

An abstract collage artwork featuring a mix of colors including red, blue, green, white, and purple. It includes various geometric shapes, lines, and textures, such as a large blue triangle, a red triangle, and a white circle. There are also some small orange dots and a torn paper effect at the bottom.

The Enjoyment of Music

E I G H T H
E D I T I O N

Standard Version

*Joseph Machlis
Kristine Forney*

The Enjoyment of

Music

AN INTRODUCTION
TO PERCEPTIVE LISTENING

Joseph Machlis

江苏工业学院图书馆

Professor of Music Emeritus,

Queens College of The City University of New York

藏书章

Kristine Forney

Professor of Music, California State University, Long Beach

Eighth Edition / Standard

Copyright © 1999, 1995, 1990, 1984, 1977, 1970, 1963, 1955 by W. W. Norton & Company, Inc.
Copyright © 1991, 1983 by Joseph Machlis

All rights reserved
Printed in the United States of America

The text of this book is composed in Minion with display set in Bauer Bodoni.
Composition by UG / GGS Information Services, Inc.

Manufacturing by R.R. Donnelley

Cover illustration: Helmut A. Preiss, *Mandolin* (1996), collage and acrylic paint;
collection of the artist.

Editor: Michael Ochs

Developmental editor: Susan Gaustad

Production manager: Roy Tedoff

Editorial assistants: Martha Graedel, Anne White

Design: Antonina Krass

Cover design: Joan Greenfield

Coordinator of photography: Neil Ryder Hoos

Layout: Sue Crooks

Proofreader: Rosanne Fox

Indexer: Marilyn Bliss

Machlis, Joseph, 1906–

The enjoyment of music: an introduction to perceptive listening/
Joseph Machlis and Kristine Forney.—8th ed., standard.
p. cm.

Includes bibliographical references and index.

ISBN 0-393-97290-9

I. Music appreciation. I. Forney, Kristine. II. Title.

MT90.M23 1998a

780—dc21

98-34248

W. W. Norton & Company, Inc., 500 Fifth Avenue, New York, N.Y. 10110
www.wwnorton.com

W.W. Norton & Company Ltd., Castle House, 75/76 Wells Street, London W1T 3QT
4 5 6 7 8 9 0

The Enjoyment of
Music



W · W · NORTON & COMPANY · *New York · London*

此为试读, 需要完整PDF请访问: www.ertongbook.com

FOR EARLE FENTON PALMER

Preface

What's new in the eighth edition of *The Enjoyment of Music*? The answer is, a lot: more diversity, more technology, more visual and aural stimulation, and more pedagogical resources within the same dependable package of teaching materials. We continue to offer the book in three formats: the Chronological and the Shorter (both of which take a historical approach), and the Standard (which begins with the accessible and familiar sounds of Romantic music). All three versions feature Listening Guides to supplement the prose descriptions of the primary repertory, a reference listing (with dates and original titles) of Principal Works for each major composer, introductory chapters on the arts and intellectual climate of each historical era, and discussions of the transitions between eras (along with helpful outline comparisons of the style traits for consecutive eras).

This new edition offers more breadth of styles than ever before. While the book retains its focus on the classics of Western art music, the international flavor of the seventh edition has been broadened through comparative discussions of world and traditional musics in relation to Western art and popular music. These occur throughout the book, most notably in the form of Cultural Perspectives—text “windows” that open fascinating new topics to students through engaging descriptions and familiar references to popular culture. The twenty-four Cultural Perspectives in this edition delve into the cultures of African Americans, Latin Americans, and Asian Americans, and into the musics of Canada and Mexico as well as those of Africa and the Far East. Among the new topics explored here are music in the ancient world, music for films, and women and music (from a feminist viewpoint). Students can pursue any of these topics further electronically through the *Enjoyment* web site, which offers additional material and links to other informative sites.

One notable area of expansion in this edition is the inclusion of four world music examples as primary repertory, all of which are integrated into com-

parative discussions of styles rather than isolated in their own chapters. Two works—an eastern African drumming example and a Chinese instrumental piece played on traditional instruments—are each preceded by a Western composition that clearly draws inspiration, stylistic concepts, and musical techniques from the non-Western culture paired with it. This approach is designed to introduce students and faculty to new musical cultures from a familiar vantage point. In addition, two well-known world music ensembles introduce popular contemporary styles—the South African *a cappella* group Ladysmith Black Mambazo, with an antiracism song (in Zulu and English), and The Chieftains, performing a set of traditional Irish dances.

