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| New to this edition.



Preface

What does an author do to improve an already successful book? It's a logical question, one that any author considering revision spends many hours pondering. In a sense, it's a simple matter: Keep what is good, and change what isn't. However, often it is difficult to know what is good in the earlier editions and what could profit from change. Fortunately, in the case of *The Understanding of Music*, instructors and readers have responded favorably, even enthusiastically, to several features of the book. These features have been strengthened in the Sixth Edition.

The Understanding of Music has been praised for the wide variety of type and styles of music it covers. Almost every kind of music is discussed, from Gregorian chant to avant garde, from concert music and opera to popular and folk music. Its coverage represents well the wonderful diversity of the world of music. Included are several works new to this edition: Bach's French Suite No. 5, Haydn's Trumpet Concerto, Beethoven's *Waldstein* Sonata, Chopin's *Étude*, Op. 10, No. 3, and *Polonaise*, Op. 53, Liszt's *Mephisto Waltz*, Bartók's Piano Concerto No. 3, Ives's "The Things Our Fathers Loved" and Symphony No. 2, and Crumb's "*Otro Adán oscuro*" from *Night of the Four Moons*.

After an initial section on the nature of music, the book introduces musical styles in chronological sequence, the order in which music has evolved over the centuries. This order avoids the need to jump back and forth between various styles. This edition recognizes the more basic quality of rhythm by placing it before melody in the presentation of fundamental components of music.

Students who are not music majors rarely profit from the study of several works of the same type and style. Instead, they seem to learn more when they can spend more time on a particular work and hear it several times. Thus, *The Understanding of Music* presents information and develops listening skills using a limited number of exemplary works. For example, Haydn's

Trumpet Concerto contains the main features of the solo concertos of the Classical period, including cadenzas and rondo form. It serves as the exemplar for other concertos of that period.

The Understanding of Music introduces students to the cultural and artistic setting for the works of music. Music does not exist in a vacuum. Rather, it is the product of a culture, with its attitudes and aspirations, and it is influenced by factors that lie beyond the art of music. In fact, the very idea of listening carefully to organized sounds is largely a product of Western civilization. For example, unless students understand the importance of analytical and intense listening, any efforts at teaching them are largely wasted.

The Understanding of Music emphasizes listening. Besides an entire chapter devoted to improving listening skill (Chapter 2), twenty-one Listening Guides to various works are also included. These guides present an outline for the student to follow while listening to the work. The prominent features of the work are mentioned and the cumulative times for the recording in the accompanying album are provided. Five new Listening Guides appear in the Sixth Edition.

Because attendance at performances is frequently an integral part of music appreciation courses, the formerly separate Guide to Performances has been revised and is included in the Sixth Edition as Appendix A. This appendix provides readers with much information about the purpose and pleasures of attending concerts and recitals.

The Understanding of Music also offers students several other learning aids: Enrichment Boxes provide additional information about some topic or person. For example, when virtuoso music is discussed, an Enrichment Box on Niccolò Paganini appears nearby. To encourage students to think about what they have read, each chapter concludes with a Thinking about Music question. These questions often have no single correct answer, but they promote thought about some aspect of music. For example, one such question asks readers to describe the type of music that would be appropriate for setting a particular line of poetry to music. Also, the book, long recognized for its attractive design and ample pictorial material, including Color Plates, contains many illustrations new to the Sixth Edition. And finally, **boldface** type is used to highlight important terms for students; in addition, the Glossary is keyed to the text pages on which the term is discussed. Thus, students have several ways to learn key terminology.

With its unique combination of features and learning aids, *The Understanding of Music* has been written with students in mind. The works of music have been chosen for their attractiveness to college freshmen and sophomores, and the writing style has been carefully crafted to be accessible and

interesting to college students. Even the pictures of composers have been selected with the students in mind. For example, the photograph of Brahms shows him as a young man without the white beard seen in later pictures. In short, because of its many features and the care with which the Sixth Edition has been prepared, its readers should find *The Understanding of Music* even more valuable and interesting than ever before.

The Ancillaries

More than a textbook is needed today for music appreciation classes. A variety of ancillary materials help make the use of *The Understanding of Music* more effective. These materials include:

Record/Cassette Album. The album, produced by CBS Records, contains six discs or tapes of recordings by top professional artists. It includes all the works presented in the Listening Guides, as well as many other works discussed in the book. The cassette tape album, new with the Sixth Edition, makes the recordings much more accessible to students. Each work is announced on the tape so that students can tell which work is being played.

