

THE ENJOYMENT OF MUSIC

NINTH
EDITION

Shorter
Version

Joseph Machlis
Kristine Forney

Music

Ninth Edition/Shorter

The Enjoyment of **MUSIC**

An Introduction to Perceptive Listening

Joseph Machlis

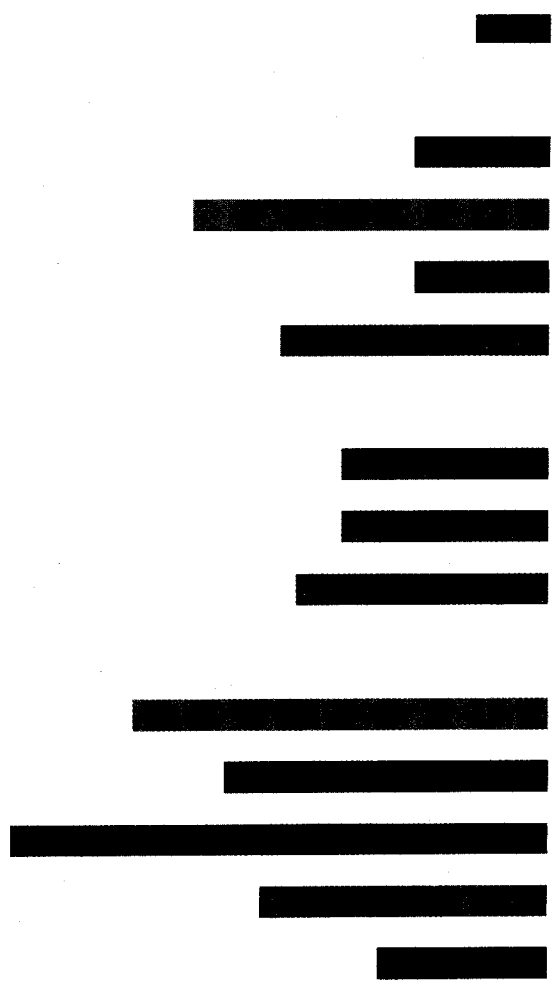
*Late Professor of Music Emeritus,
Queens College of The City University of New York*

Kristine Forney

Professor of Music, California State University, Long Beach



W. W. NORTON & COMPANY
NEW YORK • LONDON



W. W. Norton & Company has been independent since its founding in 1923, when William Warder Norton and Mary D. Herter Norton first published lectures delivered at the People's Institute, the adult education division of New York City's Cooper Union. The Nortons soon expanded their program beyond the Institute, publishing books by celebrated academics from America and abroad. By mid-century, the two major pillars of Norton's publishing program—trade books and college texts—were firmly established. In the 1950s, the Norton family transferred control of the company to its employees, and today—with a staff of four hundred and a comparable number of trade, college, and professional titles published each year—W. W. Norton & Company stands as the largest and oldest publishing house owned wholly by its employees.

For Earle Fenton Palmer

Copyright © 2003, 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 Photina

Composition by UG / GGS Information Services, Inc.

Manufacturing by Courier, Kendallville

Cover illustration: Helmut Preiss. *Jazz*, 1997. Courtesy of the artist.

Cover design: Andrew M. Newman Graphic Design, Inc.

Editor: Maribeth Payne

Managing Editor—College: Marian Johnson

Director of Manufacturing—College: Roy Tedoff

Associate Art Director—College: Rubina Yeh

Page Layout by Alice Bennett Dates and Brad Walrod

Copy Editor: Kathryn Talalay

Project Editor: Kathryn Talalay

Photograph editors: Neil Ryder Hoos and Penni Zivian

Assistant Editor: Claire McCabe

Editorial Assistant: Allison Benter

Indexer: Marilyn Bliss

Library of Congress Cataloging-in-Publication Data

Machlis, Joseph. 1906-

The enjoyment of music : an introduction to perceptive listening / Joseph Machlis,
Kristine Forney.—9th ed., shorter.

p. cm.

Includes bibliographical references and index.

ISBN 0-393-97879-6 (pbk.)

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

MT90.M23 2003a

780—dc21

2002045466

ISBN 0-393-97879-6 (pbk.)

