

# Music



The art of listening



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The art of listening

**NINTH EDITION**

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*To the gifted young musicians in my family and yours.*



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# The art of listening thoughtfully

# The art of listening critically

## THE ART OF LISTENING

With *The Art of Listening*, students practice engaging with music critically and with an appreciative ear.

Presenting music within a broadened cultural and historical context, and never as a phenomenon isolated from the experience surrounding it, *The Art of Listening* encourages students to draw on the relationships between:

- Music and the other arts—like painting, sculpture, and dance
- Musical characteristics of different periods, including music of the distant past and modern times
- Western music and various non-Western musics and concepts

## CONNECTING TO MUSIC

Learning to appreciate music is a skill. *The Art of Listening* helps students develop that skill with a variety of features and resources.

*Connect Music*, McGraw-Hill's powerful online course resource, provides a path to student success, making students active and thoughtful participants in their own listening experience. *Connect Music* is available in conjunction with the print text, or as a completely digital product that includes the entire eBook with all of the music and all of the assignment and assessment materials available. The print and digital versions of *Music: The Art of Listening* can be used side by side with ease—page numbers and content are completely consistent.

Listening Examples in each chapter, and found within *Connect Music*, walk students step by step through key works discussed in the book. This guided listening experience trains the listener's ear by pointing out meaningful elements, themes, and instrumentation of key works.

The program's music selections stream in two ways: in a simple audio player or in as interactive Listening Guides. In the latter, students not only listen to the

**BEETHOVEN, Symphony No. 5 in C Minor, first movement (1808)**

**Listening Background**

Exposition | Exposition Repeat | Development | Recapitulation

2:09 / ~5:07

**Exposition**

- Theme 1 (0:00)
- Bridge (0:19)
- Theme 2 (0:43)

**Exposition Repeat**

- Theme 1 (1:25)
- Bridge (1:44)
- Theme 2 (2:08)

**Development**

- Basic Motive (2:50)
- Horn Call (3:25)

**Recapitulation**

- Theme 1 (4:09)
- Theme 2 (5:01)
- Coda (5:29)
- Second Development (5:45)
- Second Coda (6:50)

**Symphony, Sonata Form, Allegro con brio, Duple Meter**

bridge motive, fortissimo (very loud); piano, motive builds theme in strings; instruments gradually enter, crescendo, pitch rises; two separate chords, fortissimo

**Theme 2 Horn call, basic motive with extension, fortissimo**

Legato theme in violins, then clarinet, then flute; basic motive in low strings; fragment of theme in strings, other instruments gradually enter, crescendo

Loud chord, strings in strong descending passage, repeated

Basic motive descends in winds answered by strings; repeated; two separate statements of motive

**Development**

Basic motive in horns, strings, fortissimo; motive developed among instruments, piano, slight crescendo, return to piano for further development

Click here, then type f to toggle form outline (all or section). Type the Spacebar to play/pause.

piece but have instant access to information regarding its composer, genre, and lyrics, as well as a visual representation of the piece's structure.

Instructors can access the development of students' listening skills—online and at any time—so they don't have to wait for midterm for an update on their progress.

A wide array of online listening experiences is available, including comparison and connection exercises and audio click/drag. Learning objectives link to chapter sections and, in turn, to print and online activities, so students can immediately assess their mastery of the material.

## The Art of Listening Thoughtfully

*The Art of Listening* expands students' understanding of particular pieces and their composers, encouraging thoughtful listening.

### LISTENING TO ART

The term *dissonance* is sometimes applied to the visual arts to describe tension achieved through various techniques. For example, Wassily Kandinsky spoke of applying the "principle of dissonance" to his *Composition VI* (Figure 4.3). Here "forbidden," clashing combinations of color create unresolved tensions comparable to that produced by unresolved dissonance in music.



**FIGURE 4.3**  
Wassily Kandinsky, *Composition VI*, 1913.

- A multitude of **Listening Examples**, taken from classical music, American musical theater, and jazz, include guides to help students break down each piece.
- Brief discussions of the lives of great composers provide an engaging human interest bent and a sense of the context in which these pieces were created.
- **Encore** features offer recommendations for further listening by drawing connections to related or contrasting works.

## The Art of Listening Critically

*The Art of Listening* encourages students to listen and think critically.

