

LISTEN

S I X T H E D I T I O N

Joseph Kerman • Gary Tomlinson



Preface
To the Instructor

LISTEN

SIXTH EDITION

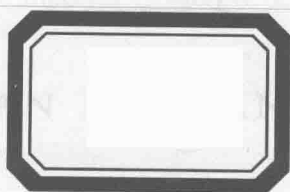
JOSEPH KERMAN

University of California, Berkeley

GARY TOMLINSON

University of Pennsylvania

with
VIVIAN



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LISTEN SIXTH EDITION

Preface

To the Instructor

Instructors who adopted the original *Listen* back in 1972 may remember a soft plastic 5-inch LP packaged with the book, modeled on a cereal box giveaway and containing listening examples for the “Introductions” chapter. Incredibly, that first edition came out without any other recordings—though the publisher scrambled together a 6-LP set soon afterwards, and LP sets became a fixture with subsequent editions. In 1986 we wept as CD production slowly got underway, just as *Listen*, First Brief Edition, went to press; we were able to refer to upcoming CDs but couldn’t issue our now-familiar 3- and 6-CD sets until the next time around. By 2004, *Listen* took advantage of new media to provide interactive resources on a CD-ROM and a companion Web site.

And *Listen*, Sixth Edition, which you have before you, draws on technology for new features that may improve music instruction more significantly than any other innovations of recent years. First, the companion disk included in every copy of the print book is no longer a CD-ROM but a DVD; now immediately accessible are video excerpts of operatic and orchestral works treated in the text, as well as additional audio tracks. Second, with this edition we introduce the e-book version of *Listen*. The e-book gives students an online version of the text that integrates the features of the *Listen* Web site and offers instructors more opportunities to customize the content. For both print and online versions of the book, new tutorials on music fundamentals and enhanced listening quizzes use streaming music clips to provide students with a streamlined interactive experience.

We try to follow the injunction of our title, and not only in musical matters—listening carefully to many thoughtful suggestions from readers, we have once again worked to improve the coverage of musical repertoires at the heart of the book. Both small changes (a chanson by Josquin, a rondo by Francesca LeBrun) and large ones (a new Wagner selection) aim to bring clearer and more accessible examples to students. We’ve cut down the discussion of early modernism—without cutting out any of the selections—and drawn a new, more vivid picture of composers’ stylistic choices at the end of the millennium. Film music makes its overdue debut, as does John Adams, welcomed with a video from his oratorio *El Niño* on the Companion DVD.

The publishers of *Listen*, no less than the authors, have always worked hard to make the book attractive to look at (one edition received a design award). But the real point of a good design is to make it easy to find your way around in a book and make the book inviting to use. In that respect, longtime users will notice some improvements: the streamlined design is easier to follow than before, and the book's many diverse elements or features are now easier to distinguish. In a number of unobtrusive but stylish ways, the new design highlights the most important parts of the book—the musical selections.

We have also redesigned, revised, and rechristened the abbreviated charts that go with the DVD's audio tracks in Unit I, "Fundamentals." The seven Listening Exercises, as they are now called, illustrate rhythm, melody, counterpoint, texture, and so on, and culminate in the redoubtable *Young Person's Guide to the Orchestra* by Benjamin Britten. We show students how to listen to this work both for instrumental sonority and as an informal summary of fundamentals at the end of the unit.

What has not changed is our basic coverage, organization, treatment, and style, which have proved so solid over many editions. For new users, we draw attention to the following strong features that we believe set *Listen* apart:

¶ *Prelude* Many instructors work out a special introductory session to break the ice and interest students in the subject matter of their course. The *Prelude* to Unit 1 of this book is a specific suggestion for such an icebreaker—students can listen to a four-minute piece, the eventful orchestral *Prelude to The Valkyrie*, with a short commentary that will give them a taste of what the semester will be like. (An uncomplicated Listening Chart in the *Prelude* serves to introduce a feature that is essential to the book.) At this stage the emphasis is on direct impressions rather than on terminology, but some technical terms are introduced in passing, terms that will be presented formally in Unit I.

¶ *Overall organization* The book's coverage is simple and clear, and evident at once from the listing of "Contents in Brief," on page xxi. (This may seem like an elementary, obvious thing, but in our judgment not a few texts give first impressions that are muddled and forbidding.) After "Fundamentals," the historical scheme goes from "Early Music"—in effect, everything before Bach and Handel, when the standard repertory begins—to the three great periods of Western classical music: the eighteenth and nineteenth centuries, and the twentieth century to the present. Each period is treated as a unit—Unit III, Unit IV, and Unit V—containing several chapters.

