

# Preface



*MUSIC: THE ART OF LISTENING* is a practical, concise textbook for the beginning student of music history and appreciation, written in language readily understandable by a reader with no previous music experience. Throughout the text, music is presented in its broad cultural and historical context, never as a phenomenon isolated from the experience surrounding it. Relationships are drawn between music and the other arts, with which students may have more familiarity, and between the music characteristic of one period and music of the distant past and of modern times.

“Connections” placed at the end of selected chapters draw further relationships between the musical experiences of distinct cultures. They are intended not to teach these music traditions, but rather to broaden students’ understanding of music, discourage the misconception that the familiar is necessarily “right,” and stress the increasingly significant impact upon Western music of various non-Western concepts. They are placed so as to be noninterruptive of the traditional course and may be assigned as supplemental reading, should limited time preclude covering them in class.

The new Student’s Preface, covering the material formerly included in Part One of the text, introduces techniques for understanding and enjoying live performances. The section here on “How to Write about Music” offers information that will be helpful to students in their earliest written assignments. Throughout the text, brief discussions of the lives of great composers provide not only human interest but also a sense of musicians’ position in society, their aesthetic ideals and practical intentions, and the influence of their personal experience on the works for which they are revered. As American music assumed significance in the Western cultural experience, during the nineteenth century, we introduce important American composers and works. While the focus of this text is on art or classical music, the American musical theater and jazz have informed classical as well as popular music around the world; and indeed the classification of these genres as “classical” or “popular” becomes increasingly obscure.

Again we have enhanced the listening repertoire by adding several new examples, some restored from earlier editions at the request of several reviewers. There is much more generous coverage of the rich nineteenth-century repertoire, including the “mad” scene from Donizetti’s *Lucia di Lammermoor*, “How Lovely Is Thy Dwelling Place” from Brahms’s *German Requiem*, Richard Strauss’s *Till Eulenspiegel’s Merry Pranks*, Debussy’s *La cathédrale engloutie*, and

Charles Ives's "General Putnam's Camp" from *Three Places in New England*. Perusal of the twentieth-century listening list will also reveal important new listening examples. The examples from earlier editions not included in this text are available to hear, with listening guides, at the Online Learning Center, as are all of the Optional Listening Examples mentioned in the text and listed at the end of chapters.

Four CDs contain all of the music for which listening guides are printed in the text (please consult your local McGraw-Hill representative for policy, prices, and availability). All of the resources previously available on a CD-ROM, including a concert-goer's guide, demonstrations explaining the fundamentals of music, and video clips of students playing orchestral instruments, are presented in this edition at the Online Learning Center, available to all users of the text. The Online Learning Center also offers, besides the additional listening examples mentioned above, chapter outlines, resource lists, and test questions. Testing software for both Macintosh and Windows formats is available.

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