



the enjoyment of music

ESSENTIAL
LISTENING
EDITION

Kristine Forney Andrew Dell'Antonio

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FOURTH EDITION

The Enjoyment of MUSIC

ESSENTIAL LISTENING

Advance Reading Copy



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Advance Reading Copy



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ABOUT *THE ENJOYMENT OF MUSIC*

“BECAUSE OF YOU, MILLIONS OF AMERICAN STUDENTS HAVE COME TO UNDERSTAND AND LOVE THE GREAT LEGACY OF WESTERN CLASSICAL MUSIC.” – Allen Lee Sessoms to Joseph Machlis on awarding him the honorary degree of Doctor of Humane Letters from Queens College

With the publication of the first edition of *The Enjoyment of Music* in 1955, Joseph Machlis essentially invented the modern music appreciation course. Previous books had set out to popularize or explain classical music for a general audience, but *The Enjoyment of Music* was the first to do so with the college classroom in mind. It was an immediate success, and over succeeding editions it has been transformed by a score of innovations, from the groundbreaking—and now ubiquitous—Listening Guides to the use of multimedia and technology for music teaching and learning. Those innovations have allowed the book to keep pace with broader changes in the course and the world.

The successful evolution of *The Enjoyment of Music* is a testament to the clarity of the original vision of Joseph Machlis, and to the talents and insights of subsequent authors. Kristine Forney teamed with Machlis for the Sixth and Seventh editions, starting in 1990, and became the sole author after his death in 1998. She broadened the repertory to include works by women, popular music, and music from outside the Western tradition. She was later joined by Andrew Dell’Antonio, whose pedagogical ideas informed the Second Essentials Edition of the text, published in 2013. Together, the authors have worked to keep this venerable franchise fresh and relevant for today’s students and instructors. *The Enjoyment of Music* in its current versions is largely in their words and reflects their choices. But the spirit of Joseph Machlis, and his passion for bringing great music to new audiences, lives on in the work.



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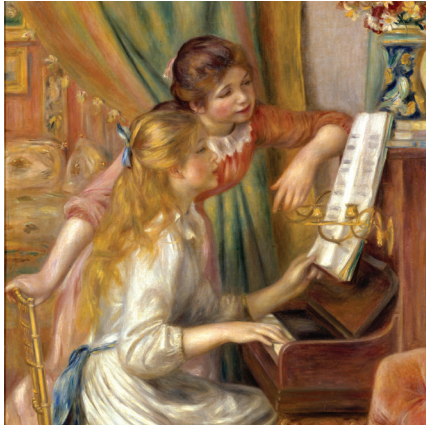
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PREFACE

The Enjoyment of Music is a classic—it’s been around for more than half a century. Its contents and pedagogical mastery have been constantly updated to offer an exceptionally appealing repertoire and the latest scholarship, integrated with unparalleled media resources every step of the way.

This fourth *Essential Listening* edition takes a listening-focused approach to learning about music in Western (and notably American) culture. Each part of the book begins with **Listening Objectives** for that part, along with a **First, listen . . .** prompt; in Parts 2–7, this feature gives you an opportunity to apply principles you learned in Part 1 (“Materials of Music”) to a work from the era you will be studying. Each chapter also begins with **First, listen . . .**—here, you listen for a specific element in the musical work discussed in that chapter. As you progress through the book, knowledge of these elements will help you break down increasingly complex features of the music.

After you read the chapter and work through its **Listening Guide**, designed to solidify your understanding of key “What to Listen For” points, open-ended questions will help you **Reflect** on your personal reaction to the expressive qualities in the music. Finally, at the end of each part, you’ll be given a **Listening Challenge**, where you’ll listen to a “mystery selection” from that era and answer questions about its various elements. The accompanying brief summary of the era’s style traits may help you, but by this point you’ll likely feel confident in your responses. These features, described below along with others in the text and online, will greatly enhance your listening, help with study skills, and improve your performance in class.