¶ *Flexible coverage* Coverage—that perpetual (and probably insoluble) problem for instructors, and for textbook writers also! How much time or space does one devote to music of the so-called common-practice period, and how much to Early Music and music of the twentieth century? How much to popular music? Music from beyond Europe and America?

The main emphasis of *Listen* is on the common-practice repertory, basically for reasons of time. Only so much can be accomplished in a semester course, and most instructors will agree that students learn more from exposure to a limited amount of material in some depth than from overambitious surveys. Probably all agree that beginning courses in music should introduce students to the good music they will most likely hear in later life.

By the end of many a semester, the final pages of books like this one tend to be sacrificed because of time constraints. For those who would rather save time

at the beginning, Unit II, “Early Music: An Overview,” has been made *strictly optional* in the book’s sequence. Nothing later in the book depends on having studied it, so if your course plan begins with Unit III, “The Eighteenth Century,” no one will need to skip back for explanations of continuo texture, recitative, fugue, and so on. And for those who prefer to use some selections of early music without teaching the entire unit, the fairly modest amount of prose in Unit II should prove manageable as a general orientation for the music chosen.

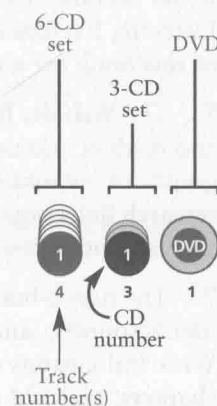
Non-Western music The Global Perspectives segments of *Listen* are positioned so as to elaborate the European and American topics discussed around them. Three Global Perspectives come at the ends of the Early Music chapters; they take up sacred chant (at the end of the Middle Ages chapter), European colonialism (Renaissance), and ostinato techniques (early Baroque). Two items come at the ends of the eighteenth- and nineteenth-century units of the book and treat complexities of form in instrumental music and musical drama, respectively. Segments on African drumming and on global pop come in the last chapter, “American Music: Jazz and Beyond.” We believe these materials broaden the coverage of *Listen* in a meaningful way, but we are certainly not offering them as a token survey of world musics. If they are a token of anything, it is the authors’ belief that music-making worldwide shows certain common, deep-seated tendencies in which the European classical tradition has shared.

Cultural background The Baroque and Classical eras and the nineteenth and twentieth centuries are introduced by what we call, again, “Prelude” chapters. These summarize some features of the culture of the times, in particular those that can be seen to affect music. (Generously captioned color illustrations for these chapters, and others, are an original *Listen* specialty that has now become a standard textbook feature.) The Prelude chapters also contain concise accounts of the musical styles of the eras, so that these chapters furnish background of two kinds—cultural and stylistic—for listening to specific pieces of music in the chapters that follow.

Biography boxes segregate material on the lives of the major composers from discussions of their music—again, making the book easier to read and easier to work from. The boxes include portraits, concise lists of works that can serve for study or reference, and, under the heading “Encore,” suggestions for further listening.

Recordings The main compositions studied in *Listen* are available in multiple recordings, and much time and effort has gone into searching for what seem to us the best ones. (The search becomes increasingly difficult as licensing rights are denied by more and more record companies.) It is gratifying to learn from market research that many users consider our choices superior. We hope that instructors and students will get the same charge out of our selections that we do, and it’s our further fond hope that students may keep these recordings and keep listening to them in future years.

The eleven selections for the Listening Exercises in Unit I of the book are included as audio tracks on the Companion DVD. The remaining eighty-three selections discussed in the text appear on the accompanying 6-CD set, and thirty-six of those appear on the 3-CD set. Four selections have accompanying video clips on the DVD. (To allow for the maximum use of disc space, a few selections in the CD sets appear out of order: that is, not in the sequence of their appearance in the book. The Global Perspectives tracks have all been put at the ends of the CDs.) Icons tell the listener *which number* CD to select from



the sets (this is the numeral inside the circle) and then *which track* to play (the numeral below it). The DVD has its own icon with track numbers marked below it.