W. W. Norton & Company, Inc. 500 Fifth Avenue, New York, NY 10110

www.wwnorton.com

W. W. Norton & Company Ltd., Castle House, 75/76 Wells Street, London W1T 3QT

5 6 7 8 9 0

TABLE OF LISTENING GUIDES AND RECORDINGS

LG #	COMPOSER, TITLE	TEXT PAGE	8-CD SET	4-CD SET
1.	Britten: <i>Young Person's Guide to the Orchestra</i>	62	(Student Resource CD)	
2.	Hildegard of Bingen: <i>Alleluia, O virga mediatrix</i>	83	1/4-6	1/1-3
3.	Notre Dame School Organum: <i>Gaude Maria virgo</i>	85	1/7-8	1/4-5
4.	Machaut: <i>Puis qu'en oubli</i>	91	1/16-20	1/6-10
5.	Josquin: <i>Ave Maria . . . virgo serena</i>	101	1/32-38	1/11-17
6.	Palestrina: <i>Pope Marcellus Mass, Gloria</i>	106	1/44-45	1/18-19
7.	Farmer: <i>Fair Phyllis</i>	112	1/56	1/20
8.	Purcell: <i>Dido and Aeneas, Act III, Dido's Lament</i>	141	1/66-68	1/21-23
9.	Strozzi: <i>Begli occhi</i>	145	1/57-62	1/24-29
10.	Bach: Cantata No. 80, <i>A Mighty Fortress Is Our God</i>	151		
	No. 1, Choral fugue	152	2/39-45	1/30-36
	No. 8, Chorale	153	2/50-51	1/37-38
11.	Handel: <i>Messiah</i>	157		
	No. 18, "Rejoice greatly"	157	2/13-15	1/39-41
	No. 44, "Hallelujah"	157	2/16-18	1/42-44
12.	Vivaldi: <i>Spring from The Four Seasons</i>	166		
	First movement	167	1/69-74	1/45-50
13.	Handel: <i>Water Music, Suite in D major</i>	170		
	Alla hornpipe	171	2/4-6	1/51-53
14.	Bach: <i>Prelude and Fugue in C minor, from The Well-Tempered Clavier, Book I</i>	174	2/33-38	1/54-59
15.	Mozart: <i>Eine kleine Nachtmusik, K. 525</i>	205		
	First movement	205	3/48-52	1/60-64
	Second movement	206	3/53-58	1/65-70
	Third movement	207	3/59-61	1/71-73
	Fourth movement	207	3/62-67	1/74-79
16.	Haydn: <i>Symphony No. 94 in G major (Surprise), second movement</i>	215	2/55-61	2/1-7
17.	Beethoven: <i>Symphony No. 5 in C minor, Op. 67</i>	224		
	First movement	224	4/32-37	2/8-13
	Second movement	225	4/38-44	2/14-20
	Third movement	226	4/45-48	2/21-24
	Fourth movement	227	4/49-56	2/25-32
18.	Mozart: <i>Piano Concerto in G major, K. 453, First movement</i>	231	3/11-21	2/33-43
19.	Beethoven: <i>Piano Sonata in C minor, Op. 13 (Pathétique)</i>	237		
	Second movement	237	4/12-16	2/44-48
20.	Mozart: <i>The Marriage of Figaro</i>	243		
	Act I, Scenes 6 and 7	243	3/40-47	2/49-56
21.	Schubert: <i>Erlking</i>	267	5/1-8	1/80-87
22.	Robert Schumann: "And if the flowers knew," from <i>A Poet's Love</i> , No. 8	272	5/49-52	2/57-60
23.	Chopin: <i>Nocturne in C minor, Op. 48, No. 1</i>	278	5/46-48	2/61-63
24.	Clara Schumann: <i>Scherzo, Op. 10</i>	282	6/20-27	3/1-8

TABLE OF LISTENING GUIDES AND CD SETS

LG #	COMPOSER, TITLE	TEXT PAGE	8-CD SET	4-CD SET
25.	Berlioz: <i>Symphonie fantastique</i> Fourth movement	289 290	5/19-24	3/9-14
26.	Smetana: <i>The Moldau</i>	297	6/28-35	3/15-22
27.	Brahms: Symphony No. 3 in F major, Op. 90, third movement	307	6/1-3	3/23-25
28.	Brahms: <i>A German Requiem</i> , fourth movement	319	5/58-62	3/26-30
29.	Verdi: <i>Rigoletto</i> , Act III, excerpts	330	6/14-19	3/31-36
30.	Wagner: <i>Die Walküre</i> Act III, Farewell and Magic Fire Music	339 339	5/53-57	3/37-39
31.	Puccini: <i>Madame Butterfly</i> , "Un bel di"	345	7/1-2	3/40-41
32.	Japanese Kouta: <i>A White Fan</i>	348	8/77	3/42
33.	Tchaikovsky: <i>The Nutcracker</i> , March	352	6/44-46	3/43-45
34.	Debussy: <i>Prelude to "The Afternoon of a Faun"</i>	364	6/62-66	3/46-50
35.	Stravinsky: <i>The Rite of Spring</i> , Part II <i>Glorification of the Chosen One</i> <i>Evocation of the Ancestors</i> <i>Ritual Action of the Ancestors</i>	377 378 379 379	7/34-36 7/37	3/51-53 3/54
36.	Schoenberg: <i>Pierrot lunaire</i> No. 18, <i>The Moonfleck</i>	383 383	7/15-16	4/1-2
37.	Bartók: <i>Interrupted Intermezzo</i> , from <i>Concerto for Orchestra</i>	392	7/27-33	4/3-9
38.	Copland: <i>Billy the Kid</i> , Scene 1, <i>Street in a Frontier Town</i>	399	7/70-74	4/10-14
39.	Revueltas: <i>Homenaje a Federico García Lorca</i> , third movement, <i>Son</i>	406	7/62-69	4/15-22
40.	Joplin: <i>Maple Leaf Rag</i>	410	7/10-14	4/23-27
41.	Holiday: <i>Billie's Blues</i>	416	8/1-7	4/28-34
42.	Gillespie/Parker: <i>A Night in Tunisia</i>	420	8/13-18	4/35-40
43.	Gershwin: Piano Prelude No. 1	424	7/59-61	4/41-43
44.	Baker: <i>Sometimes I Feel Like a Motherless Child</i> , from <i>Through This Vale of Tears</i>	427	8/39-42	4/44-47
45.	Bernstein: <i>West Side Story</i> <i>Mambo</i> <i>Tonight Ensemble</i>	435 435 436	8/19-21 8/22-29	4/48-50 4/51-58
46.	<i>Think of Me</i> , by BeauSoleil	454	8/70-73	4/59-62
47.	Crumb: <i>Ancient Voices of Children</i> , first movement	475	8/36-38	4/63-65
48.	Ligeti: <i>Disorder</i> , from <i>Etudes for Piano</i> , Book I	477	8/30-32	4/66-68
49.	Eastern African Drumming: <i>Ensiriba ya munange Katego</i>	480	8/78-81	4/69-72
50.	Abing: <i>The Moon Reflected on the Second Springs</i>	483	8/66-69	4/73-76
51.	Tan Dun: <i>Farewell</i> , from <i>Crouching Tiger, Hidden Dragon</i>	494	8/62-65	4/77-80
52.	Lansky: <i>Notjustmoreidlechatter</i> , excerpt	502	8/53-56	4/81-84
53.	Tower: <i>For the Uncommon Woman</i>	507	8/47-52	4/85-90
54.	Pärt: <i>Cantate Domino canticum novum</i>	510	8/43-46	4/91-94
55.	Adams: <i>Roadrunner</i> , from <i>Chamber Symphony</i>	514	8/57-61	4/95-99