PART 4 SUMMARY

Classical-Era Music

MAJOR COMPOSERS

| | |
|-------------------------|----------------------|
| Joseph Haydn | Ludwig van Beethoven |
| Wolfgang Amadeus Mozart | |

IMPORTANT GENRES

| | |
|----------|----------------|
| opera | concerto |
| oratorio | string quartet |
| Mass | solo sonata |
| symphony | |

Listening Essentials

Melody: Symmetrical melody in balanced phrases and cadences; tuneful and diatonic.

Rhythm/meter: Rhythmic clarity, with regular recurring accents; dance rhythms popular.

Harmony: Diatonic harmony favored; tonic-dominant relationships are expanded and become the basis for large-scale forms.

Texture: Largely homophonic, with a focus on vertical chords.

Form: Medium-scale binary and large-scale ternary forms predominant; sonata-allegro form developed.


Expression: Emotional balance and restraint; improvisation is limited to cadenzas; continuously changing dynamics, through *crescendo* and *decrescendo*.

Performing forces: Thirty-to-forty piece orchestra of strings, with a few woodwinds and some brass.

Listening Challenge

Now take the online Listening Challenge, where you’ll listen to a mystery selection from the Classical era and answer questions about its elements: the character of the melodies, the rhythmic movement and meter, the harmony (major or minor), the form of the movement, the texture produced by the interweaving of instrumental lines, and expressive devices such as dynamics, chromaticism, and virtuosity.

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Eighteenth-Century Classicism

First, listen . . .

to the second movement from Haydn’s Symphony No. 94 in G Major (*Surprise*), and see how many musical traits described in Part 3 you can identify: for example, the shape of the melodic lines; the organization of the rhythm into a meter; shifts between major and minor harmony; how repetition, contrast, and variation establish the form; and how instruments interact to weave the musical fabric, or texture. Listen several times to try to pick up multiple elements, but don’t worry about “getting it right”—this is your first chance to apply these basic principles to an example of Classical-era music.

LISTENING OBJECTIVES

By the end of Part 4, you will be able to

- distinguish the music’s balanced melodic lines and phrases, accompanied by diatonic harmonies in major or minor keys.
- hear the regular rhythmic movement, in clear duple or triple meters.
- perceive how the vertical, homophonic texture helps you focus on the melody.
- follow the unfolding of medium- and large-scale forms built around one or two main themes.
- define some of the main vocal and instrumental genres in the Classical era.

PART 4

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- **First, listen . . .** at the beginning of each part introduces you to a piece of music from the upcoming era.
- **Listening Objectives** inform you of what you will learn in that part.
- **Listening Essentials** at the end of each part summarize that era’s style traits.
- The online **Listening Challenge** poses questions about a mystery work for you to answer.

CHAPTER

51

New Sound Palettes:
A Mid-Twentieth-Century
American Experimentalist

- A **varied repertoire** broadly represents classical masters, including women composers and living composers, as well as jazz, musical theater, and film music.
- **First, listen . . .**, at the beginning of each chapter, asks you to listen for one particular element in the chapter's featured work.
- **Marginal sideheads** and **boldface type** identify key terms defined in the text and focus attention on important concepts.
- **Key Points** briefly summarize the terms and main ideas in that chapter.

“I thought I could never compose socially important music. Only if I could invent something new, then would I be useful to society.”
—John Cage

|| **First, listen . . .**

to the movement from Cage's *Sonatas and Interludes*. How might you describe the timbre of the piano? What do you notice is different from the works for solo piano we have studied so far?

Since the beginning of recorded history, musicians have been expanding their sound-production resources—by inventing new scales and harmonies, developing increasingly complex and versatile instruments, and training their bodies to sing and play in experimental ways. In order to do so, they have reached out to other cultures for inspiration, but also taken advantage of the inventiveness of their fellow musicians. The mid-twentieth century was an especially fertile time for musical expansion in North America, and we will consider one example by a composer who shaped such expansion: John Cage.