7 *Listening Charts* One of the strongest features of *Listen*, instructors have always told us, is the format of its Listening Charts. They are especially important for the big instrumental works discussed in this book. Songs, operas, and other vocal works can be followed by listening to the words sung, words that we print in boxes with the simple title “Listen.”

Look at the portion of Listening Chart 5 shown on p. xvii to see how these charts work. The charts all fit onto one page, visible at a glance, with concise descriptions and identifications. Off at the side, brief music tags can easily be consulted by those who read music—and just as easily ignored by those who don’t. As to the timings, in selections divided into several CD tracks, the timings to the *left* of the vertical rule give the time elapsed from the start of the previous track, while those to the *right* of the rule give the total time from the start of the piece. (Interactive versions of all the Listening Charts can be found on the *Listen* Web site; many of them are enhanced with activities for second and third listenings.)

7 *Appendices* “Appendix A: Time Lines” groups the time lines that formerly appeared at the beginning of each unit. “Appendix B: Suggested Readings and Recommended Web Sites” provides students with recommendations for print and online materials for further study and (we hope, once again) reference for a lifetime of engagement with music. The readings are mostly standard reference works. Links to the recommended Web sites also appear on the *Listen* Web site with additional annotated links for every chapter.

Supplements Package

Recognizing how much the teaching and learning experience of this course may be enhanced through a mixture of media, we have updated and expanded the supplements for the Sixth Edition as follows:

For Students

7 The new **Companion DVD**, packaged with each copy of the book, provides two valuable resources. First, it presents thirty-five minutes of video excerpts from performances of four opera and orchestral works discussed in the book. Second, it contains eleven audio recordings that form the basis of the Listening Exercises in Unit I, “Fundamentals.” See the user guide at the back of this book for a complete list of the DVD’s contents.

7 The **Web site for students at bedfordstmartins.com/listen** includes listening and reading quizzes for every chapter, demos (real, not synthesized) and photographs of instruments of the orchestra, interactive Listening Charts, annotated research links organized by chapter, vocabulary flashcards, a hyperlinked glossary, and other resources. (See illustration on facing page.)

7 The new **e-book** integrates the Interactive Listening Charts and other online resources, and includes helpful highlighting and note-taking features. With the custom e-book option, instructors can select chapters, rearrange chapters, and add their own text, images, and Web links.

✓ The new interactive tutorials are designed to supplement Unit I, “Fundamentals,” and the seven Listening Exercises in that unit by offering guided practice with detailed feedback so that students can hone their listening skills.

For Instructors

✓ The *Instructor's Resource Manual* (prepared by Mark Harbold) offers chapter outlines, important terms, teaching objectives, suggestions for lectures and class discussions, ideas for further listening, additional Listening Charts and song translations, ideas for using multimedia resources, and a useful bibliography. In addition, an index of thousands of musical examples from the *Listen* recordings is keyed to important terms from the textbook.

✓ The *Test Bank* (by Jane Viemeister) has more than 1,800 multiple-choice and essay questions. Use the print version with perforated pages for easy copying and distribution, or download Test Bank files from the *Listen* Web site to edit and customize your own tests.

✓ The *Overhead Transparencies* set includes acetates of each of the Listening Charts, with many other maps, charts, and listening guides from the book. These, too, can be downloaded from the Web site as Transparency Masters.

✓ The Web site for instructors at bedfordstmartins.com/listen includes downloadable PowerPoint presentations for each chapter, digitized scores, additional Listening Charts and song translations, and access to students' online quiz results. In addition, the Instructor's Resource Manual, Transparency Masters, and Test Bank are all available on the site.

* *Videos and DVDs of complete performances* of works discussed in this edition are available to qualified adopters. Contact your local Bedford/St. Martin's sales representative for more information.

* *Content for course management systems* helps instructors using *Listen* to develop custom Web sites with systems such as Web CT. In addition to the Test Bank and other resources from the *Listen* Web site, special hand-outs are included that present musical concepts from the book in a visual manner.

