

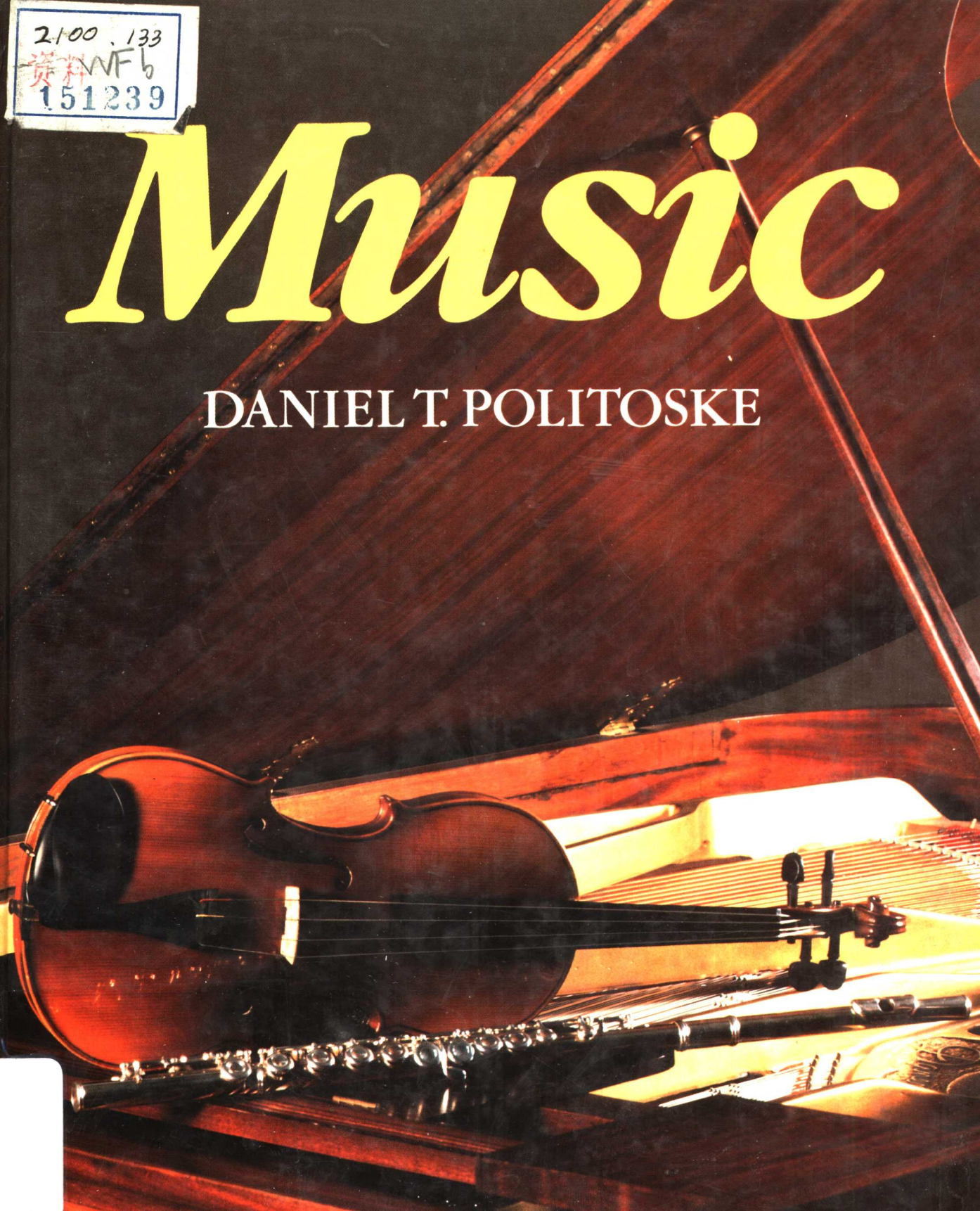
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Music

