



FIFTH BRIEF  
EDITION

# Music

*An Appreciation*

ROGER KAMIEN

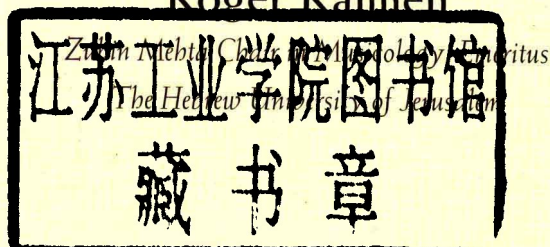


# MUSIC

## *An Appreciation*

*Fifth Brief Edition*

Roger Kamien



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## Higher Education

### MUSIC: AN APPRECIATION FIFTH 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. He studied piano with Nadia Reisenberg and Claudio Arrau. 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 appeared as a piano soloist in eighteen countries on five continents. He frequently performs together with his wife, the conductor-pianist Anita Kamien, who has also contributed in many ways to *Music: An Appreciation*. The Kamiens have three children and six grandchildren.

## ALSO BY THE AUTHOR

*Music: An Appreciation—Eighth Edition*

*For Anita, David, Joshua, and Adina*



# Preface

As a performer, teacher, and musicologist, my goal is to bring music to life in a variety of ways. *Music: An Appreciation, Fifth Brief Edition*, grew out of this involvement in various aspects of music. I have aimed 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 also to stimulate curiosity and enthusiasm. The book was written to increase readers' love of music as well as to enhance their listening skills. The features outlined below have proved appealing 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 probably have known since childhood.
- Parts II through VI deal with specific periods of music history from the Middle Ages to the present; jazz, the American musical, film music, and rock are considered within Part VI. Nonwestern music is surveyed in Part VII.
- Each of Parts II to VI begins with a richly illustrated part opener that discusses the main stylistic, cultural, and historical trends of the period. These part openers include timelines that place musical events within their cultural and historical context.
- A Glossary with Example Locator is provided as an appendix at the end of the book. A quick guide to the CD audio recordings is provided on the inside covers of the book.

### Time-Line Middle Ages (450–1450)

Dates	Music	Arts and Letters	Historical and Cultural Events
450–1000	Earliest notated Gregorian chant manuscripts (c. 900)	<i>Beowulf</i> (c. 700) <i>Book of Kells</i> (c. 800)	Sack of Rome by Vandals (455) Reign of Pope Gregory I (the Great) (590–604) Charlemagne crowned Holy Roman emperor (800)
1000–1300	Troubadours and trouvères (c. 1100–1300) Hildegard of Bingen, <i>O successor</i> (c. 1150) School of Notre Dame (began c. 1170)	Beginning of Notre Dame Cathedral in Paris (1163) Thomas Aquinas, <i>Summa Theologica</i> (1273)	Norman Conquest (1066) First Crusade (1096–1099) Magna Carta signed (1215)
1300–1450	Guillaume de Machaut, <i>Notre Dame Mass</i> (c. 1350)	Dante, <i>The Divine Comedy</i> (1321) Boccaccio, <i>Decameron</i> (1351) Chaucer, <i>The Canterbury Tales</i> (1387–1400)	Hundred Years' War (1337–1453) Black death (1347–1352) Joan of Arc executed by the English (1431)



### Time-Line Renaissance (1450–1600)

Dates	Music	Arts and Letters	Historical and Cultural Events
1450–1500	Josquin Desprez, Ave Maria ... Virgo Serena (c. 1475)	Botticelli, <i>La Primavera</i> (1477)	Fall of Constantinople (1453) Gutenberg Bible (1456) Columbus reaches America (1492)
1500–1600	Giovanni Pierluigi da Palestrina, Pope Marcellus Mass (1563) Thomas Weelkes, <i>As Vesta Was Descending</i> (1601)	Leonardo da Vinci, <i>Mona Lisa</i> (c. 1503) Michelangelo, <i>David</i> (1504) Raphael, <i>The School of Athens</i> (1505) Titian, <i>Venus and the Lute Player</i> (c. 1570) Shakespeare, <i>Romeo and Juliet</i> (1596)	Martin Luther's ninety-five theses, start of the Reformation (1517) Council of Trent (1545–1563) Elizabeth I, queen of England (1558–1603) Spanish Armada defeated (1588)



## Flexibility

*Music: An Appreciation, Fifth Brief Edition* 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 pieces 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.