Some new repertory was selected to appeal to the increasingly diverse student populations on many campuses today: these works include, in addition to the non-Western music examples, *Spiral*, a “pan-Asian” chamber piece by the Cambodian-American composer Chinary Ung; the fiery Spanish *Feria* from Ravel’s *Rapsodie espagnole* and the electrifying Latin *Mambo* from Bernstein’s *West Side Story* (we retain the *Habanera* from Bizet’s *Carmen*); Scott Joplin’s ever-popular *Maple Leaf Rag* and Lillian Hardin Armstrong’s jaunty *Hotter Than That* (as well as Ellington’s blues *Ko-Ko*).

Some newly added works serve to better grab the attention of today’s students: Smetana’s memorable symphonic poem *The Moldau*, the commanding *March to the Scaffold* from Berlioz’s *Symphonie fantastique* (along with the closing *Dream of a Witches’ Sabbath*), Mendelssohn’s songful Violin Concerto, the delightful Rondo alla turca from Mozart’s Piano Sonata in A major, K. 331, Liszt’s tintinnabulary *La campanella*, the unforgettable *La donna è mobile* and Quartet from Verdi’s *Rigoletto*, and the dramatic *Tonight* Ensemble from *West Side Story*. Other new additions provide excellent teaching examples: there are the theme and variations movements from Haydn’s Symphony No. 94 (*Surprise*) and from Schubert’s *Trout* Quintet (along with the song *The Trout*), a serious Italian madrigal rich with word painting (Monteverdi’s *A un giro sol*), more accessible early music examples (a Machaut chanson and the fifteenth-century Burgundian work *Il sera pour vous / L’homme armé*), works featuring early instruments (the monophonic *Royal estampie* No. 4 and Giovanni Gabrieli’s polychoral motet *O quam suavis*), solo and choral selections from Haydn’s inspiring oratorio *The Creation*, the concisely constructed Third Symphony of Brahms, and Bartók’s *Concerto for Orchestra*, one of the great masterworks of the twentieth century.

A new edition allows us to keep pace with contemporary composition. Accordingly, in addition to the Ligeti piano etude (*Désordre*, 1985) carried over from the previous edition, we have included four new works written since 1985: Libby Larsen’s tribute to Handel in *Symphony: Water Music* (1985), Chinary Ung’s multicultural *Spiral* (1987), Paul Lansky’s computer music work *Notjustmoreidlechatter* (1988), and Steve Reich’s *City Lights* (1995), for orchestra and samplers.

A record number of seven women composers are represented in the primary repertory: in addition to Hildegard of Bingen, Elisabeth Jacquet de la Guerre, and Clara Schumann, the eighth edition introduces Fanny Mendelssohn (with her last work, the poignant song *Mountain Yearning*), Amy Cheney Beach (with the lilting scherzo from her Violin Sonata), Lillian Hardin Armstrong (with *Hotter Than That*, which she recorded with Louis Armstrong and his Hot Five), and the contemporary composer Libby Larsen (with her symphonic homage to Handel and to nature, mentioned above). Numerous women performers are featured as well, some of whom can be directly associated with the primary repertory. These include the famed Singing Ladies of Ferrara, for whose patron Monteverdi intended his madrigal *A un giro sol*; women pianists of the Classical era, including the student for whom Mozart wrote his Piano Concerto in G major, K. 453; and notable women interpreters of twentieth-century music, opera, and blues. The professional opportunities available to women are discussed in the opening chapter to each historical era, and the Cultural Perspective “Women and Music: A Feminist View” elaborates on issues surrounding the participation of women in the music world in the nineteenth and twentieth centuries.

We have augmented the coverage of chamber music with a Romantic chamber work (Beach’s Violin Sonata) and two contemporary pieces (*Spiral*, by Ung, and the powerful *Quartet for the End of Time*, by Messiaen). There is substantially more coverage of American music, with the addition of a chapter dedicated to Amy Beach and the nineteenth-century New England School and the inclusion of a nostalgic song by Charles Ives (*The Things Our Fathers Loved*), as well as the jazz and contemporary selections mentioned earlier. Coverage of Canadian music has been expanded in the Cultural Perspectives, illustrations, and recording package.

Five complete multimovement works help students get the “whole picture” of important absolute forms: included in their entirety are Vivaldi’s *La primavera*, Mozart’s *Eine kleine Nachtmusik* and Piano Concerto in G major, K. 453, and Beethoven’s Fifth Symphony and Piano Sonata, Op. 13 (*Pathétique*). Extra movements have been added for Berlioz’s *Symphonie fantastique* (the fourth and fifth are now featured) and for Bach’s *Brandenburg Concerto* No. 2 (the first and second movements).