DANIEL T. POLITOSKE



FOURTH EDITION

Music

DANIEL T. POLITOSKE

University of Kansas

ART ESSAYS BY MARTIN WERNER

Temple University

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Contents

	Preface	11
	Introduction: Listening to Music	15
Part I – Elements of Music	1 Melody and Rhythm	19
	The Basic Materials of Music	19
	Melody	20
	Rhythm	23
	Listening to Melody and Rhythm	29
	2 Harmony and Texture	31
	Harmony	31
	Texture	37
	Listening to Harmony and Texture	39
	3 Timbre and Dynamics	41
	Timbre	41
	The Orchestra	48
	Dynamics	51
	Listening to Timbre and Dynamics	53
	4 Introduction to Musical Form and Style	55
	Discovering Musical Form	55
	Listening to Musical Form	56
	Types of Compositions	59
	Change in Musical Style	60
	5 Musical Notation	61
	The Purpose of Notation	61
	Pitch and Key	61
	Duration and Meter	65
Part II – Early Music	6 Medieval Music	69
	The Medieval Period	69
	General Characteristics of Medieval Music	69
	Music for the Church	70
	“Introit” of the <i>Requiem Mass</i>	72
	Secular Music	73
	Le Châtelain de Coucy: “Li noviaus tens”	74
	The Growth of Polyphony	76
	Léonin: “Viderunt omnes”	76
	Music of the Fourteenth Century	79
	Machaut: “Douce dame jolie”	85

	7 Renaissance Music	89
	The Renaissance Period	89
	General Characteristics of Renaissance Music	90
	New Developments in Polyphony	90
	Religious Music	92
	Josquin Des Prez: "Absalon, fili mi"	94
	Palestrina: "Kyrie," from <i>Missa brevis</i>	97
	Secular Music	99
	Monteverdi: "Si ch'io vorrei morire"	101
	Morley: "Now is the Month of Maying"	105
	Instruments and Instrumental Music	106
Part III – Baroque Music	8 Introduction to Baroque Musical Style	109
	The Baroque Style	109
	Melody and Rhythm	112
	Harmony and Texture	114
	Timbre	116
	Types of Compositions and Form	121
	Contrast and the Concertato Style	123
	Colonial American Music	125
	9 Baroque Vocal Music	127
	General Trends in Vocal Music	127
	Opera	129
	Monteverdi: <i>Orfeo</i>	129
	Handel: <i>Julius Caesar</i>	136
	Cantata	136
	Bach: <i>Cantata No. 80</i>	139
	Oratorio	141
	Handel: <i>Messiah</i>	143
	Mass	144
	Bach: <i>Mass in B Minor</i>	145
	10 Baroque Instrumental Music	149
	The Rise of Instrumental Music	149
	Sonata	150
	Scarlatti: <i>Sonata in C Major</i>	152
	The Orchestra	153
	Concerto	154
	Vivaldi: <i>Winter Concerto in F Minor, Op. 8, No. 4</i>	158
	Handel: <i>Concerto in B-flat Major, Op. 3, No. 1</i>	160
	Fugue	161
	Bach: <i>Fugue in G Minor</i>	162
	Other Types of Compositions	164
Part IV – Classicism in Music	11 Introduction to the Musical Style of the Classical Era	169
	The Classical Style	169
	The Emergence of the Classical Style in Music	172
	Melody and Rhythm	174
	Harmony and Texture	176
	Timbre and Dynamics	179
	Types of Compositions and Form	181
	Music in Eighteenth-Century America	189