Preface: The Enjoyment of Music Package

You have just purchased what is perhaps the most comprehensive package of materials available for the study of music appreciation and literature. This book is a classic—it's been around for nearly half a century—but its contents and pedagogical approach are very much up-to-date, featuring appealing musical repertory, the latest scholarship, an eye-catching design, and an unparalleled package of electronic ancillaries. This preface introduces you to some of the important pedagogical features in your text, on the CDs, and on the Web. Knowing how to use and integrate these resources will enhance your music listening and study skills and ultimately your performance in class.

Using the book

The Enjoyment of Music is designed for maximum readability. The narrative is accompanied by many useful and instructive features that will facilitate your study of music. These features are described below.

- The **eLearning** lists at the beginning of each Unit provide an overview of Web and CD-ROM resources that integrate with your text.
- **Marginal icons**, placed throughout the book, direct you to relevant Web and CD-ROM resources.
- **Key Points**, at the beginning of each chapter, provide a brief summary of the terms and main points in each chapter.
- **Marginal sideheads** identify key terms defined in the text and focus attention on important concepts.

unit XX

Choral and Dramatic Music in the Nineteenth Century

59

Romantic Choral Music

"God sent his singers upon earth with songs of sadness and of mirth."
—HENRY WADSWORTH LONGFELLOW

KEY POINTS

- Choral music grew in popularity during the Romantic era and was an artistic outlet for the middle classes.
- Favored genres in the nineteenth century include *part songs* (unaccompanied secular songs in three or four parts), the oratorio, the Mass, and the Requiem Mass.
- Brahms's *German Requiem*, set to biblical texts chosen by the composer, is one of the masterworks of the romantic choral repertory.

The nineteenth century witnessed a spreading of the democratic ideal and an enormous expansion of the audience for music. This climate was uniquely favorable to choral singing, a group activity enjoyed by increasing numbers of amateur music lovers that played an important role in the musical life of the Romantic era.

Since singing in a chorus required less skill than playing in an orchestra, it attracted many people who had never learned to play an instrument or who could not afford to buy one. With a modest amount of rehearsal (and modest vocal quality), they could take part in the performance of great choral works. The members of the chorus not only enjoyed a pleasant social evening once or twice a week but also, if their group was good enough, became a source of pride to their community.

eLearning

RESOURCE CD

eMusic

- Beethoven, Symphony No. 9 in D minor, IV, Ode to Joy
- Puccini, "O mio babbino," from *Gli Ugoni*
- 54 Brahms, *A German Requiem*
- 55 Verdi, Opera: *Rigoletto*
- 56 Wagner, Opera: *Die Walküre*
- 57 Bizet, Opera: *Carmen*
- 58 Puccini, Opera: *Madame Butterfly*
- 59 Japanese Kunita, *Ballroom in White Town*
- 60 Tchaikovsky, Ballet: *The Nutcracker*

ONLINE TUTOR

www.oxford.com/enjoy/

Composers: Romantic

- Johannes Brahms
- Giuseppe Verdi
- Richard Wagner
- Georges Bizet
- Giuseppe Puccini
- Peter Ilyich Tchaikovsky

Cultural Perspective

- 14. The Lure of Spain

Resources: Romantic

Listening: Romantic

Quizzes: Romantic

Reviewing 21, 22

Listening 17, 18

Glossary

Amateur choral groups

- **Cultural Perspectives** expand on issues discussed in the text and allow you to view music within a larger cultural framework.
- **Full-color photographs** and illustrations bring to life the figures and events discussed in the text.
- **Listening Guides** for each piece on the CD set enhance your understanding of the musical selection with a moment-by-moment description of the work. (See **About the Listening Guides** and also read about the eLGs on the **Student Resource CD**.)
- **What to Listen For boxes**, featured in each Listening Guide, offer helpful suggestions for what to focus on while hearing the music.
- **In His/Her Own Words**, placed throughout all chapters, offer interesting and relevant quotes from composers and important historical figures.
- **Timelines**, placed at the beginning of each Part or era, provide a chronological orientation for world events, principal literary and artistic figures, as well as composers.

His Life

Hector Berlioz (1803–1869) was born in France in a small town near Grenoble. His father, a well-to-do physician, expected the boy to follow in his footsteps, and at eighteen Hector was sent away to attend medical school in Paris. The conservatory and the opera, however, intrigued Berlioz much more than the dissecting room. The following year, the fiery youth made a decision that horrified his upper-middle-class family: he gave up medicine for music.

The Romantic revolution was brewing in Paris, and Berlioz, along with Hugo and Delacroix, found himself in the camp of “young France.” Having been cut off by his parents, he gave music lessons and sang in a theater chorus to make ends meet. He became a huge fan of Beethoven and of Shakespeare, to whose plays he was introduced by a visiting English troupe. Berlioz fell madly in love with an actress in this troupe, whose portrayals of Ophelia and Juliet excited the admiration of the Parisians. In his *Memoirs*, which read like a Romantic novel, he describes his infatuation with Harriet Smithson: “I became obsessed by an intense, overpowering sense of sadness. I could not sleep. I could not work, and I spent my time wandering aimlessly about Paris and its environs.”

