our survival—who is coming and from where? Friend or foe? Flight or fight? We get frightened at horror films, 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, the Ear, and the Brain

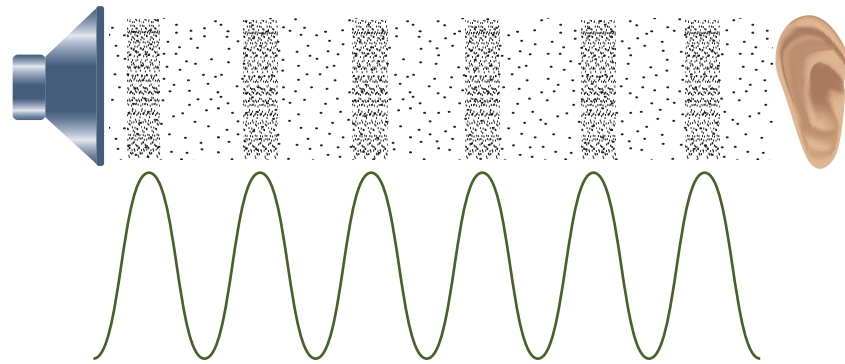
Briefly defined, **music** is the rational organization of sounds and silences passing through time. Tones must be arranged in some consistent, logical, and (usually) pleasing way before we can call these sounds “music” instead of “noise.”

<sup>1</sup>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.

**READ...** the complete chapter text in a rich, interactive online platform.

**FIGURE 1.1**

A representation of air molecules showing six vibrations of a single cycle of a sound wave. The more dots, the more compact the molecules. For the musical pitch middle C on the piano, such a cycle repeats 256 times per second—the strings on the piano are vibrating that quickly.



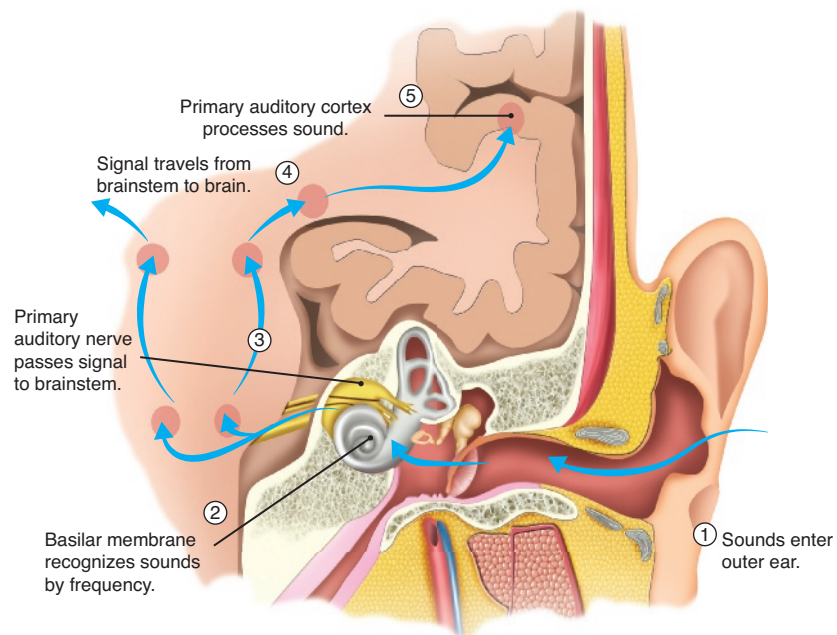
Like all sound, music is a disturbance of the atmosphere, one that creates **sound waves**, vibrations that reflect differences in air pressure. But music is special: Its sound waves come in regular patterns. Air molecules are compressed and expanded in consistently recurring cycles (Figure 1.1). And they repeat with shocking speed. When we play the pitch called middle C on the piano, a string vibrates (compressing and decompressing air molecules) 256 times per second; for the pitch A above it, this happens 440 times per second. The speed of the vibration determines what we perceive as high and low pitches. The faster the vibration the higher the pitch.