Part V – Romanticism in Music

12 Symphonies of Haydn and Mozart	192
Development of the Classical Symphony	192
Haydn's Symphonies	194
Haydn: <i>Symphony No. 94 in G Major</i> ("Surprise")	196
Mozart's Symphonies	202
Mozart: <i>Symphony No. 40 in G Minor</i> , K. 550	205
13 Classicism and Beyond: Symphonies of Beethoven	210
The Symphony as an Emotional Program	213
Beethoven: <i>Symphony No. 5 in C Minor</i>	215
14 Concertos of Mozart and His Contemporaries	227
Development of the Classical Concerto	227
Mozart's Concertos	230
Mozart: <i>Piano Concerto No. 17 in G Major</i> , K. 453	230
Other Composers of Concertos	234
15 Chamber Music of Haydn, Mozart, and Beethoven	237
The Nature of Chamber Music	237
Development of the String Quartet	238
Haydn's String Quartets	240
Haydn: <i>String Quartet in C Major</i> , Op. 76, No. 3 ("Emperor")	240
Development of the Classical Sonata	244
Beethoven: <i>Piano Sonata in C Minor</i> , Op. 13	244
16 Vocal Music of the Late Eighteenth Century	248
The Special Nature of Opera	248
Opera in the Late Eighteenth Century	253
Serious and Comic Operas	253
Mozart: <i>The Marriage of Figaro</i>	255
Other Types of Classical Vocal Music	262
17 Introduction to Nineteenth-Century Romanticism in Music	266
The Romantic Movement	266
Melody and Rhythm	272
Harmony and Texture	273
Timbre and Dynamics	274
Types of Compositions and Form	276
Trends in Nineteenth-Century American Music	279
18 Piano Music: Chopin and Liszt	283
Directions in Piano Music	283
Chopin's Piano Music	284
Chopin: <i>Nocturne in E-flat Major</i> , Op. 9, No. 2	286
Liszt's Piano Music	289
Liszt: <i>Hungarian Rhapsody No. 6 in D-flat Major</i>	292
19 The Art Song: Schubert and Schumann	295
The Growth of the Art Song	295
Characteristics of the Lied	296
Schubert's Lieder	297
Schubert: <i>Die schöne Müllerin</i> ("Das Wandern")	299

Schumann's Lieder	301
Schumann: <i>Widmung</i>	302
The French Art Song	306
20 Symphony and Concerto: Brahms and Tchaikovsky	307
Trends in the Symphony	307
Brahms' Symphonies	311
Brahms: <i>Symphony No. 3 in F Major</i>	312
Tchaikovsky's Symphonies	321
Tchaikovsky: <i>Symphony No. 6 in B Minor</i>	322
Other Composers of Romantic Symphonies	323
The Romantic Concerto	324
Tchaikovsky: <i>Violin Concerto in D Major</i>	324
21 Program Music: Mendelssohn, Berlioz, and Saint-Saëns	329
The Development of Program Music	329
Overtures and Incidental Music	331
Mendelssohn: <i>A Midsummer Night's Dream</i>	332
The Program Symphony	335
Berlioz: <i>Symphonie fantastique</i>	336
The Symphonic Poem	341
Saint-Saëns: <i>Danse macabre</i> , Op. 40	343
22 Opera and Choral Music of the Nineteenth Century	347
Opera	347
French Opera	348
Bizet: <i>Carmen</i>	350
Italian Opera	351
Verdi: <i>La traviata</i>	353
Puccini: <i>La bohème</i>	358
German Opera	360
Wagner: <i>Die Walküre</i>	363
Wagner: <i>Tristan und Isolde</i>	365
Choral Music	367
23 Nationalism and Late Romanticism	369
Nationalism in Music	369
Mussorgsky: <i>Pictures at an Exhibition</i>	374
Sibelius: <i>Finlandia</i>	380
Late Romanticism in Music	380
Mahler: <i>Lieder eines fahrenden Gesellen</i>	382
Part VI – Twentieth-Century Music	
24 Introduction to Early Twentieth-Century Music	397
The Early Twentieth Century	397
Trends in Early Twentieth-Century Music	400
Melody and Rhythm	405
Harmony and Texture	407
Timbre	407
Types of Compositions and Form	408
Trends in Twentieth-Century American Music	410