The opening chapters present the basic concepts and building blocks of music with a broad focus on all styles—Western and non-Western, art and traditional. Music examples throughout these elements chapters provide a multicultural perspective, and the discussion of instruments and ensembles goes beyond those of Western art music. New Listening Activities using examples from the accompanying sound package appear in each elements chapter to reinforce the student’s comprehension of vocabulary. As in earlier editions, chapters discussing advanced concepts of harmony and form appear later in the book.

A new eye-catching design, with vibrant colors, highlighting, and abundant illustrations, leads the reader easily to the book's various parts. Maps—including a chart of the medieval Crusade routes, an eighteenth-century plan of the main compositional centers of Western Europe, and a full-opening world map—provide useful reference material. The text remains eminently readable, preserving the composer biographies (the “story material”) and adding a new feature, marginal quotes (“In His/Her Own Words”) from composers' letters or writings that provide a glimpse of their personalities and creative goals; these help bring the musicians alive to students.

As in previous editions, most of the operas and ballets discussed in the text are available on videocassettes, which can enliven and enrich the classroom experience for students. Two recording packages are available with this edition: one with eight CDs or cassettes, including all the primary repertory discussed in the Chronological and Standard editions; and one with four CDs or cassettes, which accompanies the Shorter version and contains forty-seven listening examples. Electronic Listening Guides are provided for all selections on the Shorter recordings, allowing interactive study—either in the classroom or individually; they can also be downloaded from the web, for users of the longer edition and recording package. The in-depth Masterworks CD-ROM of twelve primary examples, featured with the previous edition, remains a fine enhancement for this teaching package.

Any project of this size depends on the expertise and assistance of many to make it a success. We would like first to thank the numerous users of *The Enjoyment of Music* who took the time to send helpful comments relating to the previous edition; their ideas form the basis from which we begin our plan for each new edition. We further extend our appreciation to the members of the focus groups held in Pittsburgh (at the American Musicological Society conference), at the University of California, Santa Barbara, and at California State University, Long Beach; these forums encouraged a free exchange of ideas on teaching methods, appropriate repertory, and the use of various ancillary materials in the classroom.

Several specialists offered their expertise in reviewing this new edition, including Daniel Kazez of Wittenberg University (elements of music); Martin Brenner and Martin Herman, both of California State University, Long Beach (technology and music); Dolores Hsu of the University of California, Santa Barbara (Chinese traditional music); and Richard Crawford of the University of Michigan, Helen Myers of Trinity College, and Gordon Thompson of Skidmore College, all of whom offered insightful critiques of the Cultural Perspectives.

The team assembled to prepare the ancillary materials accompanying this edition is exceptional; it includes our “webmaster,” Russell Murray of the University of Delaware; Irene Girton of California State University, Los Angeles, author of the Electronic Listening Guides; David Hamilton of New

York City and Tom Laskey of Sony Special Products, who assembled, licensed, and mastered the recording packages; Mark McFarland of the University of Texas, El Paso, author of the Instructor's Manual; Roger Hickman of California State University, Long Beach, who has updated and edited the Test-Item File; our research assistant, Jeanne Scheppach; and our Computerized Test-Item File preparer, Susan Hughes.

We owe profound thanks to the very competent individuals with whom we work at W. W. Norton: first and foremost, to our editor, Michael Ochs, for his experienced counsel and dedicated work on this edition; to Susan Gaustad, for her excellent copyediting and her service as project coordinator; to Steve Hoge, for expertly coordinating the technology portions of this package; to Antonina Krass, who merged function and beauty to create the book's stunning design; to Neil Ryder-Hoos, for his very capable illustration research; and to Martha Graedel, for handling more details than we could possibly enumerate. We wish finally to express our deep appreciation to two former music editors at Norton, Claire Brook and David Hamilton, who over the years have guided and inspired *The Enjoyment of Music* to its continued success.

Joseph Machlis
Kristine Forney

Prelude: Listening to Music Today

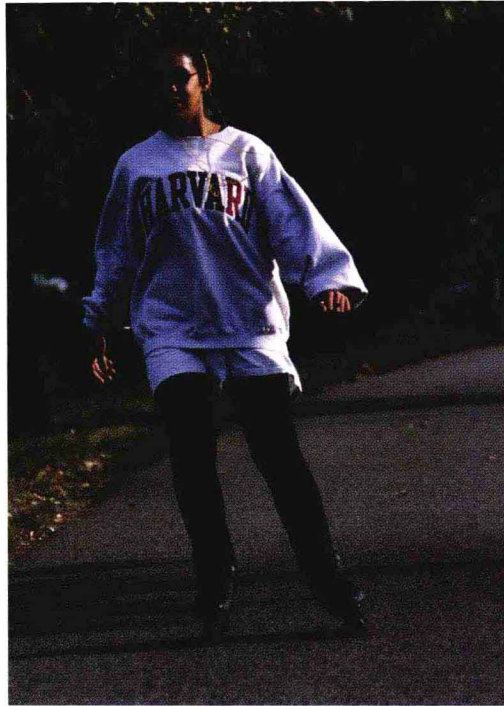
“There is no such thing as music divorced from the listener. Music as such is unfulfilled until it has penetrated our ears.”