EARLY EXPERIMENTS


Two earlier composers in particular helped shape Cage's pioneering genius. One, Henry Cowell (1897–1965), was drawn toward a variety of non-Western sources. His studies of the musics of Japan, India, and Iran led him to combine Asian instruments with traditional Western ensembles. Cowell also experimented with foreign scales, which he harmonized with Western chords. Several of his innovations involved the piano; these include **tone clusters** (groups of adjacent notes played with the fist, palm, or forearm) and the plucking of the piano strings directly with the fingers. This novel approach to the piano helped to inspire Cage's idea of the “prepared piano,” which we will encounter below.

Henry Cowell



Tone clusters

KEY POINTS

- Contemporary music often calls for innovative and highly virtuosic effects that challenge performers to new technical levels.
- Composer John Cage used a specially modified “prepared” piano to simulate the sound of the **Javanese gamelan**, an ensemble of metallic percussion instruments played in Indonesia (on the islands of Java and Bali, in particular).

| | | |
|---|------------------------------|--|
| Glo-ry, glory! Hallelu-jah! | Glo-ry, glory! Halle-lu-jah! |  Battle Hymn of the Republic |
| I | IV I | |
| Glo-ry, glory! Hallelu-jah! His truth is marching on. | | |
| I | IV V I | |

■ **Icons** direct you to the relevant online resources: **Listening Examples** (short clips from traditional, world, and classical selections) and recordings are represented by a headphone icon. **Videos** (operas and instrumental works streamed online) are designated by a video icon.

LISTENING GUIDE I   16:36

Britten: *The Young Person's Guide to the Orchestra*
(Variations and Fugue on a Theme of Purcell)

DATE: 1946

BASIS: Dance from Purcell's incidental music to the play *Abdelazar (The Moor's Revenge)* **PERFORMED BY:** English Chamber Orchestra; Steuart Bedford, conductor

Antonín Dvořák (1841–1904)

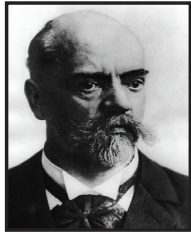
Dvořák was born in Bohemia (now part of the Czech Republic). At sixteen, he moved to Prague, where he secured a position playing viola in the Czech National Theater under the baton of Bedřich Smetana, a notable Czech nationalist composer. In 1874, he resigned his orchestra post to devote himself to composing, in which he was much encouraged by Johannes Brahms. Later, he took up a position as professor of composition at the Conservatory of Prague, where he was able to exert an important influence on the musical life of his country.

In 1891, Jeannette Thurber, who ran the National Conservatory of Music in New York City, invited Dvořák to become its director. His stay in the United States was highly productive, resulting in, among other works, his *New World Symphony* (No. 9), which drew inspiration from African American spirituals. During his time in the United States, Dvořák challenged American composers to embrace “the beautiful and varied themes” that are “the folk songs of America.” Several of his students did just so, including Harry T. Burleigh, who published a land-

mark collection of spirituals arranged as art music. After three years in New York, Dvořák returned to his beloved Bohemia and spent his remaining years in Prague. He died at sixty-three, revered throughout his native land as a national artist.

Dvořák's great gift for melody, love of native folk tunes, and solid craftsmanship enabled him to shape musical ideas into large forms notable for their clarity. His operas, many based on Czech themes, are the most strongly national of his country. His symphonies reflect a mastery of Classical procedures, and the Cello Concerto is a crowning achievement in that instrument's repertory.

MAJOR WORKS: Orchestral music, including nine symphonies (No. 9, *From the New World*, 1893), symphonic poems, other symphonic works (*Slavonic Dances*, 1878/87) • Concertos, including one for cello • Vocal music, including 14 operas • Choral music (including a *Requiem*, 1890) • Chamber music (*American String Quartet*) • Songs • Keyboard music, including dances and character pieces.



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

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

In His Own Words

“Can you see the notes behave like waves? Up and down they go! Look, you can also see the mountains. You have to amuse yourself sometimes after being serious so long.”