25 French Music at the Turn of the Century	415
Impressionism	415
Impressionism in Debussy's Music	416
Debussy: <i>Prélude à l'après-midi d'un faune</i>	419
Debussy: <i>Préludes</i> ("Feux d'artifice")	423
Satie and Les Six	425
The Music of Ravel	425
Ravel: <i>Concerto in G</i>	426
 26 New Styles of Tonality	 429
Experiments with Tonality	429
The Music of Bartók	430
Bartók: <i>Music for Strings, Percussion, and Celesta</i>	433
The Music of Stravinsky	436
Stravinsky: <i>Le sacre du printemps</i>	438
The Music of Hindemith	443
Hindemith: <i>Mathis der Maler Symphony</i>	446
The Music of Ives	449
Ives: "Fourth of July," from <i>A Symphony: Holidays</i>	450
The Music of Copland	452
Copland: <i>Rodeo</i> ("Hoedown")	453
Tonal Music in England and Russia	455
Prokofiev: <i>Classical Symphony</i>	456
Music in Other Countries	465
 27 Atonality and Serialism	 466
The Music of Schoenberg	467
Schoenberg: <i>Pierrot lunaire</i>	468
Schoenberg: <i>Suite for Piano</i>	471
The Music of Berg	472
Berg: <i>Lyric Suite</i>	475
The Music of Webern	476
Webern: <i>Symphony, Op. 21</i>	477
 28 Music in the Later Twentieth Century	 481
The Early Postwar Years	481
The Expansion of Serialism	482
Stravinsky: <i>Movements for Piano and Orchestra</i>	485
Electronic Music	486
Davidovsky: <i>Synchronisms No. 1</i>	488
New Sonorities with Instruments and Voices	490
Penderecki: <i>Polymorphia</i>	493
Crumb: <i>Madrigals</i>	496
New Principles of Structure	500
Glass: <i>Modern Love Waltz</i>	503
Music of the Present and the Future	504
 29 American Popular Music	 506
Sources of Popular Music	506
Anglo-American Folk Music	508
Black Folk Music	510

Jazz	514
Armstrong: "West End Blues"	516
Goodman: "King Porter Stomp"	517
Parker: "Ornithology"	519
Broadway and Musical Comedy	521
Country and Western Music	523
Rock Music	525

<i>Part VII – Music Around the World</i>	<i>30 Aspects of Music in Some Non-Western Cultures</i>	533
	Music as a Cultural Phenomenon	533
	Music of Africa	534
	"Work Song from Burundi"	535
	"Ibihubi"	536
	Music of the American Indian	536
	Music of India	539
	Music of China	542
	"Wild Geese Landing on the Sand Beach"	544
	<i>Suggested Readings</i>	546
	<i>Glossary</i>	550
	<i>Index of Musical Compositions</i>	558
	<i>General Index</i>	564

Special Features

Cross-Period Comparison Charts

Medieval and Renaissance Music	93
Renaissance and Baroque Music	124
Baroque and Classical Music	182
Classical and Romantic Music	275
Romantic and Early Twentieth-Century Music	409

Cross-Period Listening Exercises

The Evolution of the Secular Song	103
The Evolution of the Mass	147
The Evolution of Keyboard Music	245
The Evolution of Opera	360
The Evolution of the Symphony	479

Art Essays by Martin Werner

The Medieval Sense of Beauty	81–82
The Renaissance Sense of Beauty	83–84
The Baroque Sense of Beauty	117–120
The Classical Sense of Beauty	185–188
The Romantic Sense of Beauty	317–320
The Late Nineteenth-Century Sense of Beauty	385–392
The Early Twentieth-Century Sense of Beauty	457–464

Maps

Major Medieval and Renaissance Composers	104
Major Baroque Composers	128
Major Classical Composers	223
Major Romantic Composers	326
Major Composers of the Early Twentieth Century	444 & 445

Listening Analyses and Summaries

"Introit" of the <i>Requiem Mass</i>	73
Le Châtelain de Coucy: "Li noviaus tens"	74
Léonin: "Viderunt omnes"	77
Machaut: "Douce dame jolie"	85
Josquin Des Prez: "Absalon, fili mi"	94
Palestrina: "Kyrie" of the <i>Missa brevis</i>	97
Monteverdi: "Si ch'io vorrei morire"	102
Morley: "Now Is the Month of Maying"	105
Monteverdi: "Tu se' morta" from <i>Orfeo</i>	131
Bach: <i>Cantata No. 80</i> , First Movement	140
Handel: "For Unto Us a Child Is Born" from <i>Messiah</i>	143
Bach: "Sanctus" from the <i>Mass in B Minor</i>	145
Scarlatti: <i>Sonata in C Major</i> , K. 159	152
Vivaldi: <i>Winter Concerto in F Minor</i> , Op. 8, No. 4, First Movement	158
Handel: <i>Concerto in Bb Major</i> , Op. 3, No. 1, First Movement	160