—YEHUDI MENUHIN

Our lives are constantly changing, with new avenues of the supertechnology highway opening to us every day. This technological revolution significantly influences our work and our leisure activities; it further conditions how, when, and where we listen to music. From the moment we are awakened by our clock radios, our days unfold against a musical background. We listen to music while on the move—in our cars, on planes, or at the gym—and at home for relaxation. We can hardly avoid it in grocery and department stores, in restaurants and elevators, at the dentist’s office or at work. We experience music at live concerts—outdoor festivals, rock concerts, jazz clubs, the symphony hall, the opera stage—and we hear it on television, at the movies, and even on the Internet. MTV (Music Television) has forever changed the way we “listen” to popular music; it is now a visual experience as well as an aural one. This increased dependency on our eyes makes our ears work less actively, a factor we will attempt to counteract in this book.

Music media too are rapidly changing. With the LP record all but obsolete and cassettes quickly falling into disuse in favor of CDs, newer formats are already on the horizon. Video disc players are part of many home stereos, and CD-ROM drives are standard on today’s computer systems. In our musical experiences, we have learned to accept new sounds, many produced electronically rather than by traditional instruments. Much of the music we hear on television, at the movies, and in pop music performances is synthetic, produced by instruments that can accurately re-create the familiar sounds of piano, violin, or drums, as well as totally new sounds and noises for special effects.

Composers have welcomed the technological revolution; the basic tools of music composition—formerly, a pen, music paper, and perhaps a piano—



Listening to a favorite tape on her Walkman enhances the outdoors experience for this roller blader.

now include a synthesizer, computer, and laser printer. In short, modern technology has placed at our disposal a wider diversity of music from every period in history, from every kind of instrument, and from every corner of the globe than has ever been available before.

Given this diversity, we must choose our path of study. In this book, we will focus on the classics of Western music while paying special attention to the important influences that traditional, popular, and non-Western musics have had on the European and American heritage. Our purpose is to expand the listening experience through a heightened awareness of many styles of music, including those representing various subcultures of the American population. We will hear the uniquely American forms of ragtime, blues, jazz, and musical theater, as well as rock and contemporary world music. The book seeks to place music, whether art, traditional, or popular, within its cultural context, and to highlight the relationships between different styles. To this end, the Cultural Perspectives, informative boxed texts placed throughout the book, open windows onto other cultures and their musics. You can also explore these topics further on the *Enjoyment* web site, which provides links to related sites of interest.

The language of music cannot be translated into the language of words. You cannot deduce the actual sound of a piece from anything written about

it; as the great violinist Yehudi Menuhin notes above, the ultimate meaning lies in the sounds themselves and in the ears of the listener. While certain styles are immediately accessible to an audience, without any explanation, the world of music often brings us into contact with sounds and concepts that we grasp more slowly. What, you might wonder, can prepare the nonmusician to understand and appreciate an eighteenth-century symphony, a contemporary opera, or an example of African drumming? A great deal. We can discuss the social and historical context in which a work was born. We can explore the characteristic features of the various styles throughout the history of music, so that we can relate a particular piece or style to parallel developments in literature and the fine arts. We can read about the lives of the composers who left us so rich a heritage, and take note of what they said about their art. (Engaging comments by composers appear throughout the book, labeled “In His/Her Own Words.”) We can acquaint ourselves with the elements out of which music is made, and discover how the composer combines these into any one work. All this knowledge—social, historical, biographical, technical, and analytical—can be interrelated. What emerges is a total picture of a work, one that will clarify, in far greater degree than you may have thought possible, the form and meaning of a composition.

There are people who claim they prefer not to know anything technical about the music they hear, that to intellectualize the listening experience de-



The popular dance troop Stomp performing at the Academy Awards in Los Angeles, March 25, 1996.

stroys their enjoyment of the music. Yet most sports fans would hardly suggest that the best way to enjoy football is to avoid learning the rules of the game. A heightened awareness of musical processes and styles brings listeners closer to the sounds and allows them to hear and comprehend more.