This is a long list of special features indeed, and it will be a rare instructor who draws on all of them for aid in teaching, reading, and listening. But in the end *Listen* owes its success less to features than to two basic attributes, which the authors have been grateful to hear about many times from instructors as well as students over the history of *Listen*. *Listen* is distinctive in its writing style and, related to that, in the sense it conveys of personal involvement with the music that is treated. The tone is lively and alert, authoritative but not stiff and not without humor. We sound (because we are) engaged with music, and we work to engage the student. We never condescend to students, and we don't begrudge them careful explanation of matters that we as musicians find elementary. "My music course used *Listen*, Third Brief Edition," an alum of a college in Colorado, now an attorney, wrote recently. "I cannot tell you how amazing it was to take that course. It opened my ears and my heart to hear and feel much more from music than I ever dreamed possible. To this day, I have the textbook and consult it frequently—it is one of the few that has had such an impact on my life."

The excitement and joy that the experience of music can provide—this, more than historical or analytical data about music—is what most instructors want to pass on to their students. This is the ideal goal of music teaching, so to speak, which is why technology will never replace live instructors. It's no easy undertaking, and most (though not all) of us turn to textbooks for support and assistance—or at best, collaboration. We have prepared every edition of *Listen* in this spirit, always in the hope of collaborating more closely and getting closer to that goal.

Acknowledgments

It remains to express our gratitude to the numerous battle-scarred "music apprec" instructors who have reviewed the book and its supplements and given us the benefit of their advice for this revision. Their criticisms and suggestions have significantly improved the text, as have the market surveys in which an even larger number of instructors have generously participated. In addition to the users of previous editions who over the years have given us suggestions, we wish to thank:

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Those whom we do know have worked with us directly on previous editions—a high-powered, innovative team that is bringing *Listen* to more and more readers and listeners edition by edition. We again express our appreciation to Joan Feinberg of Bedford/St. Martin's for her enthusiastic, very substantial support all along, and Editor in Chief Karen Henry for her wise and deft guidance over many years. Other old friends are layout expert DeNee Reiton Skipper, picture consultant Elaine Bernstein, and—seemingly unfazed by current craziness in the recording industry—Tom Laskey of Sony BMG. We are delighted that Professor Mark Harbold has undertaken the *Instructor's Resource Manual* for the current edition, as he has done so successfully in the past.

Finally, there are new friends—Development Editor Caroline Thompson, Managing Editor Shuli Traub, Production Editor Michael Weber, Editor David Mogolov, New Media Editor Harriet Wald, and Editorial Assistant Blake Royer. They are the ones who work down and dirty with the authors and not only turn the book and the Web site into realities but also make them better in more ways than you might think. We (and you) have Carrie Thompson to thank for the video tracks on the *Listen* Companion DVD.

And we are grateful and fortunate indeed that Davitt Moroney agreed to perform two works specially for the CD sets. He recorded the Frescobaldi Passacaglia and Suite for Unit II on the seventeenth-century Spanish organ by Greg Harrold at the University of California, Berkeley (in meantone tuning), and the LeBrun sonata for Unit III on the university's fortepiano. Robert Shumaker was the recording engineer.

The high quality of *Listen* is a tribute to the expertise, dedication, and artistry of all of these people. We are indebted to them all.

J. K.

G. T.

Berkeley and Philadelphia, 2007

Introduction To the Student

Classical music: just what is meant by that? The ordinary meaning of “classical” or “classic” is something old and established and valued on that account. The term can be applied to many things, as we know: classic cars, Classic Coke, classic jazz, classic rock, even classic rap. Classical music itself can be very old indeed; it covers more than a thousand years of music as practiced and heard in the upper strata of society in Europe and America. Other names for it that you may encounter are art music, Western music, or music of the Western tradition.

Classical music continues to flourish today; it’s very likely that musical composition in the classical tradition is being taught this semester at your own college or university. The coverage in this book extends to music composed in 2000, the multicultural oratorio *El Niño* by American composer John Adams. But nobody doubts that the great age of classical music is in the past. (Some would say the same for poetry, painting, and even jazz.) Listening to classical music is listening to history. Why do that?

Ultimately, because classical music has stayed the course. Over history, it has provided generations (dozens of generations, to push the point) with pleasure, joy, inspiration, and solace. So they have said, repeatedly. It can do the same for us today. It may be true, as someone has said, that if we do not understand the past, we are doomed to repeat its mistakes—in history and politics, that is, not art. There are no mistakes in music, poetry, and painting, only successive manifestations of the human spirit. With art, if we do not understand the past, we are only doomed to living in the present.