Bach: <i>Fugue in G Minor</i>	162
Haydn: <i>Symphony No. 94 in G Major</i> ("Surprise"), First Movement	196
Second Movement	198
Mozart: <i>Symphony No. 40 in G Minor, K. 550</i> , First Movement	206
Third Movement	208
Beethoven: <i>Symphony No. 5 in C Minor, Op. 67</i> , First Movement	215
Second Movement	219
Third Movement	220
Fourth Movement	222
Mozart: <i>Piano Concerto No. 17 in G Major, K. 453</i> , First Movement	230
Haydn: <i>String Quartet in C Major, Op. 76, No. 3</i> ("Emperor"), First Movement	240
Beethoven: <i>Piano Sonata in C Minor, Op. 13</i> , Third Movement	244
Mozart: <i>The Marriage of Figaro</i> , Act I, First Duet	257
Chopin: <i>Nocturne in E♭ Major, Op. 9, No. 2</i>	287
Liszt: <i>Hungarian Rhapsody No. 6 in D♭ Major</i>	293
Schubert: "Das Wandern" from <i>Die Schöne Müllerin</i>	299
Schumann: <i>Widmung</i>	303
Brahms: <i>Symphony No. 3 in F Major, Op. 90</i> , First Movement	312
Tchaikovsky: <i>Violin Concerto in D Major, Op. 35</i> , Third Movement	326
Berlioz: <i>Symphonie fantastique, Op. 14</i> , Fourth Movement ("March to the Scaffold")	340
Saint-Saëns: <i>Danse macabre, Op. 40</i>	344
Verdi: "Ah, fors' è lui" and "Sempre libera" from <i>La traviata</i>	354
Wagner: "Der Ritt der Walküren" from <i>Die Walküre</i>	364
Wagner: "Prelude" to <i>Tristan und Isolde</i>	366
Mussorgsky: "Promenade" and "Gnomus" from <i>Pictures at an Exhibition</i>	375
Mahler: "Ging heut Morgen" from <i>Lieder eines fahrenden Gesellen</i>	382
Debussy: <i>Prélude à l'après-midi d'un faune</i>	421
Debussy: "Feux d'artifice" from <i>Préludes</i> , Book II	423
Bartók: <i>Music for Strings, Percussion, and Celesta</i> , Second Movement	434
Stravinsky: "Danse sacrée" from <i>Le sacre du printemps</i>	439
Hindemith: <i>Mathis der Maler</i> , First Movement	447
Ives: "Fourth of July" from <i>A Symphony: Holidays</i>	451
Copland: "Hoedown" from <i>Rodeo</i>	454
Schoenberg: "Mondestrunken" from <i>Pierrot lunaire, Op. 21</i>	468
Schoenberg: <i>Suite for Piano, Op. 25</i> , First Movement	471
Berg: <i>Lyric Suite</i> , First Movement	475
Webern: <i>Symphony, Op. 21</i> , First Movement	477
Second Movement	478
Stravinsky: <i>Movements for Piano and Orchestra</i>	485
Davidovsky: <i>Synchronisms No. 1</i>	489
Penderecki: <i>Polymorphia</i>	493
Crumb: "¿Por que naci entre espejas?"	
from <i>Madrigals</i> , Book IV	497
Glass: "Modern Love Waltz"	504
Armstrong: "West End Blues"	516
Goodman: "King Porter Stomp"	518
Parker: "Ornithology"	520
"Work Song from Burundi"	535
"Ibihubi"	536
"Wild Geese Landing on the Sand Beach"	544

Preface

This edition of *Music* is intended for anyone who is interested in learning how to listen to music with greater perception and understanding. Music forms a part of almost everyone's life today—so much so that it is easy to listen to it without giving it much thought. Yet by making some effort to listen carefully to what is heard and by gaining some knowledge of the many different musical styles and forms that have developed over the centuries, a person can hear more and have a far greater enjoyment of what is heard.

