

An Appreciation
MUSIC

Fourth Brief Edition

ROGER KAMIEN

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Music Fourth Brief Edition

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About the Author

Roger Kamien was born in Paris in 1934 and was brought to the United States at the age of six months. He received his B.A. in music from Columbia College in New York, and his M.A. and Ph.D in musicology from Princeton University. During 1957–1959, he returned to Paris as a Fulbright scholar, for research on eighteenth-century music.

Professor Kamien taught music history, theory, and literature for two years at Hunter College and then for twenty years at Queens College of the City University of New York, where he was coordinator of the music appreciation courses. During this time he was also active as a pianist, appearing both in the United States and in Europe. In 1983, he was appointed to the Zubin Mehta Chair of Musicology at the Hebrew University of Jerusalem.

In addition to *Music: An Appreciation*, Dr. Kamien was the editor of *The Norton Scores* and one of the coauthors of *A New Approach to Keyboard Harmony* and a contributor to *The Cambridge Companion to Beethoven*. He has also written articles and reviews for journals including *Music Forum*, *Beethoven Forum*, *Musical Quarterly*, *Journal of Music Theory*, *Music Theory Spectrum*, *Journal of Musicology*, and *Journal of the American Musicological Society*.

In recent years, he has formed a two-piano team with his wife, Anita Kamien—who has also contributed in many ways to *Music: An Appreciation*. The Kamiens have three children and three grandchildren.

For Anita, David, Joshua, and Adina

Preface

Music: An Appreciation, Fourth Brief Edition, is intended for introductory college courses lasting from eight to fifteen weeks. My goal has been to write a book that is concise yet clear, accurate, and engaging—useful both for study and in the classroom. This text provides an approach to perceptive listening and an introduction to musical elements, forms, and stylistic periods. Its discussions of composers' lives, individual styles, and representative works aim not merely to impart facts but to stimulate curiosity and enthusiasm. The book was written to heighten the readers' love of music as well as to develop their listening skills. The features outlined below have proved attractive to students and instructors alike.

Organization

Part I of the book examines the elements of music both in general terms and with reference to illustrative pieces that are attractive, brief, and representative of a variety of periods. Notation is used sparingly in this part—usually in connection with familiar tunes like *Home on the Range* that allow students first to analyze music that they are likely to have known since childhood.

Parts II through VI deal with specific periods of music history from Middle Ages to the present; Jazz, the American musical, and rock are considered within Part VI. Nonwestern music is surveyed in Part VII.

Each of Parts II to VI opens with a discussion of the stylistic characteristics of the period, its cultural trends, and the role of music and musicians in society.

A Glossary with Example Locator, a Chronology, and a guide to the accompanying recordings are provided as appendixes at the end of the book.

Special Features

Listening Outlines

An important feature of *Music: An Appreciation* is the use of Listening Outlines to be followed while the compositions are heard. A listening outline focuses attention on musical events as they unfold and is easy to follow because it describes what students can readily hear. These outlines are useful for outside listening assignments as well as for class work. Every composition with a Listening Outline is included on the Brief Set of four compact disks or cassettes available with the text.

Vocal Music Guides

The study of music with vocal texts—such as songs, choruses, and operas—is aided in this book by “vocal musical guides.” In a vocal music guide, the vocal

text appears with brief marginal notes that indicate the relationship between words and music and help the listener follow the thought, story, or drama. The vocal music guides include extended excerpts from opera libretti, making it unnecessary for instructors to supply them. Every composition with a Vocal Music Guide is included on the Brief Set of four compact disks or cassettes available with the text.

Musical Terms and Example Locator

Within the text, musical terms are defined simply and appear in bold italic type. Terms and definitions also appear in the Glossary and Example Locator (Appendix 1). The Glossary and Example Locator allows readers to combine a review of musical terms with easy reference to clear musical examples of these terms (elements, forms, genres, and compositional techniques). These examples come from the works included on the recordings available with *Music: An Appreciation*—a Basic Set of eight cassettes or compact discs, a Brief Set of four cassettes or compact disks, and a Supplementary Set of two cassettes or compact disks.