- The **Thinking Critically** feature in each chapter poses questions to students that will challenge their critical thinking skills
- New to the ninth edition, **Listening to Art** draws further comparisons between music—which students experience through listening—and a multitude of visual art forms.
- Not simply a reference on concert etiquette, Chapter 6, "Attending Performances," details the various kinds of performance and what students can expect from them.
- **Connecting to Culture**, featured at the end of selected chapters, emphasizes relationships between the musical experiences of distinct cultures. This feature is intended to broaden students' understanding of music and discourage the misconception that the familiar is necessarily better.

Whether listening through headphones or at a live performance, students will gain the skills to listen to, reflect upon, and write about music.

# THE ART OF TEACHING

*The Art of Music* offers a practical and engaging guide for teaching beginning students of music appreciation. The complete content of *The Art of Listening* is available to instructors and students in traditional print format, as well as online with integrated and time-saving tools.

**New to this edition is a Digital Music Collection**—all of the audio selections discussed in the text are available on a single disc in high-quality digital form. This new format replaces that multi-disc audio CD set and makes accessing the music on computer or portable player easier than ever.

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## 29 LISTENING EXAMPLE



### Piano Sonata No. 8, Op. 13 (*Pathétique*), first movement

**COMPOSER:** Ludwig van Beethoven (1770–1827)

**DATE:** 1798–1799

**GENRE:** Piano sonata

**PRELUDE TO LISTENING:** The forward-looking style of Beethoven can already be seen in the *Pathétique* Sonata, a piece from the end of the composer's first decade in Vienna. Although the work clearly falls into sonata-allegro form—with two themes, an exposition, development, and recapitulation—the second theme in both the exposition and recapitulation appear in unexpected keys. In addition, the slow, introspective introduction returns at the beginning of the development and again in the coda. The first theme, rather than a tuneful melody, consists of a rising set of harmonies over a droning bass that seems more rhythmically than melodically conceived. Although some of these features may not be heard by the novice listener, the use of a pounding rhythm to animate an entire movement is a characteristic that would be one of the most powerful features of Beethoven's Fifth Symphony, composed eight years later.



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# Overture

**WE IN THE WESTERN WORLD** are blessed with music in a great variety, including music to accompany drama, music for instruments and/or voice, music for dancing, music for worship, music for exercising, and music for “easy listening.” Radio, television, CDs, iPods, and various Internet resources as well as live performers bring folk, popular, and art music to us from all over the world, each kind of music offering something to—and requiring something of—the listener. The demands placed on listeners and on those who perform or interpret music vary greatly from one kind of music to another.