Study Guide and Scores. This guide contains chapter-by-chapter review questions for readers to use when studying. It also presents fourteen pages of Listening Practice exercises and ten works in simple line-score form to aid students in developing their listening skills.

Instructor's Manual. The manual offers extensive suggestions to instructors for the teaching of music appreciation courses. It also contains many suggestions for making *The Understanding of Music* more successful. Especially helpful are its many listening and information questions for instructors to draw on.

Acknowledgments

I would like to thank everyone who encouraged me in my efforts to be a teacher and a writer. I am indebted to the many students in my music appreciation classes, from whom I learned much about helping them in their under-

standing of music I would also like to express appreciation to the following reviewers, who made many useful suggestions: Al Carnine, Missouri Southern State College; Wesley Gragson, Elizabeth City State University; Wilma Mathus, Los Medanos College; Arthur A. Moorefield, California State University at San Bernardino; Dwight Pounds, Western Kentucky University; Martha Rearick, University of Southern Florida; Donald Richardson, Santa Monica College; and Rose Ann Wood, Golden West College.

Finally, special thanks are due my wife, Marjorie, who, as an instructor of music appreciation courses, offered valuable suggestions. With gratitude I recognize her encouragement.

Charles R. Hoffer

The Understanding of Music





The Nature of Music

CHAPTER ONE

Music and Learning

CHAPTER TWO

Listening to Music

CHAPTER THREE

What Is Music? Rhythm, Loudness, and Timbre

CHAPTER FOUR

What Is Music? Melody, Harmony, and Form

CHAPTER FIVE

Musical Instruments: Orchestral and Band

CHAPTER SIX

Musical Instruments: Keyboard, Folk, and Popular

CHAPTER SEVEN

Musical Performance

Music and Learning

Most people in America have heard music often throughout their lives. In elementary school they sang songs, and in high school many of them played an instrument or sang in a choir. Every day nearly everywhere in their lives they hear music played on radios or through sound reproducing systems. Most people like music, at least some kinds of music.

If people are familiar with and like music, why are there courses designed to help college students listen to music more fully and like it better? Do people need to be taught how to listen to music? Do they need to take a course to learn to enjoy it? These questions touch on some basic points about music and people that are worth exploring further.

Why Learn More about Music?

It is possible to learn something about music through casual contact with it, without the benefit of organized instruction. People can learn a few songs, listen superficially to music on the radio, and become familiar with one or two types of music. Although a limited understanding and contact is better than nothing, it provides only a small fraction of the enjoyment and enrichment that a more knowledgeable and broader experience with music can provide. It is something like a foreigner's assumption that a visit to one American city provides a quite complete idea of America and its peoples. The foreign visitor would be missing a lot, just as people who know only one type of music are missing a lot.

What's so bad about not knowing much about the world of music? That question can be answered by imagining living in another culture. If an average American were to move to China, that person would find Chinese music difficult to understand and appreciate. If he or she were going to live there permanently, then some knowledge of Chinese music would be very desirable.

in order for the former American to feel less like an outsider in Chinese life. Without an understanding of Chinese music, the immigrant from the United States would find living in China a little duller, shallower, and less satisfying. The quality of life for this person would be reduced.

What Should Be Learned in Music?

If people need to become better informed about music, what should they learn in a music appreciation course? Three things. First, they should learn to listen to music intelligently and perceptively. They need to be able to hear what is happening in a musical work. Second, they should learn some basic information about music—its styles, forms, terminology, and other facts that are fundamental for a knowledge of the art. Third, they should develop a more positive attitude toward music.

Each of these three outcomes—listening skill, basic information, and positive attitude—is vital. The information presented in a book or course is rather useless if students are unable to hear what is happening in the music; they can't appreciate what they don't hear. Listening skill by itself is of limited value, however, if the listeners have no idea where a piece fits into the world of music, what techniques are used in it, and what music as a fine art is all about. That is why some information is needed. The third goal, a positive attitude, is equally important, because information and listening skills are largely wasted if people end up disliking music and avoiding it whenever possible.

Therefore, a music appreciation course usually provides information that helps people understand music better and works at improving their ability to hear various aspects of music. The more knowledge and listening skill are acquired, the more likely it is that people's feelings about music will grow more positive. A cycle will be started, it is hoped, in which greater feelings of competence about music lead to a more positive attitude, which in turn leads to greater competence. And so on.

What Is Art Music?