## Using the Book

### Listening Outline to be read while music is heard

**MOZART, Symphony No. 40 in G Minor**

**First Movement: Molto allegro**

Sonata form, duple meter (2/2), G minor  
 Flute, 2 oboes, 2 clarinets, 2 bassoons, 2 French horns, 1st violins, 2d violins, violas, cellos, double basses  
 (Duration, 8:12)


**Exposition**  
**First theme**

**[23] 1 0:00**

1. a. Main theme in violins, *p*, throbbing accompaniment in violas, minor key.

**Molto allegro**

*Violins*



*p*

- b. Full orchestra, *f*.

**Bridge**


**[24] 2 0:13**

2. a. Violins, *p*, main theme takes new turn to
- b. Full orchestra, *f*, major key, staccato motive and insistent upward scales in violins. Pause.

**Second theme**

**[25] 3 0:52**

3. a. Lyrical melody, *p*, major key, strings and woodwinds.



*p*

- b. Woodwinds and strings, *p*, lyrical melody somewhat varied. Crescendo in full orchestra.
- c. Staccato phrase, *f*, downward scale, *p*, to

1:01

**Closing section**

**[26] 4 1:28**

4. a. String sighs, *p*, three-note motive in woodwinds, violins, *f*. Varied repetition of string sighs and three-note motive.
- b. Downward scales, *f*, full orchestra, cadence in major key. Exposition is repeated.

**Development**

**[27] 5 2:02**

**[28] 6 4:05**

1. a. High woodwinds, *p*, lead to
- b. Violins, *p*, main-theme phrase repeated on lower pitches.

4:21

**[29] 7 4:21**

2. Sudden *f*, full orchestra, main-theme phrase combined with rapid countermelody

## Listening Outlines

One of the outstanding features of *Music: An Appreciation* is the use of Listening Outlines to be followed while the pieces 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. Listening Outlines develop students' listening skills and reinforce their understanding of musical forms and elements. These outlines are useful for outside listening assignments as well as for classroom work. Every piece with a Listening Outline in the text is included on the Brief Set of four compact discs available with *Music: An Appreciation, Fifth Brief Edition*. Additionally, every Listening Outline from the text is presented in an interactive format on the Multimedia Companion CD-ROM that accompanies each new copy of the book.

## 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 sung text appears with marginal notes that indicate the relationship between words and music and help the listener follow the thought, story, or drama. These vocal music guides include extended **excerpts from opera librettos**, making it unnecessary for instructors to supply them to the class. Every piece with a Vocal Music Guide in the text is included on the Brief CD Set. In addition, the



Multimedia Companion CD-ROM includes **video excerpts**—with English subtitles—of outstanding performances of **three of the operas** discussed in the text.

## Musical Terms and Example Locator

Within the text, key musical terms are defined simply and appear in **bold italic** type. Terms and definitions also appear in the Glossary and Example Locator provided as an Appendix. The Glossary and Example Locator allows readers to combine a review of musical terms with instant 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, Fifth Brief Edition*—a Brief Set of four compact discs and a Basic Set of eight compact discs. In addition, the Multimedia Companion CD-ROM includes an interactive glossary that includes audio clips for some terms.

Vocal Music Guide <small>to be read while music is heard</small>		
<b>HILDEGARD OF BINGEN, <i>O successor</i></b>		
<b>50</b> <b>66</b> Low register	<i>O successor fortissimi leonis inter templum et altare— dominantes in ministracione eius—</i>	You successors of the mightiest lion between the temple and the altar— you the masters in his household—
Melody rises and falls	<i>sicut angeli sonant in laudibus, et sicut adsunt populis in adiutorio, vos estis inter illos, qui haec faciunt, semper curam habentes</i>	as the angels sound forth praises and are here to help the nations, you are among those who accomplish this, forever showing your care
Climax on <i>officio</i> , long descent on <i>agni</i>	<i>in officio agni.</i>	in the service of the lamb.

## Guide to Recording Sets and CD-ROM Icon

So the recordings can easily be used, marginal notes in the text refer the reader to the appropriate CD and track number. Marginal references to the Brief Set and Basic Set are given in the forms shown in the margin:

The boxed numbers are CD track numbers. In marginal notations, Listening Outlines, and Vocal Music Guides, track numbers for the Brief Set are in white boxes and track numbers for the Basic Set are in dark blue boxes.