When we dip into the past, it’s important to acknowledge the “otherness” of people in history, the differences between them and us, between people then and people today. Nonetheless, we relate to them; they are recognizably us—as we can tell from their diaries and their poems, their portraits, their political aspirations, and indeed also from their philosophical reflections, if we are prepared to give them the time it takes to really grasp them. We treasure our Declaration of Independence, written more than two hundred years ago, and it will be a bad day when we lose touch with the Constitution. There is a case to be made for also staying in touch with the poetry, art, and music of what one historian has called the “usable past.”

On one level, music serves as entertainment, of course, and is none the worse for that. On another level, it provides knowledge or, if not exactly knowledge, insight into human experience and feeling as they extend over time. How music manages to do this is a famous philosophical problem. The best short hypothesis is that music, which on a basic level is a strange and wonderful way of filling up time, vividly represents the way time feels as we actually live through it.

Music and History

The era of Classical music extends over more than a thousand years. Naturally, music changed vastly over that time—not only in its sound but also in its function and its institutions in society, its basic support system. Classical music is not monolithic. Record stores that carry “classical” need to separate their stock into several categories. In addition to an untitled section organized by composer, you will probably find smaller sections labeled Early Music and Contemporary. In this book, indeed, Early Music is set apart as an optional topic of study. We should try to explain why.

In sociological terms (very quickly, now!), Western musical history can be said to fall into three great phases. The later phases overlap, as forces underlying the earlier phases decay over long periods of time and other forces take their place.

7 In the first millennium C.E., European culture was the culture of Christianity. All musicians (or at least all musicians that we know about) were churchmen, and all their music was sung in churches, abbeys, convents and cathedrals. The function of music was to stimulate and enhance worship. Music makes prayer more fervent, and music makes church services more solemn and impressive.

7 Around 1100, music manuscripts of a new kind began to appear—often richly illuminated manuscripts, transmitting music composed for princely courts, as well as music for the Church. Slowly the Church was yielding power to kings and nobles. Courts furnished the locale for instrumental and vocal music for many centuries. Music was now entertainment for court society, and indeed there were some very famous monarchs who were keen musicians: Henry VIII of England is one example, and Frederick the Great of Prussia is another. Increasingly over time, the function of court music was to glorify kings and princes.

Note also that court music included music for the court chapels, which not only praised the Almighty in lavish terms but also celebrated the mighty rulers who could put on such lavish services.

7 As aristocratic power declined and the middle classes (the bourgeoisie) gained more and more strength, public opera houses and concert halls were invented and became the new social spaces for



Music at court, 1540: King Henry VIII of England playing the harp, posing as a modern King David. Only his court jester Will Sommers was allowed to pull long faces about this.



Music at court, 1750: Frederick II of Prussia, an accomplished flutist. His court composer J. J. Quantz composed over three hundred flute concertos.

music. The first opera house opened around 1650; the first concert hall around 1750. From then on concert music was in principle available to all who cared to buy tickets and could afford them. Courts and court music remained important for some time, but music was becoming more generally available, at least for the well-to-do.

Meanwhile European music took a big leap to Latin America and then to North America—first in the California missions and then in the English colonies. In the twentieth century it also became a major presence in Japan and other non-European countries.

Today classical music has entered a new phase. Now a worldwide phenomenon, it is played and heard more and more via digital recordings, on aluminum-and-plastic discs or simply downloaded. However, the concert still counts as classical music's main site and paradigm, so for this reason it seems right to concentrate on music of the concert hall in a book of this kind, rather than music of the Church and music at court. Concert music all dates from within the span of United States history, plus about seventy-five years at the beginning—from around 1700 to the present.

Music earlier than that had mostly died out until the twentieth century. Many old scores slumbered in libraries, but they were hard to decipher and nobody was much interested in singing or playing the music. But especially after the middle of the twentieth century, Early Music experienced a significant revival, thanks to efforts by imaginative musicologists and performers—and

thanks also to recordings, which (as never before) spread the word with instant efficiency. People now listen to Early Music widely, and we include this topic as a concise optional unit at the beginning of this book.

Global Perspectives The main concern of this book is European classical music and its offshoots in the United States, which remained a cultural colony of Europe for many years after our declaration of political independence.

But in an era of instantly available recorded sound, we have easy access to much more than European music alone. All through this book we will take stock of the multiplicity of musical traditions (“musics”) around the world, by engaging a number of traditions outside the European classical heritage: China, Japan, Islam, and others. Though our glimpses of these other musics will be brief, they will not be arbitrary or superficial, because the Global Perspectives inserts are connected to the European issues in the chapters around them. Our inserts point out broad similarities between Western/European and non-Western music, similarities sometimes of musical technique, sometimes of social uses of music, and sometimes of both together.