In 1830, Berlioz was awarded the coveted Prix de Rome, which gave him an opportunity to live and work in Italy. That same year he composed the *Symphonie fantastique*, to this day his most celebrated work. Upon his return from Rome, he commenced a hectic courtship of Harriet Smithson. There were strenuous objections from both their families, and violent scenes, during one of which the excitable Hector attempted suicide. But he recovered, and the two were married.

Now that the unattainable ideal had become his wife, Berlioz's passion cooled. It was Shakespeare he had loved rather than Harriet, and in time he sought the ideal elsewhere. All the same, the first years of his marriage were the years of his greatest creative productivity.

In the latter part of his life, Berlioz conducted his music in all the capitals of Europe. Paris, however, resisted him to the end. For his last major work, the opera *Tristram et Isolde*, he wrote his own libretto after Shakespeare's *Much Ado About Nothing*. Following this effort, the embittered composer wrote no more. He died seven years later, at sixty-six.



Harriet Smithson

in his own words

Generally speaking, my style is very bold... the prevailing characteristics of my music are passionate expression, intense ardor, rhythmical animations, and unexpected turns.

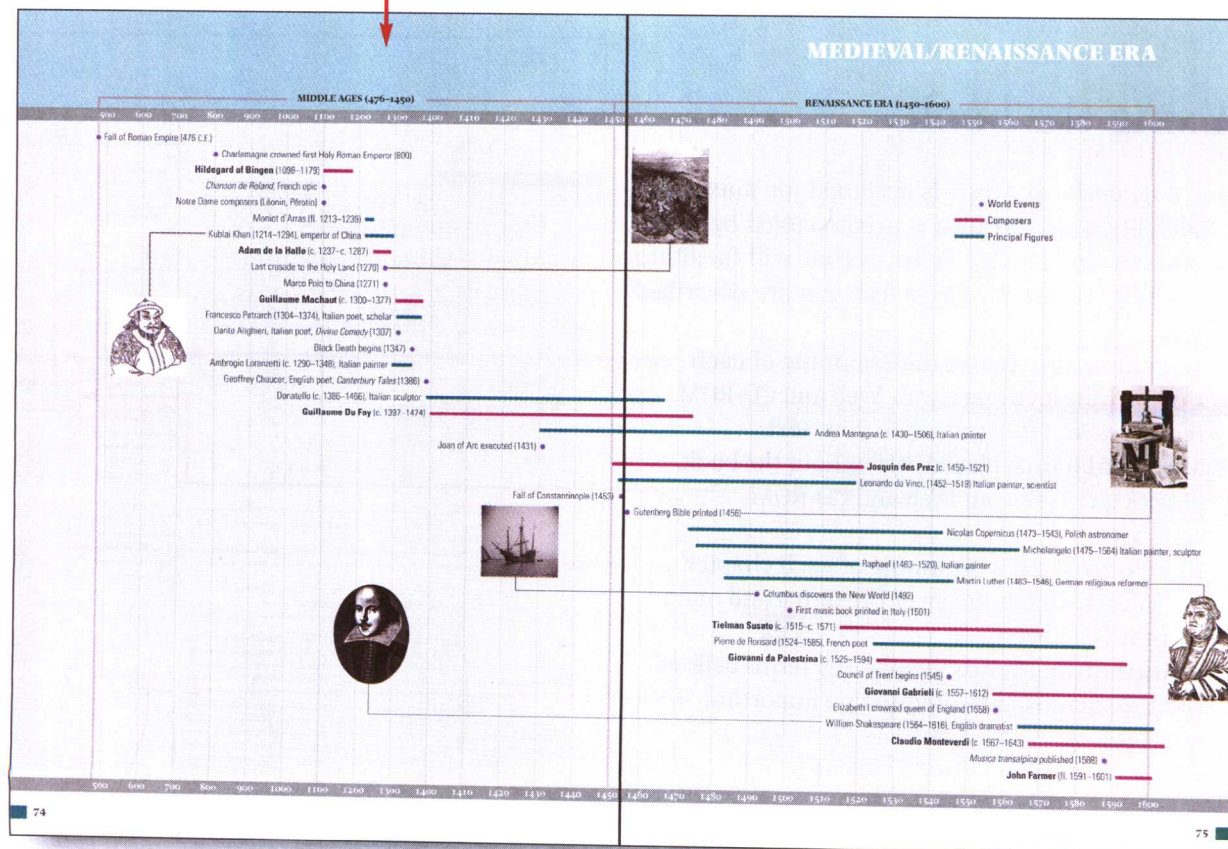
His Music

Berlioz was one of the boldest innovators of the nineteenth century. His approach to music was wholly individual, his sense of sound unique. From the start, he had an affinity in his orchestral music for the vividly dramatic or pictorial program.

His works show the favorite literary influences of the Romantic period. *The Damnation of Faust*, for example, was inspired by Goethe; *Harold in Italy* (a program symphony with viola solo) and *The Corsair* (an overture) are based on works by the English poet Byron. Shakespeare is the source for the overture *King Lear* and for the dramatic symphony *Romeo and Juliet*.

Orchestral works

383



The Elements of Music
4 Musical Texture

Imitation in a Four-Voice Round

1. Row, row, row your boat	2. Row, row, row your boat	3. Row, row, row your boat	4. Row, row, row your boat
----------------------------	----------------------------	----------------------------	----------------------------

Examples of Contrapuntal Devices*

Imitation (begins 5 notes higher; not exact):

Other contrapuntal devices:

Original: MELODY	Inversion: PERIOD
Retrograde: VOCEM	Retrograde inversion: ADDITION
Augmentation: MELODY	Diminution: RHYTHM

*Based on The Art of Fugue, by Johann Sebastian Bach

Listening Activity: Texture

CD: CHR/STD 2/16, SH 1/42

Handel: "Hallelujah Chorus," from *Messiah*

The famous "Hallelujah Chorus" from *Messiah* (often performed at Christmas or Easter), can help us review the different musical textures we have learned.