With this goal in mind, the present text places primary emphasis on the listening experience, encouraging the development of listening skills through a historical survey of musical styles. Although social, political, and cultural influences are mentioned for each historical period, the focus of the discussion is music itself rather than things peripheral to it. Major styles and periods of music are considered, along with their principal types and forms of composition. Representative examples are discussed, and the major composers of each style and period are presented. The focus on listening is strengthened by an accompanying record set that includes recordings of most of the works analyzed in the text.

Organization

Music has certain basic terms and concepts that are peculiar to it, and an understanding of them is helpful, if not absolutely necessary, to most discussions of music. For this reason, Part One of the book is devoted to a survey of the fundamentals of music—melody, rhythm, harmony, texture, timbre, dynamics, form, and notation. Parts Two through Six trace major developments in music of the Western world from the Middle Ages to our own time. Part Seven examines briefly the music of four non-Western cultures and points out some of the ways in which their music differs from that of the West.

The book is organized flexibly so that it can be used in several ways. Each of the major periods in the history of Western music is presented as a compact unit that can be studied with or without the periods immediately preceding or following it. Individual chapters or sections within each period can also be selected as time and interest permit.

Features

The revision process has made it possible to add new feature material, all directed toward enhancing the reader's understanding and enjoyment of the study of music. The development of material to

strengthen the reader's aural perception of music has received the most attention, but the importance of aesthetic and pedagogical factors has also been carefully considered. In this edition, American music of a given period until the twentieth century is discussed in a discrete section at the end of each period's general coverage. It is hoped that the student will thus be better able to develop a sense of America's musical output within the mainstream of musical achievement. Since the most important twentieth-century American composers have had influence throughout the Western world, they are discussed alongside their European counterparts. For certain composers material has been added, primarily to help the student assimilate the musical discussion. This includes pertinent biographical information and summaries of overall output. More emphasis has been given to the transitions and overlappings between historical periods. Other particular features of this book can be grouped under the three headings that follow.

Listening Material

In keeping with the book's primary goal, several items related directly to listening are included. Perhaps most important are the Listening Analyses and Listening Summaries given for each work included on the recordings. Each Listening Analysis describes in some detail the major characteristics of the content and structure of a work. In addition to the Analysis, a Listening Summary is provided which lists schematically the major points made in the analysis. Also included are thirty Listening Previews, located at the beginning of each chapter of the book, and five Cross-Period Listening Exercises that illustrate the evolution of different genres of music, such as opera, Mass, and symphony. An audio-cassette of selected pieces accompanies this book.

Art Essays, Maps, and Illustrations

Just as words alone cannot equal the experience of listening to music, verbal references and black-and-white photographs cannot give a true picture of the fine art of the major styles in the history of music. For this reason, full-color art sections, with interpretative essays by art historian Martin Werner, are included for each period. Maps of major centers of musical activity appear where they can help in comprehension of trends in music. Reproductions of interesting scores, manuscripts, and programs help to give deeper insights into some of the music discussed.

Coverage of Basic Material

Great care has been taken to provide a clear introduction to the elements of music, with detailed coverage of instruments, form, and style. This initial emphasis is carried throughout the text in the Listening Analyses and Summaries and in the comparison charts for music of different periods. Emphasis is placed on the most important

composers and genres of each period. Other aids to the reader include chronology charts, a glossary, an index of musical compositions, a general index, and a list of the Listening Analyses and Summaries.