Marginal notes in the Listening Outlines and Vocal Music Guides 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. The audio CD sets are referenced by this silver CD icon with headphones.

Topics within the text that can be enriched by the Multimedia Companion CD-ROM are indicated by media icons placed in the margins of the text.

**Brief Set:**

**CD 2** **23**

**Basic Set:**

**CD 3** **1**



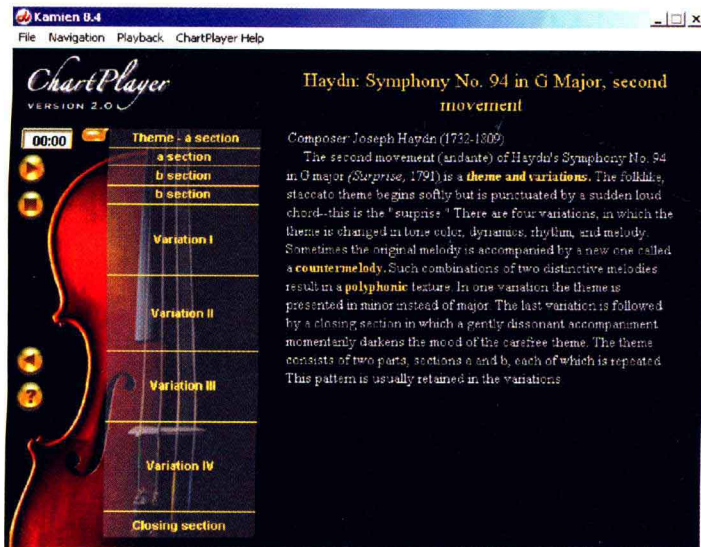
## Multimedia Companion CD-ROM for Music: An Appreciation

Included with every copy of the text purchased from McGraw-Hill, the Multimedia Companion CD-ROM includes a wide variety of reinforcement and enrichment materials. More details, screen shots, and instructions for use are provided in the CD-ROM booklet that is shrink-wrapped with each new text. Here is a brief overview of the resources and activities you'll find.

The **Elements** section corresponds to the lessons in Part I, Elements, of the text and provides animated demonstrations, audio examples, and quizzes.

The **Instruments** section provides video demonstrations of all the instruments in an orchestra, an interactive instrument lab where you can make your





own music using the instruments on screen, and an animated, interactive version of Benjamin Britten's *Young Person's Guide to the Orchestra*.

The **Listening** section with ChartPlayer software provides a visual illustration of every Listening Outline and Vocal Music Guide provided in the text. Also included in this section is Peter Schickele's *New Horizons in Music Appreciation*, which offers an attractive and informative way for students to appreciate Beethoven's Fifth Symphony. Additionally, recordings related to works by composers discussed in the text but not on the audio CDs are included here.

The **Opera** section provides video excerpts, with English subtitles, from three of the operas discussed in the text. (The same clips are provided on the Instructor's Opera DVD.) Scenes are excerpted from *Don Giovanni* (Mozart), *La Bohème* (Puccini), and *Wozzeck* (Berg) and correspond to the portions of the operas discussed in the text.

The **Activities** solidify student understanding of the common forms and genres heard in concert settings with interactive matching games. The forms and genres studied here include concerto grosso, fugue, minuet, sonata, rondo, and theme and variations.



## New Features

### Performance Perspective

The *Fifth Brief Edition* introduces "Performance Perspective," an exciting new feature designed to heighten readers' awareness of the vital roles played by performers in making music come alive. This book now highlights seven musicians whose recorded performances appear on the Brief CD Set or on the CD-ROM accompanying the text. Often using the performers' own words, these discussions shed light on a wide range of issues, including the emotions evoked by music, the nature of interpretative decisions, historically accurate performance, and the ways in which recordings have heightened the impact of performers. The performers discussed are the pianist-author Roger Kamien, conductor Andrew Parrott, violinist-conductor Jeanne Lamon, pianist-conductor Murray Perahia, tenor Luciano Pavarotti, blues singer Bessie Smith, and sitar player Ravi Shankar.