WHAT TO LISTEN FOR

- Changing textures, or the weaving of melodic and harmonic threads.
- Homorhythmic choral statements at opening, on "Hallelujah," then alternating with monophonic (unison) statement of "For the Lord God Omnipotent reigneth."
- More complex texture when the 2 musical ideas mentioned above combine, producing polyphony.
- Imitative polyphony on the text "And He shall reign for ever and ever," with voices entering from lowest (bass) to highest (soprano).
- Alternation of homorhythmic (all voices moving together) and polyphonic textures (2 or more musical lines interweave).

MORE LISTENING REVIEW (FROM CD SET)

- Monophonic texture—Hildegard: *Alleluia, O virgo medietatis*
- Polyphonic texture—Bernstein: *Mandala*, from *West Side Story*
- Imitation—Bach: *Fugue in C minor*
- Imitation: *Ave Maria*, ... *virgo serena*
- Homophonic texture—Chopin: *Nocturne in C minor*, Op. 48, No. 1
- Homorhythmic texture—Pärt: *Cantata Domini*
- Heterophonic texture—*Think of Me*, by Deshalet

Thus to the vertical and horizontal threads in musical texture imitation adds a third, the diagonal (see the example on page 30).

The length of the imitation may be brief or may last the entire work. In the latter case, we have a strictly imitative type of work known as a *canon*. (The name comes from the Greek word for "law" or "order.") The simplest and most popular form of canon is a *round*, in which each voice enters in succession with the same melody, which can be repeated endlessly; well-known examples include *Row, Row, Row Your Boat* and *Frère Jacques* (*Are You Sleeping?*). In the example opposite, the round begins with one voice singing "Row, row, row your boat," then another voice joins it in imitation, followed by a third voice and finally a fourth, creating a four-part polyphonic texture.

Contrapuntal writing is marked by a number of devices that have flourished for centuries. *Retrograde* refers to a statement of the melody backward, beginning with its last note and proceeding to its first. *Inversion* is a technique that turns the melody upside down; that is, it follows the same intervals but in the opposite direction (if the melody originally moved up a third, the inverted version moves down a third). These two techniques can be combined in the *retrograde inversion* of a melody: upside down and backward. *Augmentation* calls for the melody to be presented in longer time values, often twice as slow as the original. We can think of this procedure as augmenting or increasing the time it

30
31

- **Colorful charts** visually reinforce concepts presented in the text.
- **Musical Activities**, bulleted points at the end of each "Elements of Music" chapter, provide suggested listening exercises to check your understanding of concepts relating to the building blocks of music.
- **Era introductions**, opening each Part or era, provide overviews of major artistic and intellectual trends in each historical period.

Some other useful reference tools are provided in the text to help in your studying.

- A **Glossary** (Appendix II) offers clear, concise definitions of all musical terms.
- The **Musical Notation** section (Appendix I) gives explanation of musical symbols used for pitch and rhythm to assist in understanding musical examples.
- A **Table of Listening Guides and Recordings** (inside the front and back covers) provides quick reference for locating Listening Guides in the book, as well as pieces on the recording packages.
- A **World map** (at the back of the book) offers a quick view of the location of continents, countries, and major cities. Inserts provide detail on Europe, the United States, and Canada.
- The **Index** (at the back of the book) gives the page number in boldface for definitions, and in italics for illustrations.

About the Listening Guides

The **Listening Guides** are an important feature of your textbook; they should be used while listening to a work from the CD set. They are easy to follow and will enhance your knowledge and appreciation of each piece. Refer to the sample **Listening Guide** and numbers on the facing page as you read through the following points:

- 1 The CD locator, boxed in the upper right-hand corner of each Listening Guide, provides CD and track numbers for both the 8-CD set (to accompany Chronological/Standard version) and the 4-CD set (to accompany Shorter version).

CHR = Chronological version

STD = Standard version

SH = Shorter version

- 2 The composer and title of each piece is followed by some basic information about the work in outline format at the top of each Listening Guide.
- 3 The total duration of each piece is given in parentheses to the right of the title.
- 4 The **What to Listen For** box offers helpful study tips while listening.
- 5 Music examples of main theme(s) are provided. (For help with reading music, see Appendix I, "Musical Notation.")
- 6 CD track numbers, boxed and running down the left side of each Listening Guide, provide the specific track in the CD set that coordinates with your text. Inclusive tracks are listed at the top of each Listening Guide (see 1, above).
- 7 Cumulative timings, starting from zero in each movement, are provided throughout the Listening Guide.
- 8 Text and translations are given for all vocal works; a moment-by-moment description is generally provided as well to assist you in following the music.



Listening Guide 54



CD: CHR/STD 5/58–62, SH 3/26–30

2 **Brahms: A German Requiem, Fourth Movement**

(5:46)

DATE OF WORK: 1868
GENRE: Protestant Requiem
MEDIUM: 4-part chorus, soloists, and orchestra
MOVEMENTS: 7

WHAT TO LISTEN FOR: Lyrically beautiful choral melody at opening unifies the 5-part rondo structure.
 Changes in mode (major-minor) and texture (homorhythmic/polyphonic).
 Use of word painting—quicker in C section, and drawn out at end, according to text.
 Emotional expressions of loss and acceptance of death.