—Joseph Haydn

At the end of each chapter:

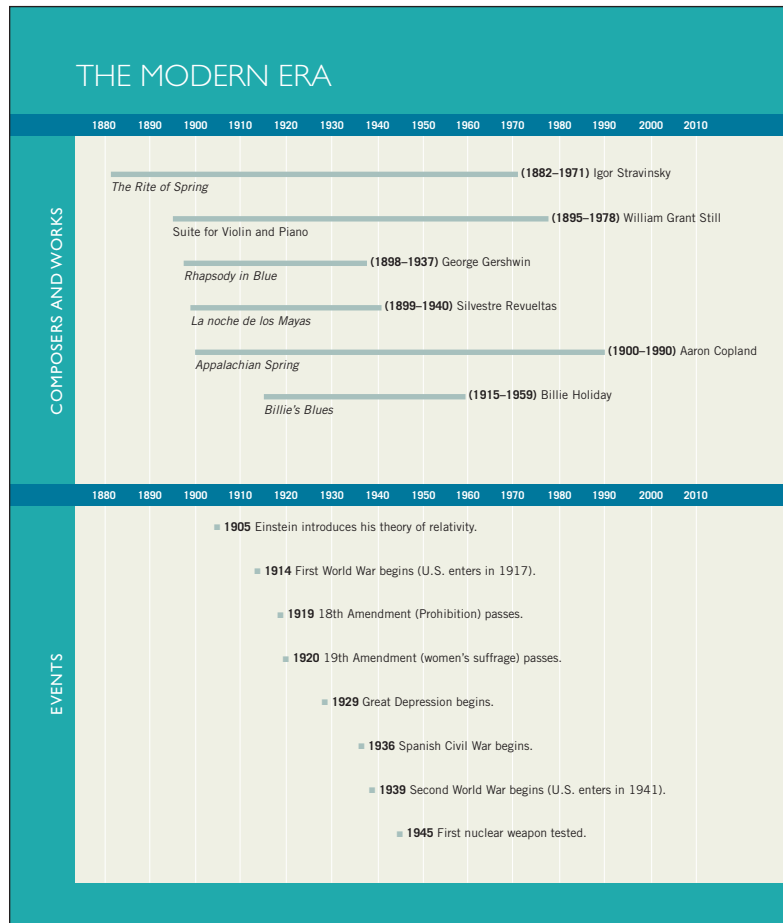
- **Reflect** prompts allow you to focus on your personal responses to the music you've just heard.
- **Your Turn to Explore** boxes offer suggestions for independent investigation of the issues raised in the chapter, whether within or beyond the confines of the course.

▶◀ **Reflect**

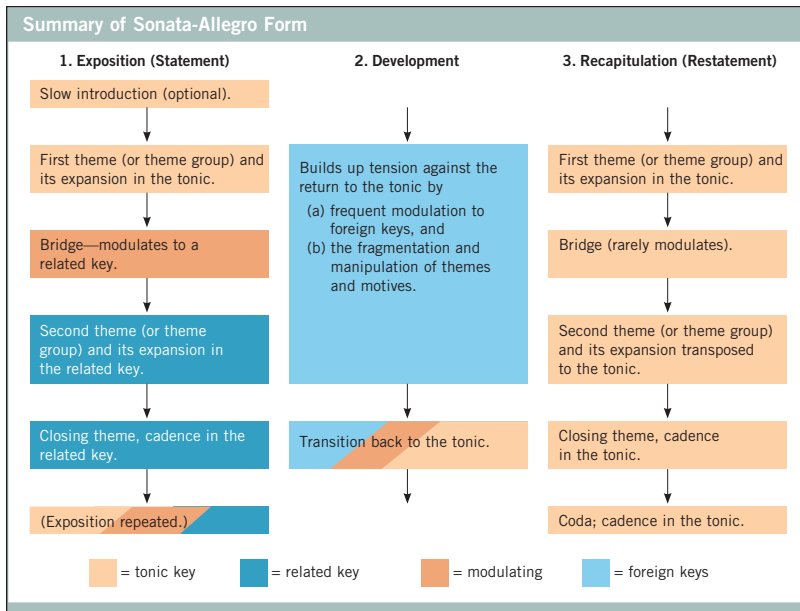
How does the change in instrumentation for the two themes affect you as a listener? Do the separate instrumentations continue throughout the movement? What happens at the end? What do you think Berlioz is trying to convey through the contrasts in theme and timbre?