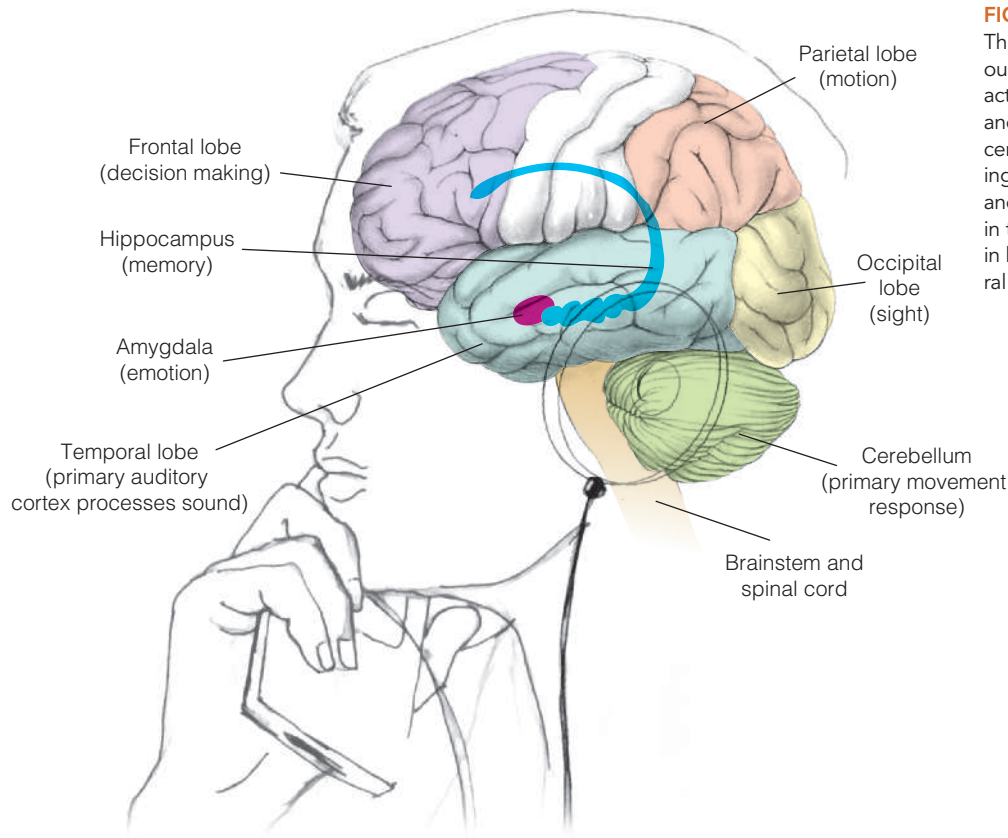
When we hear music, sound waves make their way from our outer to our inner ear, where they are transformed into electrochemical impulses (Figure 1.2). Here the “central processor” is a small organ called the **basilar membrane**, which recognizes sound patterns by frequency and sends the information, via the auditory nerve, to the brainstem and from there to the brain itself.

Given all of 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 (Figure 1.3). When sound-stimulated impulses reach the brain, neurons go to work analyzing them for pitch, color, loudness, duration, and direction of source, among other things. Most processing of sound (music as well as language)

**FIGURE 1.2**

Sounds travel from (1) the outer ear to the inner ear, where sound waves are converted into electrochemical impulses in (2) the basilar membrane. The (3) primary auditory nerve transmits the signal to the (4) brainstem and, finally, to (5) the auditory cortex.





**FIGURE 1.3**

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

takes place in the **primary auditory cortex** of 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 tap our foot, and the visual center (occipital lobe) to read the notes. That takes care of musical cognition, but what about emotion?

How do we *feel* about the music we hear? What creates those inner, private emotions we all experience? Emotions are generated mostly by a subregion of the brain called the **limbic system**, especially in a small area named the **amygdala**. As the music proceeds, the limbic system stores feelings as memories and constantly updates the information it receives, hundreds of times per second. At a speed of more than 250 miles per hour, associative neurons integrate all the data into a single perception of the sound. The chemical composition of our brain is altered, causing us to feel sad, to relax, or, if the impulses come strongly at regular intervals, to get up and dance.

In sum, the process of listening to music involves a continuum moving from instrument, or voice, to sound wave, to ear, to brain, and, finally, to our body and limbs as we start to clap, sing along, or dance with joy.