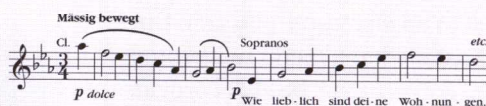
Fourth Movement: Mässig bewegt (moderately agitated)

Text: Psalm 84

Form: Rondo (A-B-A'-C-A')

Character: Liltng triple meter, marked *dolce* (sweetly)

Opening melody—clarinets and flutes begin with inversion of first phrase in chorus:

**TEXT****TRANSLATION****DESCRIPTION**

58 0:00

Wie lieblich sind deine
Wohnungen, Herr Zebaoth!

How lovely is Thy dwelling
place, O Lord of Hosts!

A—a flowing, arched melody, SATB homophonic setting, answers orchestral opening, in E-flat major; text repeated in tenors, joined by other voices.

59 1:26

Meine Seele verlangt und
sehnet sich nach den
Vorhöfen des Herrn;
mein Leib und Seele freuen sich
in dem lebendigen Gott.

My soul longs and
even fains for
the courts of the Lord;
my flesh and soul rejoice
in the living God.

B—shift to minor, builds fugally with word repetition from lowest to highest voices; sudden accents on first beat of measures, with plucked strings; text is repeated, climax on "lebendigen."

60 2:39

Wie lieblich . . .
Wohl denen, die in deinem
Hause wohnen,

How lovely . . .
Blessed are they that
live in Thy house,

A'—opening returns in E-flat major, with new text and varied setting.

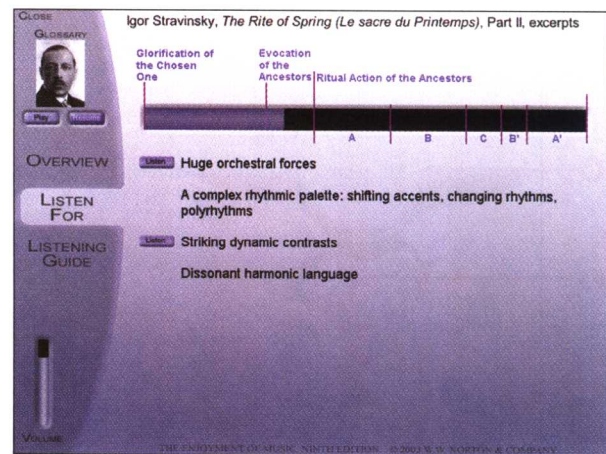
Using the eLearning

The Enjoyment of Music is coordinated with several helpful electronic resources that will enhance your learning; these are the **Student Resource CD** and the **Online Tutor**.

About the Student Resource CD

This CD-ROM, found at the back of your book, includes many useful study resources coordinated with the book.

- **Materials of Music Interactive** features the “Elements of Music” (Chapters 1-10) from the textbook, enhanced with twenty-four **eMusic** listening examples (see below). The instruments of the orchestra are also illustrated here by video clips from Britten’s *Young Person’s Guide to the Orchestra*. In addition, the outer edge of these first ten chapters are highlighted in the book by a $\frac{1}{4}$ -inch light-blue strip, which is visible when the book is closed.
- **eMusic**, short musical examples that illustrate the elements, or materials, of music, features familiar traditional songs and accessible classical selections. Each selection is listed by title in the **eLearning** at the beginning of each Unit and marked in the text by a musical note (♪).
- **eLGs**, the electronic Listening Guides, interact with both the 4- and 8-CD set. Each musical selection has an overview (composer, title, date, genre, context), translation when appropriate, sound clips of important musical moments, and an interactive Listening Guide for the entire work. In addition, all the terms are linked to an electronic glossary. Once the software is installed, the menu will prompt you to insert the correct CD. The **eLGs** provide moment-by-moment explanations, synchronized with the music, making learning easier than ever.
- **Britten’s *Young Person’s Guide to the Orchestra*** features a complete audio recording (see **LG 1** in text, p. 62). Using the **eLG**, you can listen to the musical work either on your computer or your CD player. There is also a study guide on the *Instruments of the Orchestra*, with sound clips and various images.
- The **Baroque-era orchestra** module features a video segment from Telemann’s *Tafelmusik*—a Baroque work performed on period instruments—as well as an audio recording of Purcell’s *Rondeau*, the theme for Britten’s *Young Person’s Guide*.



About the Online Tutor

Available at www.wwnorton.com/enjoy, this Web site offers helpful study guides and quizzes as well as Web resources for further exploration of music, including:

- **Overview** of each period, with historical themes, musical context, and discussion of style.

- **Quizzes** that are computer graded, for reviewing terms, concepts, and listening.
- **Composer biographies**, with illustrations, audio examples, and links to online resources.
- **Cultural Perspectives** from the text, with useful links for further research.
- **Transitions** between historical periods, with comparative charts, audio examples, and drag-and-drop exercises.
- **Resources**, or links, to useful Web sites for each historical period.
- **Listening** examples to illustrate the musical style of each period.
- **Musical excursions**, including interviews with musicians and information on current musical events.
- A **Glossary**, from the text, with definitions that can be accessed from the main menu or from linked terms.
- **Timelines**, from the text, that help with chronological orientation of key figures and events.
- **Chapter-by-chapter assignments** to help you learn the material and prepare for exams.

To the Instructor

The Enjoyment of Music, Ninth Edition, presents a comprehensive teaching and learning package that integrates innovative technological resources with the traditional book and audio CDs. If you have not already done so, please review the previous section (pp. xix–xxv) and be sure to have your students read this as well. We encourage you and your students to take full advantage of the features we have developed. As with previous editions, *The Enjoyment of Music* text is available in three formats: the **Chronological** and **Shorter**, both of which take a sequential historical approach, and the **Standard**, which begins with the accessible music of the Romantic era.