Some Practical Suggestions

It takes practice to become good listeners. Most of us “listen” to music as a background to another activity—perhaps reading or studying—or for relaxation. In either case, we are probably not concentrating on the music. The approach set out in this book is intended to develop your listening skills and expand your musical memory. In order to accomplish this, you should listen to the examples repeatedly, focusing solely on what you are hearing. As you play the music, you will also find it helpful to follow the Listening Guides distributed throughout the book. Since they are outlines, they should not divert your attention from the sounds you hear. The music examples printed in the Listening Guides may be useful if you can follow the general line of the music (see Appendix I, “Musical Notation”). Don’t worry if you can’t read music; the verbal descriptions of each piece and its sections will tell you what to listen for. An explanation of the format for the Listening Guides follows this introduction.

It is also important to hear music in live performance. Why not try something new and unfamiliar? There are many possibilities; if you need help finding out about concerts or are unsure of some of the conventions followed in the concert hall or opera house, consult Appendix III, “Attending Concerts.” The goal is to open up a new world of musical experiences for you that you can enjoy the rest of your life.

You will notice that each historical era begins with a general discussion of the culture, its arts, and its ideas. This chapter should help you integrate the knowledge you have gained from other disciplines into the world of music and help you understand that developments in music are closely related to the art, literature, philosophy, religion, and scientific knowledge of the time as well as the social background of the era.

You may be surprised at how technical the study of music can be, and how many new terms you will learn. Studying music is not easier than studying other subjects, but it can be more fun. Make use of the Glossary in Appendix II, and note that the most important terms, when introduced in the book, are printed in italics. Some of these terms may be familiar to you from another context (“texture,” for example, is a term commonly used to describe a surface or cloth); we will learn to associate these words with different, often more specific, meanings. Many others, such as the directions for musical expression, tempo, and dynamics, come from foreign languages. We will begin



*The Los Angeles
Philharmonic
Orchestra perform-
ing at the Dorothy
Chandler Pavilion.*

building this vocabulary in the first chapters by breaking music into its constituent parts—its building blocks, or elements. Listening Activities based on the CDs and cassettes accompanying the book appear in each elements chapter, reinforcing the terminology and concepts presented there. We will then analyze how a composer proceeds to shape a melody, how that melody is fitted with accompanying harmony, how music is organized in time, and how it is structured so as to assume logical, recognizable forms. In doing so, we will become aware of the basic principles that apply to all styles of music (classical and popular, Western and non-Western), to music from all eras and countries, and beyond that, to the other arts as well.

“To understand,” said the painter Raphael, “is to equal.” When we come to understand a musical work, we grasp the “moment of truth” that gave it birth and thus become worthy of keeping company with its creator. We receive the message of the music, we recognize the intention of the composer. In effect, we listen perceptively—and that is the one sure road to the enjoyment of music.

About the Listening Guides

Refer to the sample Listening Guide opposite as you read the following explanations.

1. The red panel at the top contains information to help you locate each work in the various recording sets:

Chr/Std: *Norton Recordings* (8 CDs or 8 cassettes) for the Chronological and Standard versions

Sh: *Norton Recordings* (4 enhanced CDs or 4 cassettes) for the Shorter version

MW: *Norton CD-ROM Masterworks*, vol. 1.

For CDs: the first number indicates the individual CD within the set; the number or numbers following the diagonal indicate the track or tracks on that CD devoted to the work.

For cassettes: the first number indicates the individual cassette within the set; the letter A or B represents the side of the cassette; the number following the diagonal indicates the selection number on that cassette side.

2. The title of the work is followed by some basic information about the piece.
3. The total duration of a piece is given in parentheses to the right of the title. (In multimovement works, the duration of each movement is also given to the right of the movement title.)
4. The far left column provides boxed numbers corresponding to the CD tracks. In the Chronological and Standard versions of the book, these relate to the *Norton Recordings*, 8-CD set; in the Shorter version, they relate to the *Norton Recordings*, 4-enhanced-CD set.
5. The second column gives cumulative timings, starting at zero for each movement. Listeners using cassettes may set tape counters to 0:00 at the start of the movement and use these timings for orientation while listening.
6. The Listening Guides often provide musical examples. Even if you cannot read music notation well, the examples will give you some idea of the shape of the line you will hear. If the examples are not helpful, focus on the accompanying descriptions and the timings to identify the musical event in question.
7. For vocal works, the Listening Guides provide texts that are sung and translations for those not in English. Both text and translation are printed between blue vertical bars, to distinguish them from descriptions of the music and commentary.

Note: In cases where the Shorter *Norton Recordings* include less of the work than the 8-CD set, a note appears at the relevant moment in the Listening Guide.