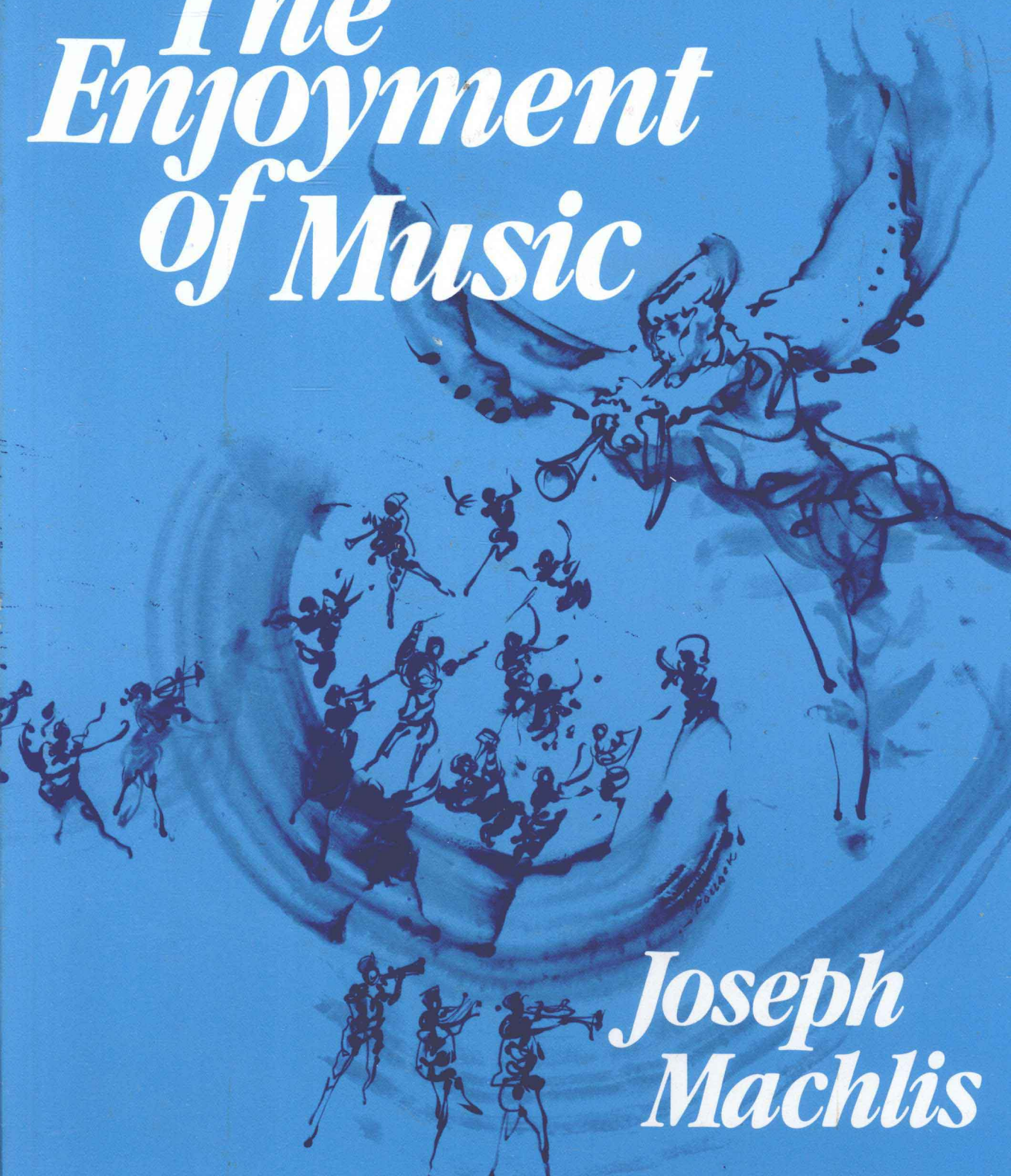


FIFTH EDITION
SHORTER

The Enjoyment of Music



*Joseph
Machlis*

JOSEPH MACHLIS

Professor of Music, Queens College of the City University of New York

FIFTH EDITION SHORTER

*The
Enjoyment
of
Music*

An Introduction to Perceptive Listening

W · W · NORTON & COMPANY · NEW YORK · LONDON

Acknowledgments

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p. 228.

Acknowledgments continued on p. vi.

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Published simultaneously in Canada by Penguin Books Canada Ltd,
2801 John Street, Markham, Ontario L3R 1B4.

The text of this book is composed in Times Roman, with display type set in Caslon. Com-
position by Penn Set. Manufacturing by The Maple-Vail Book Manufacturing Group. Book
design by Antonina Krass. Layout by Ben Gamit.

ISBN 0-393-95300-9

W. W. Norton & Company, Inc., 500 Fifth Avenue, New York, N. Y. 10110
W. W. Norton & Company Ltd., 37 Great Russell Street, London WC1B 3NU

3 4 5 6 7 8 9 0

*The Enjoyment
of Music*



BY THE AUTHOR

Introduction to Contemporary Music, Second Edition

Music: Adventures in Listening

OPERAS IN ENGLISH (*singing versions*)

Beethoven: *Fidelio*

Falla: *Atlantida*

Leoncavallo: *Pagliacci*

Mascagni: *Cavalleria rusticana*

Montemezzi: *L'Amore dei tre re* (The Loves of Three Kings)

Musorgsky: *Boris Godunov*

Poulenc: *Dialogues des Carmélites*; *La Voix humaine* (The Human Voice)