Guide to Recording Sets

So that the recordings can be easily used, marginal notes in the text refer the reader to the appropriate CD and track number, and to cassette number, side, and band. Marginal references to the Brief Sets, Basic Sets, and Supplementary Sets are given in the following forms:

Brief Sets:

CD 1 1

Cassette 1A, band 1

Basic Sets:

CD 1 1

Cassette 1A, band 1

Supplementary Sets:

CD 1 1

Cassette 1A, band 1

The letters A and B refer to the two sides of the cassette, and the boxed numbers are CD track numbers. In marginal notations, listening outlines, and vocal music guides, track numbers for the brief and supplementary sets are in light boxes and track numbers for the basic set are in dark boxes. Note that **boldface** is used for the **brief sets** and lightface is used for the basic and supplementary sets.

Marginal notes in the listening outlines, vocal music guides, and discussions of pieces also include indications of time elapsed. For example, the indication 2:36 means that 2 minutes and 36 seconds have elapsed since the beginning of the piece.

A list of the recordings is provided at the end of the book (See Appendix 3, p. 437).

Flexibility

Music: An Appreciation takes a chronological approach but can be adapted easily to individual teaching methods. Each stylistic period is subdivided into short, relatively independent sections that can be studied in any order; some could even be omitted. While music examples are offered throughout the book, discussions of the compositions require no knowledge of musical notation. The examples provide visual aids for those who want them; students may prefer simply to read the text and skip the details of notation.

Readability

Clarity of expression has been a chief goal. This is a book that students can feel comfortable with. They will recognize that it was written for them by a musician who loves music and wants to convey its essentials without creating confusion or boredom. The biographical sketches and descriptions of composers' individual styles attempt to give the flavor of each composer's personality and music, using anecdotes and quotations to enliven the discussion.

New Features in the Fourth Brief Edition

New Full-Color Design

The new edition has been completely redesigned with larger pages, a more open layout, and color illustrations throughout. The intent of these changes has been to make the book even friendlier to readers and more appealing to today's visually-oriented students.

Cultural Perspective Sections

The part openers, which in previous editions have served only to divide the book into sections, have now been expanded to provide a rich introduction into the culture and background of each period. New timelines help to frame each period by placing musical events into a larger historical context, and the well-illustrated discussions provide critical insights into artistic and social trends.

Expanded Musical Selections

The Fourth Brief Edition expands the range of music discussed by broadening the coverage of nineteenth and twentieth-century music, Renaissance dance music, and music by African American composers in the classical tradition. This new edition increases the number of listening outlines from 46 to 61 and provides new representative pieces that are attractive to students and effective for teaching.

The discussion of musical elements (Part I) now includes Ellington's *C-Jam Blues* to illustrate tone color and the Forlane from Bach's Suite No. 1 in C Major for Orchestra to illustrate two-part form (each with a listening outline).

Part III, on the baroque period, now discusses *Dido's Lament* from *Dido and Aeneas*, by Purcell (with a vocal music guide).

Part V, on the romantic period, now includes a new listening outline for the first movement of Dvořák's *Symphony No. 9 (From the New World)* and a new vocal music guide for *How Lovely Is Thy Dwelling Place* from *A German Requiem* by Brahms.

Part VI, on the twentieth century, has been expanded to include a discussion of *Mondestrunken (Moondrunk)* from Schoenberg's *Pierrot lunaire* (with a vocal music guide), and a section on William Grant Still and the third movement of his *Afro-American Symphony* (with a listening outline). New to the section on music since 1945 are discussions of *Sonata II* from *Sonatas and Interludes* for prepared piano by John Cage and *Knee Play 1* from *Einstein on the Beach* by Philip Glass (with a listening outline). The sections on jazz and the American music are now enriched by a vocal music guide for Bessie Smith's *Lost Your Head Blues*, and a section on Leonard Bernstein and the *Tonight* ensemble from *West Side Story* (with a listening outline).

Recordings

A listening program produced by Sony is available for use with *Music: An Appreciation*: a Brief Set of four recordings, a Basic Set of eight recordings, and a Supplementary Set of two recordings, each available as compact disks or cassettes. The CD sets are "internally tracked" so that the student or instructor can locate specific themes or sections within a composition at the push of a button. The cassettes have an announcement of composer and title before each composition. The recordings have all been chosen from the finest performances by leading artists and ensembles. The Brief Set of four cassettes and compact disks contains 4¾ hours of music, and includes all of the works covered by listening outlines or vocal music guides in each part of the book. This set of recordings provides all the listening material needed to make effective use of the Brief Edition. The Basic Set contains all of the works discussed in the Brief Edition as well as most works discussed in the larger hardcover version of *Music: An Appreciation*. Instructors who wish to draw on listening examples beyond those covered in the shorter text might prefer it. The Supplementary Set offers additional listening examples—new compositions as well as additional movements of works represented by a single movement on the other sets.