We have addressed many pedagogical issues in this new Ninth Edition, with a goal of providing innovative teaching and learning resources; these include the following:

- Increased computer and Web resources for classroom and individual use
- More “Elements of Music” resources for students
- Improved balance of genres
- Updated content, including film music, popular and traditional music, jazz, and contemporary examples
- Accessible and highly “teachable” repertory
- Inclusion of five complete multimovement works
- Excellent quality recordings, including more period-instrument performances
- “Front-loading” of information in each chapter (**Key Points**)
- Clear guidelines for listening (**What to Listen For**)
- Integration of women musicians (as composers, musicians, and patrons) in each era.
- Focus on comparative cultures (Western vs. non-Western/traditional musics)
- Increased emphasis on traditional and art music of the Americas
- New, colorful design that reinforces learning

About the Repertory and Listening Guides

This new edition is accompanied by two CD sets: a longer 8-CD version, which has ninety-five pieces, and a shorter 4-CD set, with fifty-five pieces. Every work on the CD is supported by both an in-text Listening Guide and an electronic Listening Guide (**eLGs** on the **Student Resource CD**).

The electronic Listening Guides have been redesigned to meet the needs of today's students and faculty. These interactive guides are ideal for use in lectures and for individual study; they help students follow the music closely, while focusing on key structural and stylistic features.

Highlights of the repertory are provided below (boldface text designates a new selection or recording).

Repertory

95 works with Listening Guides in the Chronological and Standard versions of the book

- 28 of these are new to the Ninth Edition.
- All are recorded on the 8-CD set.

55 works with Listening Guides in the Shorter version of the book

- 16 of these are new to the Ninth Edition.
- All are recorded on the 4-CD set.

World/traditional music examples set against Western pieces influenced by the style:

- **Japanese kouta (geisha song)**, following **Puccini, *Madame Butterfly***
- **Javanese gamelan work**, following **Cage, *Sonatas and Interludes***
- Chinese traditional music, following **Tan Dun film score (*Crouching Tiger, Hidden Dragon*)**
- Eastern African drumming, following Ligeti piano étude

Traditional and art music of the Americas:

- **Cajun dance tune (*Think of Me*)**, performed by BeauSoleil
- **Symphonic work by Mexican composer Silvestre Revueltas (*Homenaje a Federico García Lorca*)**

Film music, in a new chapter dedicated to the genre:

- Prokofiev: *Alexander Nevsky*
- **Tan Dun: *Crouching Tiger, Hidden Dragon***

More complete coverage of music by women composers (spanning the full chronological range):

- **Hildegard of Bingen chant: *Alleluia, O virga mediatrix***
- **Barbara Strozzi cantata: *Begli occhi***
- Fanny Mendelssohn Hensel Lied: *Bergeslust*
- Clara Schumann piano work: Scherzo, Op. 10
- Amy Beach chamber work: Violin Sonata
- **Billie Holiday piece: *Billie's Blues***
- **Joan Tower orchestral work: *For the Uncommon Woman***

Improved, more comprehensive coverage of jazz (including its influence on art music):

- Ragtime—Joplin: *Maple Leaf Rag*
- **Blues—Holiday: *Billie's Blues***
- **Big band—Strayhorn/Ellington: *Take the A Train***
- **Bebop—Gillespie/Parker: *A Night in Tunisia***
- Merger of classical and jazz styles:

Gershwin: Piano Prelude No. 1

Baker: *Through This Vale of Tears*

Five complete multimovement pieces representing major genres:

- Baroque concerto—Vivaldi, *La primavera*
- Chamber music (string quartet)—Mozart: *Eine kleine Nachtmusik*
- Classical symphony—Beethoven: Symphony No. 5 in C minor
- Classical concerto—Mozart: Piano Concerto in G major, K. 453
- Classical sonata—Beethoven: Piano Sonata, Op. 13 (*Pathétique*)

Improved early music examples (with excellent recordings):

- New examples of Gregorian chant representing Mass Ordinary and Proper, medieval polyphony (organum and motet) and Renaissance secular music
- New works by Hildegard of Bingen, Notre Dame School, Adam de la Halle, Josquin, and Susato
- Continuing works by Machaut, Du Fay, Josquin, Palestrina, Monteverdi, Farmer, representing all major genres (Mass, motet, chansons, madrigals, instrumental music)

Excellent coverage of period-instrument performances—many new to this edition—representing wide-ranging eras:

- Medieval and Renaissance dance; Baroque opera, oratorio, trio sonata, concerto, and suite; Classical chamber, keyboard, and orchestral music, as well as oratorio; and early Romantic symphony
- Exceptional performances by the New London Consort, Philharmonia Baroque, London Baroque, Tafelmusik, English Baroque, Boston Baroque, Los Angeles Baroque, Quatuor mosaïques, Orchestra of the 18th Century, Academy of Ancient Music, Orchestre romantique, as well as solo performances by Davitt Moroney and Anthony Newman

Expanded coverage of contemporary music, including four new works from the last decade:

- **Tower: *For the Uncommon Woman* (1992)**
- **Adams: *Chamber Symphony* (1992)**
- **Pärt: *Cantate Domino canticum novum* (1977; rev. 1996)**
- **Tan Dun: *Crouching Tiger, Hidden Dragon* (2000)**

We also offer the new **Norton Digital Music Collection, 2003 Edition**, which features six additional hours of music in Windows Media Format, including Stravinsky's ever-popular *Rite of Spring*, Part I; Ravel's *Bolero*; and Gershwin's *Rhapsody in Blue*. The pieces were selected to support and enhance the core repertory of the Ninth Edition. For the complete contents see www.wwnorton.com/college/music/ndmc.

Outstanding Ancillaries for Both Students and Instructors

In addition to the Student Resource CD, Online Tutor, two CD sets with eLGs, and the Norton Digital Music Collection—all described above—Norton offers a pedagogically rich array of ancillary materials unique to this text.