### Revised and Expanded Sections on Jazz and Rock

The sections on Jazz and Rock have been updated, expanded, and thoroughly revised with the assistance of Professor Scott Lipscomb of Northwestern University, the coauthor of *Rock and Roll: Its History and Stylistic Development*, 4th ed. These updates and revisions acknowledge the importance of jazz and rock for today's generation of students.

### New Section on Music in Film

An entirely new section on film music has been added to the *Fifth Brief Edition of Music: An Appreciation*. The section considers various aspects of film music including its early history, its different functions and styles, how it is created, and how it relates to images on the screen. This new section reflects the importance of this genre in the music curriculum of many colleges. I am grateful to Scott Lipscomb, for his suggestions concerning music in film.



#### Jeanne Lamon, Violinist, Plays and Conducts Vivaldi's Spring Concerto

One of the leading performers on the baroque violin is Jeanne Lamon, who conducts and directs the Canadian period-instrumental group Tafelmusik. During the past few decades, many performers of baroque music have chosen to use baroque instruments—originals and reproductions—rather than the later counterparts. Baroque instruments differ somewhat from their later counterparts in construction and in the way they are played. Baroque violins, for example, usually have strings of gut rather than metal. The strings are held under less tension and produce sounds that are softer and less brilliant.

Jeanne Lamon, who was raised in New York state, began to play the violin at age 7 and later studied music at Brandeis University in Boston. After graduating, she studied baroque violin in the Netherlands, a center for the performance of early music. In 1973, she returned to North America, where she performed as soloist and concertmaster with many ensembles. Under her direction since 1981, Tafelmusik has made many award-winning recordings, including Vivaldi's *The Four Seasons* and Bach's *Brandenburg Concertos*.

In Lamon's performance of Vivaldi's *Spring Concerto*—included in the Brief CD Set—she conducts from the concertmaster's seat, playing the solo violin part at the same time. She points out that "most orchestral music of the baroque was led by the first violinist or the harpsichordist. This suits the music very well, as do the original instruments. It is in many ways easier for string players to follow a violinist than a conductor."

As we have seen, Vivaldi's *Spring Concerto* contains episodes suggesting birdsongs and murmuring streams. Lamon believes that such passages pose special problems for the performer: "How rhythmically strict should an imitation of birds be? How literally would Vivaldi have wished it to be played? Should the birdcalls be played as literally as possible, or should we take whatever freedom we see fit to make them as realistic as we can? I chose a middle ground, probably a bit more strict than free, but with the intention of applying humor and charm to this music. I see it not as literal music, but as playful and evocative."

In the peaceful second movement, Lamon enriches the written solo violin melody with decorative tones. She points out that she "chose to ornament in a way that was comfortable for me as a player and reflected the mood of the musical picture." The second movement poses special interpretive problems for the conductor. "The biggest challenge in this movement," writes Lamon, "is the viola part, which imitates dogs barking and is indicated *ff e strappato* ('very loud and ripped'). If we really do this, we hear nothing else, but the polite version where the violas play softly and roundly doesn't sound at all like dogs." Lamon's solution is to have the violists play *forte* rather than *fortissimo*. She thinks that Vivaldi marked the part *fortissimo* because he was "frustrated that his violists were playing too softly and without any edge or roughness (barking). Our violists are much meatier players perhaps!"

How can the performer breathe new life into such a well-known work as Vivaldi's *Spring Concerto*? Lamon answers that "our challenge as performers is to keep sometimes very familiar works 'new' and fresh by remembering what was new and fresh about them . . . when they were heard for the first time, what surprised the audience, what was innovative, shocking, humorous."



## Expanded Musical Selections

The *Fifth Brief Edition* expands the range of music discussed throughout the text. This new edition increases the number of Listening Outlines and provides new representative pieces that are attractive to students and effective for teaching. New works and discussions are highlighted below; all are enriched by Listening Outlines or Vocal Music Guides.

### Part I: Elements

The discussion of musical elements (Part I) now includes Stravinsky's *The Firebird*, Scene 2, to illustrate dynamics and tone color; Chopin's *Prelude in E Minor*, Op. 28, No. 4, to illustrate the expressive effects of harmony; and Beethoven's *Contradance* in E Flat Major, as a clear example of two-part form.