YOUR TURN TO EXPLORE

What excerpts from your favorite music might you use to tell a story about yourself and your emotional life? List the songs or pieces. How might you want to modify the music (its tempo, instrumentation, texture, etc.) to convey your emotions more precisely? How would you try to make sure a listener would understand your story accurately?



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



Colorful **charts** visually reinforce concepts presented in the text.

Comprehensive **Preludes** in each part introduce historical eras in their cultural context—through political events as well as literary, artistic, and technological trends—and provide a window onto musicians’ social and economic circumstances.


PRELUDE
3
Music as Exploration and Drama

“ These harmonic notes are the language of the soul and the instruments of the heart.”
 —Barbara Strozzi (1619–1677)

Music intensifies emotion. This may seem self-evident to us in the twenty-first century, but it was in the period that we are about to explore—the 1600s and early 1700s—that Europeans set out to develop musical approaches designed to “ramp up” various emotional states and help listeners experience their diversity more deeply.

Virtuosity Composers and performers became increasingly interested in how music could enhance the expression of words—most prominently through the development of a kind of musical theater called opera, but also through the training of specialized singers whose **virtuosity** (remarkable technical skill) made the amateur singing tradition of the Renaissance seem outdated and bland. Even more novel was a significant focus on the expressive power of musical instruments—not only in conjunction with voices, but on their own. While purely instrumental music existed before the 1600s, in the Baroque era it became much more prominent with the development of several new genres and the refinement of instrumental building and performance techniques.

During the early part of this period, musicians seemed almost giddy with the possibilities for intense expression, creating works that appear designed to swing between musical extremes. As time passed, such experimentation gave way to more predictable musical forms and procedures.



The Flemish painter **Peter Paul Rubens** (1577–1640) instills his paintings with high energy and drama. His voluptuous nudes, as in *Diana and Her Nymphs*, established the seventeenth-century ideal of feminine beauty.

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Music for Stage and Screen

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Music has been integrated into multimedia productions—involving speech, staging, and other visual or choreographed effects—since the earliest documented history of the West. The theatrical traditions of ancient Greece incorporated musical instruments, and actors intoned their lines in a style that was somewhere between speech and song. Dramatized scenes from biblical scripture were featured in Christian celebrations in the Middle Ages, building on the tradition of collective sung prayer.

As European traditions of stage performance developed in the Middle Ages and Renaissance, music often punctuated the action, as part of the plot (for example, a lover's serenade) or as sonic interludes between scenes. The plays of renowned authors such as Shakespeare are peppered with musical references, and there's evidence that characters would break into song in the

2

THEMATIC OVERVIEW

“I have always believed that opera is a planet where the muses work together, join hands and celebrate all the arts.”

—Franco Zeffirelli (1923–2019)

Like his royal father, King Louis XIV of France (r. 1643–1715) loved to dance in the court ballet. He's shown here in one of his first roles, as “the Sun,” at age fourteen.



TO-5

■ **Thematic Overviews** give a historical survey of each theme in the alternate contents. However you use this book, chronologically or thematically, these Overviews provide a fresh way of looking at the book's repertory and make essential connections between the works discussed.

Appendixes:

- **Musical Notation** (Appendix I) gives explanations of musical symbols used for pitch and rhythm to help you understand musical examples.
- **Glossary** (Appendix II) offers concise definitions of all musical terms covered in the book.

■ **Maps** located throughout the book reinforce the location and names of composers associated with major musical centers. A **world map** is found at the back of the book, with detail on Europe, the United States, and Canada.



About the Listening Guides

Listening is at the heart of *The Enjoyment of Music*, and the **Listening Guides** (LGs) are the book's essential feature; follow along with them as you listen to the recordings. These guides will enhance your knowledge and appreciation of each piece.

1. The composer's name, title of work, duration, date, genre, and featured performers appear at the top of each guide.
2. The "What to Listen For" box focuses your listening by drawing your attention to selected musical elements.
3. The body of the guide includes timed moment-by-moment descriptions that lead you through the selection. Texts and translations (if necessary) are given for all vocal works.
4. Short examples of the important musical theme(s) are sometimes provided as visual cues.