**WATCH...** a YouTube video on music and the brain, online.

## Our Musical Template: Why We Like What We Like

What's your favorite piece of music—your favorite song or symphony? What types of music do you like? That depends on who you are and on the kind of musical template you have in your head. A **musical template** is simply a set of musical

expectations that each of us engages as we listen to a piece; it reminds us how we think the music ought to go, what sounds good, and what sounds bad. But how do we come by our musical template? Like most aspects of our personality, we derive it partly through nature and partly through nurture.

Natural components of our musical template include an awareness of consonant and dissonant sounds. Our sensitivity to a strong beat is another natural element, for it results from the evolution of the human brain. All people around the world have more or less the same response to consonance and dissonance, and all people respond to a regular beat.

Not all people, however, have the same expectations of how a melody should go or how a harmony should sound. These preferences are determined by where we were born and where we live, even what we heard in the womb. Each of us gradually assimilates the musical environment around us. A person reared in Beijing, China, likely will expect a melody to slide through pitches along a five-note scale; someone from Mumbai, India, likely is more comfortable listening to the sounds of the sitar playing a six-pitch scale; someone from Nashville, Tennessee, in the United States, would expect a guitar to accompany a voice singing, rather precisely, within a seven-pitch major or minor scale. Thus, the “nurture” element in music is a gradual process of musical acculturation, which happens most intensely during the impressionable adolescent years. One of the aims of this book is to alter your musical template so that you will become familiar and comfortable with the sounds, not only of pop music, but also of classical music, and eager to embrace more.

## Listening to Whose Music?

Today, most of the music that 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, duration, volume, and more—are analyzed thousands of times per second, and that information is stored on compact discs (CDs) or in computers as sequences of binary numbers. When it is time to play the music, these digital data are reconverted to electrical impulses that are amplified and pushed through speakers, headphones, or earbuds, as sound waves, to our ears. The process of listening has begun.

Today, most music is no longer sold as a commodity you can see or hold—as sheet music, a vinyl recording, or a CD. Rather, it sits out there in electronic space, stored somewhere on a “cloud.” When we want to listen, we download or, more often, stream the music as MP3 or M4A files. While the audio quality is not as good as “live” acoustic sound, surely the trade off has been worth it. What had been an expensive experience for a lucky few (listening to live music at a concert) can now be enjoyed by almost anyone, anywhere, any time. This holds true for popular and classical music alike.

### Popular or Classical?

**Popular music** is rightly named—it’s an easily assimilated music that most people want to hear. Downloads and streams of pop outsell those of classical by more than twenty to one. But why are so many people, and young people in particular,

attracted to popular music? Two immediate answers: the power of the beat (see below and Chapter 2) and the message of the lyrics.

Classical music, too, can be a powerful force. Hearing the huge, majestic sound of 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.” But this isn’t entirely true: No small amount of it has been written by women, and many composers of both sexes 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.



**FIGURE 1.4**

What helps make popular music popular? No previous experience is required! Classical music, on the other hand, necessitates years of training on an instrument and knowledge of often-complicated music theory. Some musicians are equally at home in the worlds of popular and classical music. Juilliard School of Music-trained Wynton Marsalis can record an album of New Orleans-style jazz one week and a Baroque trumpet concerto the next. He has won nine Grammy awards—seven for various jazz categories and two for classical albums.

## 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; in many places, Western pop music has replaced local pop traditions, so that all that remains are the local lyrics sung in the native tongue. But what are the essential differences between the music we call popular and the music we call classical (Figure 1.4)? Cutting to the quick, here are six ways in which they 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 suggests how they should feel). Classical music is more often purely instrumental, performed on a piano or by a symphony orchestra, for example, and it employs its own language of pure sound to express meaning to the listener.
- Popular songs tend to be short and involve exact repetition, which makes them catchy and memorable. Classical compositions can be long, sometimes thirty to forty minutes in duration, and most repetitions are varied in some way.
- 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 initially generated from a written score, and there is typically one commonly accepted mode of interpretation—the piece exists, almost frozen in time, as a work of art.
- Popular music we associate with the performer who made it famous. Classical music we remember by the composer who created it.
- Finally, 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.



