



THE SEVENTH EDITION ENJOYMENT OF MUSIC

SHORTER VERSION

Joseph Machlis & Kristine Forney

The Enjoyment of Music



An Introduction to Perceptive Listening

Seventh Edition

Shorter

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For Earle Fenton Palmer

Preface

The seventh edition of *The Enjoyment of Music* has much to offer its readers. Like the sixth edition, it is available in three formats: the Shorter, the Chronological, and the Standard. The first two formats progress historically from the Middle Ages to the twentieth century; the last adheres to the book's original philosophy, beginning with the accessible and familiar sounds of Romantic music. Certain other features introduced in the sixth edition have been retained as well: the Listening Guides, which supplement the prose descriptions of the primary repertory, the reference listing of Principal Works for each major composer, the discussions of transitions between eras (along with the outline comparisons of the style traits for consecutive eras), and the overall organization by genre rather than by composer.

This new edition is characterized by an increased breadth and diversity of styles presented. While retaining its focus on the classics of Western art music, the book now has taken on a more "international" flavor through consideration of certain world musics and their influence on the Western tradition. This is achieved primarily through the inclusion of twenty-seven Cultural Perspectives, readings scattered throughout the book that offer stimulating and informative discussions of diverse musical styles and practices. These readings delve into the cultures of African Americans and Latin Americans, and into the musics of nearby Canada and Mexico as well as those of the Far East, Africa, and Asia. In each case, the perspective extends to the present day, and often to aspects of popular culture.

Certain new repertory presented in this edition is well suited to demonstrate the interaction of differing musical traditions. New works include Haydn's Symphony No. 100 (*Military*) and Ligeti's *Disorder*, from Etudes for Piano, both of which draw their inspiration from what the composers themselves viewed as "exotic" music. Other new works rely on traditional music from the composer's own heritage, such as Stravinsky's *Petrushka* and Copland's *Billy the Kid*.

While the sixth edition made important strides in its coverage of women composers and musicians, the current edition endeavors to achieve a more balanced perspective of the role women have played in music throughout history. Thus, works by three women composers are included in the primary repertory: Elisabeth-Claude Jacquet de la Guerre's French Baroque suite for harpsichord; Clara Schumann's highly virtuosic Scherzo, Op. 10, for solo piano; and Joan Tower's *Petroushskates*, a chamber work that pays homage to Stravinsky. In addition, women performers are discussed throughout the book, some of whom can be directly associated with the primary repertory. These are the famed Singing Ladies of Renaissance Ferrara, for whom Luca Marenzio wrote his madrigal *Cantate Ninfe*; women pianists of

the Classical era, including the student for whom Mozart wrote his Piano Concerto in G major, K. 453; and women as interpreters of twentieth-century music, who premiered, among other works, Crumb's *Ancient Voices of Children*. Women singers of opera and blues are also discussed, as are the professional opportunities that were available to female musicians in each era.

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. Musical examples throughout the elements chapters provide a multicultural perspective, and the discussion of instruments and ensembles is not limited to those of Western art music. Vocabulary is reinforced through suggested listening examples (from the accompanying recordings) at the end of each elements chapter. As in the sixth edition, chapters presenting advanced concepts of harmony and form appear later in the book.

Popular music, notably rock, is included for the first time in this edition. There is a thorough survey of the genre, with an example by the long-popular group Santana. The contemporary sound of world beat is also discussed, with a listening selection from the South African choral group Ladysmith Black Mambazo. As in the sixth edition, there are chapters on blues and jazz with examples by Duke Ellington and Gerry Mulligan, as well as on musical theater, represented by Leonard Bernstein.

A number of works discussed—operas and ballets in particular—are available on videocassette, which can enliven and enrich the teaching experience. Many of the operatic selections remain the same in this edition; Leoncavallo's popular work *Pagliacci* has been added. Beyond the realm of opera, several teaching favorites have returned, including Mozart's Symphony No. 40 and Musorgsky's *Pictures at an Exhibition*; Renaissance sacred style is illustrated through Josquin's motet *Ave Maria . . . virgo serena*; and contemporary music is enhanced through the inclusion of Tod Machover's computer composition *Bug-Mudra*.

The book remains eminently readable, preserving the composer biographies—the “story material”—along with quotes from letters and writings that help each composer come alive to the students. With each new edition, the language is modernized, to keep apace with current usage.

The book's design has also been updated, with increased use of color and highlighting. There are more color illustrations than in any previous edition, and for the first time, their scope extends beyond Western culture.

Two recording packages are available with this edition: one contains three cassettes or CDs and accompanies the Shorter version; and one contains eight cassettes or CDs, including all the primary repertory discussed in the Chronological and Standard versions of the book. New to the package is a CD-ROM disk that allows interactive study—either in the classroom or individually—of twelve of the primary listening selections, representing the full chronological gamut of the text.

We should like to extend our profound thanks to the individuals who were so generous with their assistance: to our editor Claire Brook, for her experienced counsel and dedicated work on this edition, which extended

well into her retirement; to Susan Gaustad, for ably copyediting the text and serving as project coordinator; to Michael Ochs and Suzanne LaPlante, for their considerable in-house support, especially with licensing and design elements; to Gyodi Reid, for handling more details than we can enumerate; to Jennifer Atkins, for her capable acquisition of the illustrations; and to David Hamilton, for his expert assistance with the Listening Guides, recording packages, and score anthology.

We also wish to express our sincere appreciation to the many dedicated teachers, including Michael Annicchiarico of the University of New Hampshire and Bryce Rytting of Brigham Young University, who have used *The Enjoyment of Music*, for their helpful comments and suggestions; and to Richard Crawford of the University of Michigan, Gordon Thompson of Skidmore College, and Helen Myers of Trinity College, for their insightful critiques of the Cultural Perspectives included in this new edition.

Joseph Machlis
Kristine Forney

Note on Recordings


Sets of recordings containing the music discussed in this book are available from the publisher. The location of each work in cassette and CD format is indicated in the text by the following symbols:

Cassette



CD



Works that are included in the Norton CD-ROM Masterworks are indicated by the symbol . (The symbol consists of the letters 'MW' inside a circle.)

(Note: Longer works often include several CD tracks, to facilitate the location of important internal sections. These track numbers, enclosed in a small box, are indicated in the appropriate Listening Guides in the text and in the *Norton Scores* as well.)

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