Prokofiev: *The Flaming Angel*; *War and Peace*

Puccini: *La Bohème*; *Il Tabarro* (The Cloak); *Tosca*

Tcherepnin: *The Farmer and the Nymph*

Verdi: *Rigoletto*; *La Traviata*

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Preface to the Fifth Edition

In preparing this new edition of *The Enjoyment of Music*, I pondered the question of whether the philosophy of the original book was still valid for students today. Had the unprecedented dissemination of music—made possible by all the recent technological advances—altered my conviction that teaching a student how to enjoy an art is not quite the same as teaching its history? After much thought, I decided that the order in which the material is presented should still be determined by psychological rather than purely chronological considerations. Supporting this decision is the thought that, if I wanted to introduce a young person today to the joys of English literature, I would begin with the great novels of the nineteenth century or the works of Norman Mailer and Kurt Vonnegut before tackling *Beowulf* or *The Faerie Queene*. Similarly, once the basic elements of music have been explained, I discuss composers such as Schubert, Tchaikovsky, and Brahms, Verdi, Wagner, and their contemporaries, whose harmonic and melodic language is most accessible to students today; then I move back to the late-eighteenth-century Classicism of Haydn, Mozart, and Beethoven, from there to the older music of Gregorian chant to Bach and Handel; and finally, to the twentieth century. I am delighted that so many teachers have found this to be a convincing way to approach the world of Western art music. There are those, of course, who would rather follow a chronological approach; some have found the Baroque period to be an excellent point of entry; others prefer to start with the present and move backwards from the familiar to the unfamiliar. Since each section of my book is a self-contained unit, teachers can rearrange the order of the text to achieve the sequence they prefer.

A number of changes were made in the light of recent classroom experience and shifting tastes. The first two chapters of the fourth edition are here replaced with a new one titled *Music in the Modern World*, designed to stimulate class discussion about the role of music in our lives today. In the section on nineteenth-century Romanticism, I dropped several minor works, replaced Dvořák's beautiful but idiosyncratic *New World Symphony* with Tchaikovsky's *Pathétique*, and shifted from Brahms's *Third* to his somewhat more accessible *Second Symphony*. In addition, Verdi's *Aïda* has replaced *La traviata*. Among the songs, Schumann's *Mondnacht* has given

way to his more passionate *Ich grolle nicht*. In the section on the Classical era, Haydn's *Symphony No. 104* has replaced his *Surprise Symphony*. In addition, I dropped Mozart's *G-minor Symphony*, since teaching it seemed to present certain analytical difficulties.

In recognition of the growing popularity of old music, I have included several accessible secular and instrumental works from the Middle Ages and Renaissance—all of them available in lively performance on records. Given the wide variations among performances of music from these periods, I have, in the discussions of these works, referred to specific interpretations (which are included in the Norton recordings). Among the new works are a beautiful troubadour song, *Reis glorios*, by Guiraut de Bornelh; a love song by Machaut replacing the Kyrie from his *Messe de Notre Dame*; Janequin's colorful *Les Cris de Paris*; and an example of late-Medieval instrumental music, an anonymous *Saltarello* from the fourteenth century. New among the Bach works is Cantata No. 80, *Ein feste Burg*, based on the most celebrated of all Lutheran hymns.

In the material on the twentieth century, I retained most of the considerably enlarged section prepared for the fourth edition, deleting only a few works to keep the book from becoming unwieldy. The American section is now prefaced by an introductory chapter that traces the development of a musical style unique to this country. In addition, Copland's *Rodeo* replaces his *Billy the Kid*, and the treatment of George Gershwin's *Rhapsody in Blue* is greatly expanded. To the concluding part of the book, *The New Music*, I've added a discussion of Philip Glass.

After serious reflection, I decided to drop the chapter on jazz that was written by Martin Williams for the fourth edition, since its presence in the book was wholly inconsistent with my stated objectives, and the subject is worthy of a course of its own. Instead, I discuss jazz, rock, folk, and popular music in the context of their influence on art music, rather than as separate entities. And I have not wavered in my rejection of the practice, currently the fashion in books of this nature, of devoting a token chapter or two to non-Western Music. The musics of Asia and Africa represent a diversity of ancient cultures with an extraordinarily rich and complex literature, any adequate discussion of which would carry us far beyond the confines of this book. To attempt to cover so vast a subject in a few pages is as pointless as it would be, in a book on African or Asian music, for the author to dismiss the musical heritage of the West in a chapter or two. Such a procedure can have no educational or intellectual validity whatever.

For those who are using the Norton recordings that go with the book, references in the margin point to the location in the set of the particular work being discussed. In acknowledgment of the increasing number of cassette machines currently in use, the recordings are now available in both disc and cassette form. It is not suggested that the text cannot be taught with other recordings of the same work, if the instructor so prefers. The sole advantage of the Norton recordings is convenience: they bring together the most important works discussed in the text. Whatever recordings are used, the text should serve only as an introduction to the music itself.

I am heavily indebted to David Hamilton and Claire Brook for their devoted reading of the manuscript, and to Kathleen Wilson Spillane for her care in preparing it for publication. I very much want to thank the many colleagues who were sufficiently interested in this revision to share with me their suggestions for making this a better book.

The text, naturally, covers a much wider field than the course, but it is designed to achieve the same goal: to create music lovers. In this connection, it is well to recall Stravinsky's wonderful remark, "The trouble with music appreciation in general is that people are taught to have too much respect for music; they should be taught to love it instead."

JOSEPH MACHLIS

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PART ONE

The Materials of Music

“There are only twelve tones. You must treat them carefully.” — PAUL HINDEMITH