The Norton Scores

This two-volume anthology includes scores for nearly all the works on both CD sets. A unique highlighting system—long a hallmark of this collection—assists students in following full orchestral scores. A stylistic commentary for each piece is new to this edition. These scores are essential for instructor use in the classroom and for the preparation of lectures.

The Study Guide

This is a workbook that assists students with reviewing and listening exercises as well as cultural explorations. It also includes some projects for groups and individuals as well as concert report outlines.

Norton Media Library CD ROM

This resource features over 130 digital music sound excerpts illustrating key concepts in the text; a video segment from Georg Phillip Telemann's *Tafelmusik* performed by the Los Angeles Baroque Orchestra; PowerPoint slides for every chapter of the text; and Peter Schickele's *New Horizons in Music Appreciation* (a humorous narrated version of Beethoven's Fifth Symphony).

The Norton Resource Library

An online collection of lecture and quiz materials, this valuable resource also includes the complete Instructor's Manual in pdf format, ready to download.

Music Example Bank

This unique and highly useful ancillary consists of four fully indexed audio CDs that illustrate—with examples from classical, folk, and popular music—all the musical concepts discussed in the text.

Instructor's Manual

Available in paper and downloadable from the Norton Resource Library Web site, this resource includes an overview of ancillaries to accompany *The Enjoyment of Music*; suggested approaches to teaching, a sample course syllabus, and exam schedule; lecture notes to accompany PowerPoint slides (see above, *Norton Media Library CD ROM*); resources (books, videos, recordings) for enhancing key units; and answers to the student Study Guide questions.

Test-Item File

Featuring over 2,400 multiple-choice, true/false, and essay questions, the Test-Item File is available in print (TIF) and in computerized dual-platform (CTIF) formats that enable the instructor to edit questions and add new ones.

Britten, Young Person's Guide to the Orchestra video (49 minutes)

This popular video is now available in VHS and DVD formats.

Transparencies

All in-text Listening Guides are available as transparencies for in-class projection in "nonsmart" classrooms.

Videos

This collection of music, opera, and dance videos, offers instructors an exceptional library of video resources. Consult the Instructor's Manual for a list of specific works and performances distributed by W. W. Norton.

So what's new in the Ninth Edition? The answer is a lot—more technology, more pedagogical resources, more diversity, and more visual and aural stimulation—within the same dependable package of teaching materials. You will find a greater breadth of musical styles than ever before, and music repertory that speaks to today's student in this diverse, multicultural society. Although this edition continues to focus on Western art music, it addresses issues and events in the contemporary world around us. The Ninth Edition of *The Enjoyment of Music* combines an authoritative text, a stimulating new design that integrates text, pedagogy, and emedia, and unparalleled print and online ancillaries. The result is an exceptional teaching—and learning—package.

Any project of this size is dependent on the expertise and assistance of many individuals to make it a success. First, we wish to acknowledge the many loyal users of *The Enjoyment of Music* who have taken the time to comment on the text and ancillary package. As always, their suggestions help us shape each new edition. We also wish to thank those instructors who participated in focus groups held at several American Musicological Society meetings and 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, repertory, and the instructional use of technology.

The list of specialists who offered their expertise to this text continues to grow. In addition to those acknowledged in the last several editions, whose insights have helped shape the book, we wish to thank Roger Hickman (California State University, Long Beach), for contributing the new chapter on film music in this

edition; Revell Carr (University of California, Santa Barbara), for updating the rock chapter and for his analysis of the Javanese gamelan piece; Gregory Maldonado (California State University, Long Beach), for providing audio and video segments performed by the Los Angeles Baroque Orchestra, which he directs; Carol Hess (Ball State University), for sharing research materials on Silvestre Revueltas and Mexican art music; and Carla Reisch (Orange County High School for the Arts), for lending her expertise to the music technology chapter.

The team assembled to prepare the ancillary materials accompanying this edition is unparalleled: it includes our Webmaster Russell Murray (University of Delaware); Irene Girton (Occidental College), author of the electronic Listening Guides; John Husser (Virginia Technological Institute and State University), who designed and programmed the emedia; John Muller (Juilliard School of Music), James Forney (St. Lawrence University), and Tom Laskey (Sony Special Products), who assembled, licensed, and mastered the recording package; Richard Birkemeier (California State University, Long Beach), who updated and edited the Test-Item File; Alicia Doyle (University of Texas, El Paso), who prepared the new Instructor's Manual and PowerPoint slides for classroom presentation; Roger Hickman (California State University, Long Beach), who prepared the new commentary in the Norton Scores; Gregory Maldonado (California State University, Long Beach), who highlighted the new scores for this edition; and our team of research assistants, including Carla Reisch, Jeanne Scheppach, Denise Odello, and Patricia Dobiesz.

This new edition would not have been realized without the capable assistance of the W. W. Norton team. We owe profound thanks to Maribeth Payne, new music editor at W. W. Norton, for her dedication and counsel to the whole project; to Kathy Talalay, for her expert copyediting, as well as her patience, encouragement, and advice; to technology editor Steve Hoge, for creating and coordinating our outstanding emedia package; to Claire McCabe, for her able editing of *The Norton Scores* and her coordination of many of the ancillaries; to Allison Benter, for overseeing innumerable details of the package; to Rubina Yeh, for her stunning and pedagogically sound design; to Penni Zivian and Neil Ryder Hoos, for their excellent illustration research; to Alice Bennett Dates and Brad Walrod, for their artistic and eye-catching layout; to Roy Tedoff, for his expert oversight of the production for the entire *Enjoyment* package; and to Peter Lesser, for his insightful marketing strategies.

We wish finally to express our deep appreciation to three former music editors at Norton, Michael Ochs, 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