Support for Instructors

Note: The supplements listed here and below in Support for Students may accompany this text. Please contact your local McGraw-Hill representative for details concerning policies, prices, and availability as some restrictions may apply. If you are not sure who your representative is, you can find him or her by using the Rep Locator at www.mhhe.com.

Annotated Instructor Edition (AIE)—This special version of the text includes all of the material from the student text as well as additional marginal annotations designed to lead instructors to relevant material elsewhere in the

text, the Instructor's Manual, or the supplements. In addition, teaching tips provide suggestions for class discussions, lecture topics, and other activities.

Instructor's Manual—This resource prepared by Raoul Camus has long been a favorite of adopters of this text. In addition to a full set of test questions for use in the text, the IM includes a wide variety of additional resources for each chapter in the book.

PageOut®

PageOut® (www.pageout.net) is an online resource designed and provided by McGraw-Hill to help you put your course online. Combining easy entry, design templates, and a set of course management tools, PageOut® is the easiest way to create a professionally designed web site for your course.

Online Learning Center—The online learning center for *Music: An Appreciation* can be found at www.mhhe.com/kamien4 and includes materials for both instructors and students. A fuller description is found below.

Support for Students

Multimedia Companion for Music: An Appreciation—This CD-ROM resource is included with every copy of the text purchased from McGraw-Hill. The Companion disk includes a wide variety of resources for students including

- animated demonstrations of music concepts like pitch and rhythm
- 5 hours of additional musical examples in digital audio format
- Peter Schickele's well-known New Horizons In Music Appreciation in which the first movement of Beethoven's Fifth Symphony is treated as a broadcast sporting event; the result is both humorous and informative.
- ChartPlayer listening software. When installed on the user's computer, ChartPlayer provides interactive listening guides for all of the selections on the Brief set of compact disks.
- Interactive Glossary. The full text of the Glossary and Example Locator is included on the disk, and terms are illustrated with actual audio clips.
- The Concert-Goer's Guide. This introduction to concert attendance and report writing is an invaluable resource for students.

Study Guide and Student Workbook

A Study Guide and Student Workbook has been developed by Professor Raoul Camus to interact with the text. Self-tests for each unit, with answers in the back of the guide, are designed to help students gauge their comprehension of the text reading assignment. Unit quizzes, printed on perforated paper so that they can be collected in class, are answered only in the Instructor's Manual. In addition to testing material, the study guide-workbook contains listening and written assignments.

Online Learning Center www.mhhe.com/kamien4.

The Online Learning Center contains study materials, self-tests, Internet activities, and other resources for every chapter in the text.

Acknowledgments

Over the course of many editions of *Music: An Appreciation* many wonderful reviewers, colleagues, and friends have contributed immeasurably to the growth and improvement of the text. By now, they are too numerous to thank by name. However, I want to express my particular gratitude to those instructors around the country whose valuable suggestions were incorporated into this edition: Steven Byess, Kennesaw State University; Cathy Callis, CUNY: Kingsborough Community College; Vicki Curry, University of Utah; Ann Danis, University of Rhode Island; Lina Doo, University of Hawaii; Mark Farley, Monmouth College; James Gardner, University of Houston; Jeffrey T. Hopper, Harding University; Elizabeth Potter Jordan, Appalachian State University; Charles S. Larkowski, Wright State University; Julie Moffitt, Harrisburg Area Community College; James O'Donnell, Indiana State University; Alice Schmid, Georgia Southern University; Karl William Snider, Loyola Marymount University; Albin Zak, University of Michigan.

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My wife, Anita Kamien, has contributed to every aspect of this book. She clarified ideas, helped choose representative pieces, and worked tirelessly to improve the listening outlines. The voice announcing the titles and composers on the cassettes is hers. Her advice and encouragement were essential to the completion of *Music: An Appreciation*—Brief Edition.

Roger Kamien

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