LISTENING GUIDE 23
 1:27

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

DATE: 1854
GENRE: Parlor song
PERFORMED BY: Wolodymyr Smishkewych, tenor; Yonit Lea Kosovske, square piano

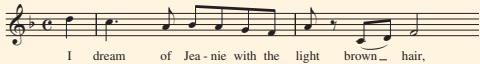
2 **What to Listen For**

Melody A wavelike line, descending then ascending; syllabic text-setting. **Form A-A'-B-A'** song form within each strophe (only one is performed).
Harmony Major key, with a simple block- and broken-chord accompaniment.

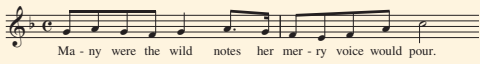
0:00 **Piano introduction**
0:12 **Verse**

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

1:13 **Piano postlude**
Opening of verse, with descending melodic line:



B section, with wavelike line:



Online listening tools take advantage of the power of technology to blend word and sound together in a rich listening experience. For example:

- The “What to Listen For” section becomes a “Listen For” tutorial that provides a video walk-through, highlighting the use of musical materials in the selection.

Jeanie with the Light Brown Hair | Stephen Foster (1826-1864, American)

The tenor sings a **wavelike melody** (moving down and up) with a **syllabic text setting** (one text syllable per note).

Listen to the wavelike melody with a syllabic text setting:

Transcript

The tenor sings a wavelike melody (moving down and up) with a syllabic text setting (one text syllable per note). Listen to the wavelike melody with a syllabic text setting: (Foster, 0:25-0:37)

"Listen For" Tutorials:

- ▶ Medium
- ▶ Melody
- ▶ Key
- ▶ Form

DATE: 1854 (Romantic)
 GENRE: Parlor Song
 MEDIUM: Tenor and pianoforte
 FORM: Strophic, with each verse in A-A'-B. Texture with principal melody and accompanying harmony, as distinct from Stephen
 TEXT: Text with polyphony.
 TEXTURE: Mostly homophonic

Jeanie with the Light Brown Hair | Stephen Foster (1826-1864, American)

Opening | A Section | B Section | A' Section | Piano Postlude

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

Virtuosic solo passage in the manner of an improvisation, performed near the end of an aria or a movement of a concerto.

Many were the wild notes her merry voice would pour.
 Many were the blithe birds that warbled them a'er;

The third section (B) features a contrasting melody and concludes with a brief vocal cadenza.

- The Interactive Listening Guide (iLG) combines an easy-to-navigate diagram of the form with descriptions and examples that appear in real time as the music plays. The design allows you to interact with the music on computer, phone, or tablet.

- Listening activities powered by Norton's adaptive InQuizitive engine develop listening skills with proven results. Each activity begins with a few simple questions that introduce musical concepts. Feedback often includes audio examples that help you improve your listening acuity and comprehension.

INQUIZITIVE

Question Review (11 of 19)

Listen to the following music excerpts and drag them to the correct location on the music chart below.

Excerpt 0:12 | Excerpt 0:13 | Excerpt 0:13

Drag each item above to its appropriate location in the image. Note that every item may not have a match, while some items may have more than one match.

Opening | Verse | A Section | B Section | A Section returns | Piano Postlude

Show All Droppable Areas | Open Image in New Window

FOR INSTRUCTORS: WHAT'S NEW

Like the Third Listening Edition, this edition makes possible an alternate thematic approach to teaching music in culture, as well as the chronological. The Thematic Overviews beginning on p. TO-1 organize the chapters into four groups:

- Music in Sacred Spaces: Mass, motet, cantata, and oratorio
- Music for Stage and Screen: Opera, ballet, film
- Music Among Friends: Chamber music and small-scale works
- Music in Public Spaces: Works for the orchestra and concert hall

These Overviews sum up the history of the genres associated with each theme, and the ever-vital issues they raise. As the Preludes introduce each historical era, the Thematic Overviews introduce each topic.