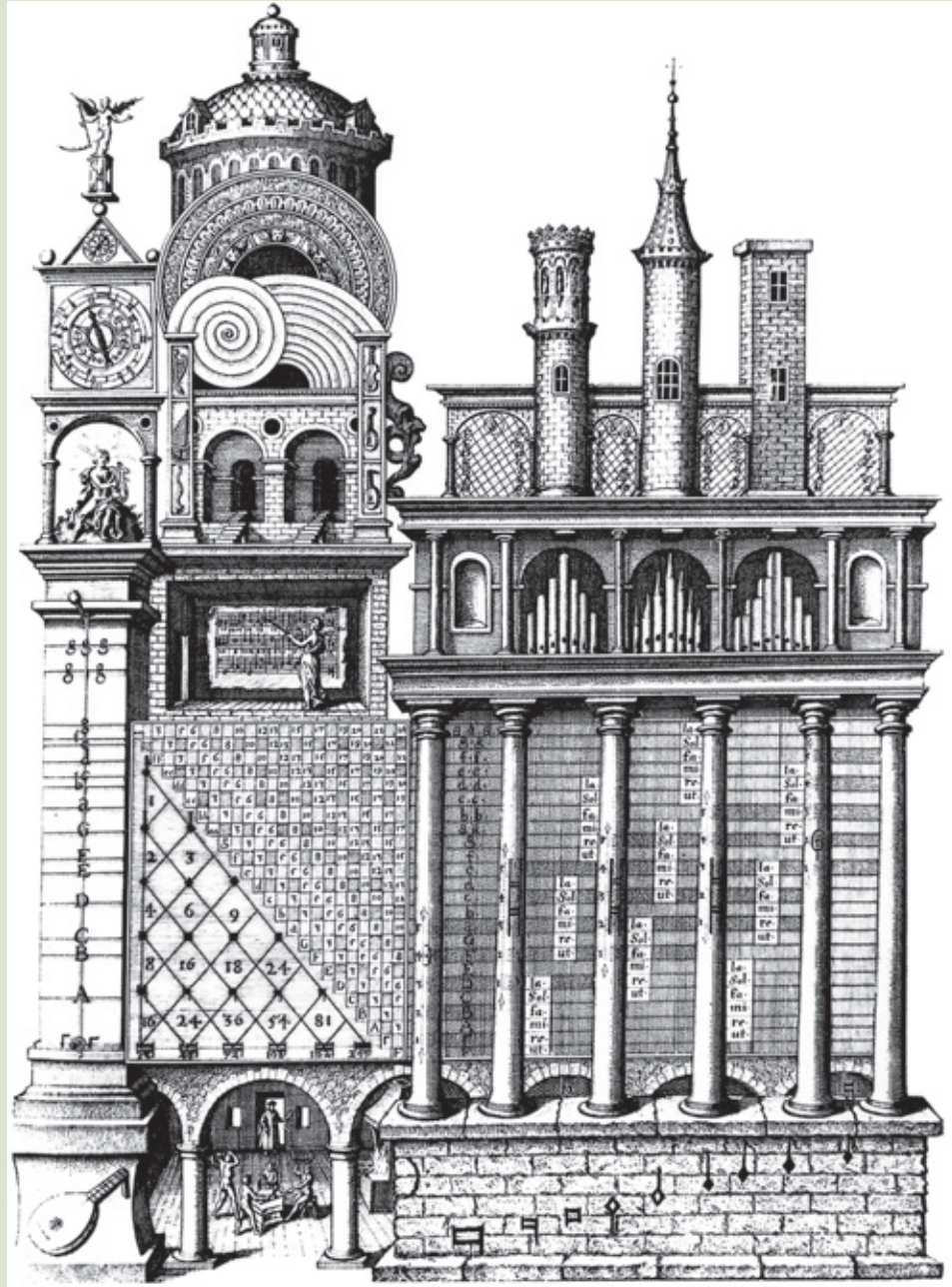
Popular music, primarily a source of entertainment and relaxation, may require little if any formal training on the part of performers or listeners. The best popular music of any age has quality and substance, and perhaps—as the reflection of a particular culture at a given time—important sociological significance as well, but the very characteristics that render music “popular” may tend to make it short-lived. Thus many popular songs soon sound dated, and their appreciation by later generations depends as much on their nostalgic as on their aesthetic value.

Functional music serves a purpose or elicits a specific response. For example, music may set the pace and synchronize movements when we exercise, dance, march, or perform any rhythmic task. The background music in a movie intensifies emotional reactions, covers awkward pauses in the film’s dialogue, and provides a sense of continuity between scenes. Some religions use music to enhance the spirit of worship. Listening to pleasant, undemanding music relieves tension or lessens boredom.

Art music, on the other hand, does not necessarily serve any functional purpose but may simply express an abstract concept the composer thought worth sharing. The famous writer and art critic John Ruskin (1819–1900) defined art as “the expression of one soul talking to another,” and most composers of art music (also called classical, or concert, music) have tried to communicate to their listening audience something of their experience, their personality, their mind, or indeed their soul.

Listening to classical music is itself an art, as the title of this text implies, and good listening is an active, creative experience. The prepared listener applies a fair measure of knowledge and experience as his or her part in the successful cycle of creation, performance, and appreciation of serious music. Art music challenges composer, interpreter or performer, and listener alike. The rewards for all three lie in the lasting value of great music and in the intense pleasure it evokes. A Beethoven symphony, for example, can stir the same emotions and evoke the same thrills in listeners today as it did when it was introduced two hundred years ago.

As you practice the art of listening, you may expect to experience greater pleasure from every type of music—popular and classical, old and new, Western and non-Western, religious and secular—than ever before. The highly sensuous pleasure we experience while listening to great music is our emotional reward for an intellectual effort well made.



**Listening to music:** Conceived from ancient times as an integral component of all the arts, music is often depicted in literary or visual terms. Robert Fludd's seventeenth-century engraving *Temple of Music*, for example, constitutes an architectural portrayal of harmonic relationships. In this highly symbolic design, Fludd used visual images including musical instruments, music notation, numbers, and scales to demonstrate fundamental principles of music.