The word *music* refers to a wide variety of pieces that have been created for many different reasons. For example, in a motion picture the background

music contributes to the mood of the scenes. Religious ceremonies have more impact when enhanced with music. Certain pieces of music are used to promote unity in a group or nation; school fight songs are but one of many instances of music employed in this way. People sometimes use music (or clothing or hairstyles) to help identify themselves with a certain social group. Teenagers who learn certain pieces of music because other teenagers know and like those pieces are demonstrating this behavior. People often use music to vent deep feelings; black spirituals are examples of such music. At times people enjoy music merely for recreation and diversion; singing "Ninety-Nine Bottles of Beer on the Wall" while riding on a school bus is an example of sheerly recreational music-making. Many Americans use music as "sonic background" to activities such as driving a car, studying, and jogging. Although not common in the United States, in many parts of the world people use music to accompany physical work such as paddling a canoe or harvesting crops. All these uses of music have one thing in common: They are secondary to some other purpose.

One type of music differs from those just cited in that it exists mainly for the intellectual and psychological satisfactions it provides. This is music intended largely for careful listening. Such music is called **art music**,* although it is more often referred to as *classical music* by non musicians. People listen to an music simply for the satisfaction and enjoyment of doing so; they value the experience of hearing interesting patterns of sounds. Listening to such music has no purpose beyond itself, a point that Schroeder can't seem to get across to Lucy in the "Peanuts" cartoon on page 7.

Like Lucy, many people find it difficult to think about music as an object in and of itself. Most things are created because they have practical value, such as providing the necessities of life. But art music and the other **fine arts** are different. Painting, sculpture, ballet, poetry, literature, and music exist only for the interest and fascination people find in them. These objects have psychological-not functional-importance.

Why do people create nonfunctional objects whose value lies solely in intellectual and psychological satisfaction? No one knows for certain, although there are a number of interesting speculations and theories. One thing is known, however: Such creations are a distinctly human activity. The valuing of objects for their artistic satisfaction seems to call for a higher form of mental activity than animals possess. They have no sonnets, symphonies, or sculptures.

A basic difference between humans and animals is represented by the

*Boldfaced terms are defined in the Glossary.



difference between the words *exist* and *live*. People want to do more than exist. They don't want merely to survive in a cave and grub roots for food; they want a richer and more satisfying life than that. They notice sights and sounds and have feelings about them, and they find life more interesting because of these feelings.

The arcs are not human beings' only attempt to live rather than exist. Recreation—playing tennis or cards, for example—is also an attempt to enjoy life. The difference between recreation and contemplation of the arts is that the arts involve a type of thinking. In the arts, a person mentally stands back and considers an object carefully for its properties, something that is not true of recreation.

The term *fine arts* is used to distinguish between objects that are rather easily created by nearly everyone and those that require unusual skill, devotion, and talent. It is one thing to make a piece of macramé and quite another to paint the ceiling of the Sistine Chapel with the figures that Michelangelo put there. An arts-and-crafts project is not enough above the ordinary to be classed as "fine" and to be given special consideration by society. Epic poems, symphonies, and marble sculptures, when skillfully created, are of value partly because very few people have the talent and energy to create them.

Why Learn about Art Music?

The information presented in a music appreciation course about melody, rhythm, and form is useful for almost all types of music. In one sense, music is music, and something learned about one kind of music often can be applied to other types.

The greater share of this course, however, will involve learning about and listening to works of art music. Why? One reason has to do with the various uses of music, a topic briefly discussed earlier in this chapter. When a piece of music is secondary to some other purpose (group solidarity, sonic background, and so on), the quality of the music is not so important. It is not usually considered carefully in terms of its sound properties. A piece of art music, however, lives or dies solely on its musical qualities. For this reason composers and performers pour their best efforts into the organization of the sounds that make up the work. They know that careful attention will be paid to those sounds.

Because a piece of art music must stand on its own, it is usually somewhat more complex and requires more careful and thoughtful listening than does other music, which brings up the second reason for learning about art music. Such music requires that people have some knowledge and listening skill in order to understand and appreciate it. In a sense, an appreciation of art music is a cultivated taste, something like an appreciation of gourmet cooking or a Shakespeare play. Most works of art music do not reach out and "grab" the uninitiated listener; instead they require some education and a little getting used to.

There is a third reason for studying art music. Because its works are created for listening purposes, they often provide greater listening satisfaction and interest than pieces created to accompany something else. Their sounds are organized in more sophisticated and careful ways, which makes them more challenging and interesting to listen to.

Personal Preferences in Music

Does gaining new knowledge and listening skill about art music mean that a person's musical preferences for other types of music should be abandoned? Definitely not. This course and book will probably expand the types of music