Readability and the Use of Notation

Throughout this edition, care has been taken to focus on only the most important details of musical style, presenting them in a clear and interesting fashion, in terms that will be accessible to the student. Readers who have not learned to read music need not be alarmed by the many short musical examples found in the text. The examples are intended to enhance the discussions of music for those who read music and to give a general visual representation of sounds for those who do not. Ability to read music is not important to understanding the text. The main goal of the book is to stimulate the reader to listen to music, not to look at it.

Supplements

Although not essential to the use of the text, the accompanying set of six records, directly keyed to the major analyses found in the text, can be a valuable aid to both student and instructor. Full movements are given for all instrumental works, full sections for all vocal works. A *Study Guide and Workbook* by Raymond A. Barr of the University of Miami at Coral Gables, and an *Instructor's Manual* by Maurice Legault of Southern Illinois University are also available from the publisher. The first contains study aids, self-tests, listening exercises and a series of cumulative reviews designed to place the study of specific works within a much broader framework. The Instructor's Manual features a number of diagrams that can be used in the classroom to clarify musical form.

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Introduction: Listening to Music

Music, in all its variety, is one of our most constant public and private companions. It is the sound from our dashboards, the background to our movies, the product of our stereo sets and the reason for our concert halls. Nearly everyone responds to some kind of music. Most of us can identify at least one performer or musical style that moves us emotionally. Our choices today are without limit, for technology gives us instant access to more than ten centuries of music. Even so, most of us can readily summarize our musical tastes with a simple thought: we like what we know.

In other words, we appreciate only that music that we have come to understand. We can follow a familiar piece of music with expectation, welcoming its main melodies, participating in its moments of climax and repose. An unfamiliar work is not likely to affect us so strongly, for we can only guess what its unfolding content will be.

For these reasons, one obvious way to know and love music better is through repeated exposure to specific works. Indeed, few sensual pleasures equal that of immersing oneself in an evening of old favorites, be they rock, jazz, or symphonic. But to restrict oneself to the familiar is to limit the possibilities for pleasure, and to limit them sharply. A far more adventurous way of increasing musical enjoyment is to cultivate the art of listening—the special abilities that enable a person to perceive the patterns of musical movement, the uses of musical themes, and, ultimately, the creative intentions of the composer and performer. Such abilities can heighten the enjoyment of unfamiliar works as well as familiar. For the attentive listener, they can open entire new worlds of musical experience.

An enhanced ability to listen to music is also likely to lead one to a deeper understanding of the meaning of music. Music is unique as a form of expression. Unlike traditional painting or sculpture, it is nonrepresentational. A melody can bring to mind a seascape or the death of a loved one, but it cannot represent them in an obvious way.

In this sense, music is an art without subject matter, which may be why its appeal is almost universal.

Music has often been said to convey pure emotion. Its effect on the attentive listener is, in fact, very similar to that of other emotional experiences. However, music does not express emotions in any clearly definable way. A given work may strike two listeners differently, or it may call forth different reactions from the same listener on different hearings. In this way, music closely parallels the way in which emotions are played out in our inner lives, leaving us with feelings ambiguous in content, fluid, yet strongly felt.

How does one set about listening to music more carefully, more actively? First, it is important to concentrate fully on listening, without the distraction of talking, reading, or other activity. Then, one can focus attention on the different aspects of sound, such as melody, rhythm, or harmony. Initially it is best to consider one thing at a time—for example, what are the characteristics of melody in a particular piece, what instruments are used in the performance, or how is rhythm made to be an outstanding aspect of a composition? With concentration and practice in careful listening, one becomes able to think about and analyze several aspects of musical sound in quick succession, and some closely related aspects can be considered simultaneously. Melody and rhythm, for example, can be analyzed separately, but they are really inseparable in music and are ultimately best viewed that way in listening to much music.

In that wordless state in which we think and feel, there are movement and rest, tension and release, dissonance and harmony, acceleration and retardation, intensity and dissolution. With attentive listening, one can perceive how many of these effects are created in music. Often one can even come to understand why a particular musical technique creates the effect it does. Perceptive listening can increase the level of the intellectual experience of listening, and at the same time intensify the emotional experience. Both aspects are equally important. Both contribute greatly to the potential for enjoying music.