New to this edition is an expansion of the previous edition's groundbreaking pedagogical structure, designed to foster “essential listening” strategies. At the beginning of each historical part (Parts 2–7), students **First, listen . . .** to a work from that particular era and try to describe as many elements discussed in Part 1 (“Materials of Music”) as they can. Then each chapter opens with an instruction to **First, listen . . .** to part of the musical work featured in that chapter, focusing on a specific element (melody, rhythm, texture, word-painting, and so on). We have planned the sequence of these elements to point the student toward increasingly complex aspects of a work; the prompts are designed to build discrete listening and ear-training skills, which can be reliably tested through our robust online materials.

Further, each Listening Guide is followed by a set of questions that encourage students to **Reflect** on their less quantifiable but equally crucial emotional and aesthetic responses to the piece they have heard. These could be tied to class discussion, writing exercises, or any other formal or informal assignment you choose. **Your Turn to Explore** boxes invite students to investigate similar genres in twenty-first-century music, observe performance behaviors across all styles, discover connections with music they listen to every day, and much more.

More than ever, the clear writing in this edition engages directly with today's undergraduates, and the chapter structure aims to provide arguments that are immediately compelling. As with each new edition, the repertory has been refreshed with appealing and eminently teachable new works. Notable among new repertory are Bach's “Little” Organ Fugue in G Minor, Mozart's Symphony No. 40 in G Minor, Dvořák's *American* String Quartet, Gershwin's *Rhapsody in Blue*, Philip Glass's *Heroes* Symphony, and Tania León's *Inura*.

Of special note: Norton and the **Metropolitan Opera** have released a DVD of opera video correlated to the repertory in this edition (*Rigoletto*, *Die Walküre*, *Doctor Atomic*, among others). Over two hours of top-quality live performances are available to all *Enjoyment* users.

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

MEDIA RESOURCES: TOTAL ACCESS

Thanks to **Total Access**, students and teachers can take full advantage of all the book's superb online offerings—audio, video, and assessment content—in a flexible format that's easily integrated with campus learning systems. Look for the unique registration code printed on a card in the book, and register at digital.wwnorton.com/enjmusic4ess.

- Adaptive **listening** and **chapter review activities**, powered by **InQuizitive**, offer students a popular and proven approach to learning the music and its history with game-like questions and helpful feedback.
- **Listening Challenges** expand the coverage of musical concepts and styles in a capstone activity for six of the book's seven parts. Students encounter an unfamiliar musical selection and work through a set of puzzles to hone their understanding of musical traits related to the specific era.
- Assignments are easy to set up, and reporting to the campus LMS is easily enabled.
- Other digital resources include **streaming audio**; **interactive Listening Guides**; **“Materials of Music”** and **“What to Listen For” tutorials**; Metropolitan Opera and instrument videos; and
- a media-integrated **ebook**.

INSTRUCTOR RESOURCES

See the Instructor Resources tile from digital.wwnorton.com/enjmusic4ess to access the following.

Coursepacks

High-quality digital media is available for your online, hybrid, or lecture course at no cost. Norton Coursepacks work within your existing learning-management system; there's no new system to learn, and access is free and easy. The customizable content includes

- chapter quizzes (multiple-choice and true/false questions);
- listening quizzes for each featured work;
- quiz results reported to your LMS via LTI integration;
- chapter outlines;
- flash cards of major terms, arranged by chapter.

Interactive Instructor’s Guide (IIG)

The IIG is an easy-to-use, searchable resource for instructors to prepare course materials. In addition to chapter outlines and suggested lecture and discussion topics, the IIG includes

- graphic content (art, images, charts) from the text;
- model responses to the “Your Turn to Explore” research prompts at the end of each chapter.

Test Bank

The Test Bank includes over 2,000 multiple-choice, true/false, and essay questions written in accordance with the Norton Assessment Guidelines. Each question is identified with a topic, question type, and difficulty level, enabling instructors to customize exams for their students.

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Kristine Forney
Andrew Dell'Antonio



FOURTH EDITION

The Enjoyment of MUSIC

ESSENTIAL LISTENING