This last point is important: Music with a regularly recurring beat has a powerful effect on our psyche, causing us to dance or motivating us to exercise. Cognitive neuroscientists have yet to fully explain the power of the beat. They suggest, however, that sounds with forcefully recurring patterns are processed in the “time-measuring” neurons of the cerebellum, one of the earliest parts of the brain to develop during human evolution. These neurons connect with motor neurons, causing us to move, a physical response to the regularly recurring stimulation of the beat. That explains how a great deal of pop music, especially dance music, “works.” But what about classical music?

## How Does Classical Music Work?

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

### Genres and Venues of Classical Music

**Genre** in musical terminology is simply a word for “type of music.” Needless to say, there are almost endless types of popular music: rap, hip-hop, blues, R&B, country, EDM (electronic dance music), and Broadway show tunes among them. **Venue** is merely a fancy word for place. Genre and venue are interrelated (Table 1.1). The place where we go to hear music determines the type of music we hear. If we go to a bar, we will likely hear a blues or rock band, and there will be room for dancing, or at least swaying. If we go to a chamber music hall, we may hear one of several musical genres—perhaps a string quartet or a piano sonata—and no one will move very much.

The venues for classical music are of three main types: opera houses and theaters for opera and ballet; concert halls for symphony orchestras; and chamber halls for smaller, solo ensembles. Opera houses and theaters are large, often public, venues providing a home for entertainment besides opera and ballet. Concert halls are also large, accommodating 2,000 to 3,000 listeners, and tend to be “music only”; excellent examples include the Disney Center in Los Angeles, the Schermerhorn Symphony Center in Nashville (Figure 1.6), and the famous Carnegie Hall in New York. Chamber or recital halls, for solo performing groups, are smaller, accommodating perhaps 200 to 700 lovers of classical music (Figure 1.5).

Finally, genre and venue determine how we dress and behave—social convention has made it so. A fan goes to hear Kanye West at the River Rock Casino in Las Vegas dressed casually, ready to dance and make a lot of noise. Yet that same person would likely attend a concert of the Boston Symphony Orchestra in Symphony Hall attired in suit and tie; any “fan” noise would only distract the orchestra. In sum, venue dictates genre and comportment: Where we go determines what we hear, what we wear, and how we behave.

**TABLE 1.1 Venues for Classical Music with Typical Genres**

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



**FIGURE 1.5**

Some concerts require a large hall that can seat 2,000 to 3,000 listeners (such as the Schermerhorn Symphony Center in Nashville, Tennessee, shown in Figure 1.6). For other performances, a smaller venue with 200 to 700 seats is more appropriate, as we see here in the Hatch Recital Hall at the Eastman School of Music in Rochester, NY, which has exactly 222 seats for listeners.

## The Language of Classical Music

Communication involves sending a message that generates a response. If a friend rushed up to you and said, “Your dog was just run over by a truck,” you’d probably react with shock and profound sadness. In this case, a verbal language conveys meaning and elicits an emotional reaction.

But music, too, is a means of communication, one older than spoken language. Spoken language, many evolutionary biologists tell us, is simply a specialized subset of music. Over the centuries, composers of classical music have created a language that also can convey shock and sadness. This language of music is a collection of audible gestures that express the world of feelings and sensations in ways that words cannot. The Romantic composer Gustav Mahler said it best when he wrote, “If a composer could say what he had to say in words, he would not bother trying to say it in music.”

Music lessons are not required to understand the language of music; we have been passively assimilating it since birth, each of us forming our musical template. We intuit, for example, that music that gets faster and rises in pitch communicates growing excitement, because we have heard these gestures frequently, as in “chase scenes” in films and on TV. Another piece might sound like a funeral march. But why? Because the composer is communicating this to us by using a slow *tempo*, low *tessitura*, regular *beat*, and *minor key*. Understanding musical terms such as these will allow us to simplify complex issues of perception and emotion, and thereby penetrate to the heart of the seemingly mysterious nature of music.

**WATCH...** YouTube videos comparing pop and classical music, online.

## Where and How to Listen

All of the music discussed in this book is available streaming in MindTap and for downloading via a special access card packaged with each new book. For each piece, an Active Listening Guide can be found in MindTap that will lead you second by second, minute by minute, through the work. Finally, frequent Listening