By making such sweeping *comparisons*, we mean at the same time to highlight the real *differences* between European and other traditions. This is, basically, the kind of approach anthropologists take. Our instinctive sense of common human aims and interests attracts us and draws us near to foreign cultures. Then a finer sense of precise differences—of a crucial strangeness, in fact—deepens our understanding of them. It can also deepen our understanding of ourselves.

Listening

Say “music” and many people will think at once of recordings on an iPod or downloaded onto a computer. Yet many of those same people know music as something rather different—from playing in marching bands (or garage bands), from singing, from actually *performing* music, as distinct from *experiencing* it. Virtually all music, it seems, is available on recordings, and the recorded sound of music from many different eras and many different cultures is an integral feature of this textbook. But of course, total recall has only been achieved at a price. No one should forget that recordings are abstractions, at some distance from the experience of actual live music. Music is human communication, and human presence is leached out of a recorded performance. Missing is the physical pleasure of doing music, missing the immediacy, the empathy that springs up between listener and performer. Missing, too, is the special push that performers deliver when they feel that an audience is with them.

People probably tend to supply these feelings imaginatively when listening to recordings, by extrapolating them from their own experience of live performance occasions. Be that as it may, a classroom is not a concert site, and recorded music is there to be played again and again. If the abstractness of recordings encourages us really to *listen* to music, and not treat it as a background to some other activity, some good will have come of it.

For often you just *hear* music—out of the corner of the ear, as it were. The center of your attention is elsewhere—on the chemistry equation you are balancing, or the car ahead of you cutting in from the other lane, or your date at a restaurant. Instead it’s necessary to make a listening commitment to music,

comparable to the dedication on the part of composers and performers that goes into its making. Background listening won't do. Real listening means recognizing specific events in the music as it goes by in time, holding them in the memory, and relating them to one another in the mind. Just as you do with events in a novel. Classical music requires full attention if it is to yield its full rewards.

Listening to individual pieces again and again is the basic activity that leads to the understanding and love of music; that is why this book is called *Listen*. Focused listening, whether live or through earphones, is the one essential thing.

Listening Charts Therefore, Listening Charts that focus listening are an integral feature of this text. Look at the portion of Listening Chart 5 below to see how they work (the complete chart is found on page 141). Identify the logo for your recording set at the top right corner of the chart; it will show six red or three black stacked CDs for the 6-CD or the 3-CD sets. The numeral inside

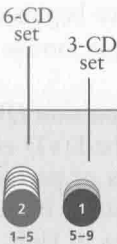
Track number reminders.
The upper number is the track number for this piece in the 6-CD set; the lower number is the track number for the 3-CD set.

Refer to the logo that corresponds to your recordings package. The number in the center tells you which CD to play. The numbers beneath the logo are track numbers.

LISTENING CHART 5

Bach, *Brandenburg Concerto No. 5, first movement*

Ritornello form. 9 min., 37 sec.



1 5	0:00	Ritornello	Complete ritornello is played by the orchestra, <i>forte</i> : bright and emphatic.
	0:20	Solo	Harpsichord, flute, and violin in a contrapuntal texture (often in trio style). Includes faster rhythms; the soloists play new themes and also play some of the motives from the ritornello.
	0:44	Ritornello (first phrase)	Orchestra, <i>f</i>
	0:50	Solo	Similar material to that of the first solo
	1:09	Ritornello (middle phrase)	Orchestra, <i>f</i>
2 6	1:15	Solo	Similar solo material
	1:35	Ritornello (middle phrase)	Orchestra, <i>f</i> ; minor mode
	1:41	Solo	Similar solo material at first, then fast harpsichord runs are introduced.
	2:23	Ritornello (middle phrase)	Orchestra, <i>f</i>
	2:29	Solo	This solo leads directly into the central solo.
0:32	2:54	Central solo	Quiet flute and violin dialogue (accompanied by the orchestra, <i>p</i>) is largely in the minor mode. The music is less motivic, and the harmonies change less rapidly than before.



The left-hand column of timings gives you the time elapsed since the start of the current CD track.

The right-hand column of timings gives you the total time elapsed since the start of the piece.