### Part II: The Middle Ages and Renaissance

The section dealing with Middle Ages and Renaissance (Part II) now discusses the love song *Puis qu'en oubli* by Machaut, illustrating the importance of secular music during the fourteenth century. Part II also includes a new Vocal Music Guide for Palestrina's *Pope Marcellus Mass*.

### Part V: The Romantic Period

The section dealing with the romantic period now includes a discussion of Clara Wieck Schumann's song *Liebst du um Schönheit*, an example of varied strophic form. Part V also includes the third movement of Brahms's Symphony No. 3 in F Major, which illustrates the composer's lyrical style as well as his position as a romantic who breathed new life into classical forms.

### Part VI: The Twentieth Century and Beyond

Part VI now discusses Adams's *Short Ride in a Fast Machine*, a widely performed example of music minimalism.

### Part VII: Nonwestern Music

The part dealing with nonwestern music discusses a new, recently recorded example of music from sub-Saharan Africa, *Ompeh*, a song from Ghana.

## Recordings

A listening program featuring the highest quality recordings of leading performers and ensembles produced by Sony is available for use with *Music: An Appreciation*. The recordings are available as a Brief Set of four compact discs, and a Basic Set of eight compact discs. The CD sets are "internally tracked" so the student or instructor can locate specific themes or sections within a composition at the push of a button. The Brief Set of four compact discs contains almost five hours of music and includes all of the works covered by the Listening Outlines or Vocal Music Guides in the book. This Brief CD Set provides all the listening material needed to make effective use of the Brief Edition.

The Basic Set contains most of the works discussed in the Brief Edition as well as most of the works discussed in the larger hardcover edition of *Music: An Appreciation*, 8th Edition. Instructors who wish to draw

on listening examples beyond those covered in the shorter text might prefer the Basic Set.

Additional recordings, including many works that are not included on the Brief or Basic Set, are also available on the Multimedia Companion CD-ROM.

## Support for Instructors

Work with your local McGraw-Hill representative for details on the teaching and learning package for this book. If you are not sure who your representative is, you can find him or her by visiting [www.mhhe.com](http://www.mhhe.com), and using the Rep Locator feature available on the home page.

**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 Resource CD-ROM**—This handy resource provides all of the text support materials you will need to organize your lectures and prepare tests, including:

- ***Instructor's Manual***: includes objectives and lecture topics for each part.
- ***Test Bank***: includes over 2,000 test questions for use with the text.
- ***EZ Test Computerized Test Bank***: McGraw-Hill's EZ Test is a flexible and easy-to-use electronic testing program. The program allows instructors to create tests from book-specific items. It accommodates a wide range of question types, and instructors may add their own questions. Multiple versions of the test can be created, and any test can be exported for use with course management systems such as WebCT, BlackBoard or PageOut. The program is available for Windows and Macintosh environments.

**PageOut ([www.pageout.net](http://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 at <http://www.mhhe.com/kamien5>** The online learning center for *Music: An Appreciation* includes a separate "Instructor Edition" with a wealth of resources for instructors, including: the **Instructor's Manual**, **Web Resources including an Image Database**, **PowerPoint Slides**, and **CPS** question content for each part.

The **Classroom Performance System (CPS)** is a revolutionary wireless response system that engages students while gathering important assessment data. CPS units include easy-to-use software for creating and delivering quiz questions and assessments to your class. Each student simply responds with his or her individual wireless response pad.



Responses are tabulated instantly. Suggested CPS questions specific to Kamien, *Music: An Appreciation, Fifth Brief Edition* are on the instructor's Web site at [www.mhhe.com/kamien5](http://www.mhhe.com/kamien5). CPS may be integrated with existing PowerPoint slides. Go to <http://www.mhhe.com/cps/> for further details.

**The Opera DVD** is available exclusively from McGraw-Hill and is free to adopters of *Music: An Appreciation, Fifth Brief Edition*. Included are scenes excerpted from *Don Giovanni* (Mozart), *La Bohème* (Puccini), and *Wozzeck* (Berg). All of the excerpts correspond to the portions of the operas discussed in the Kamien text. These same excerpts are also included on the Multimedia Companion CD-ROM. Subtitles are provided in English.

## Support for Students

**Multimedia Companion CD-ROM for *Music: An Appreciation*** is included with every copy of the text purchased from McGraw-Hill. As discussed earlier in the "Using the Book" section, this companion CD-ROM includes a wide variety of materials that enhance the use of this text. More extensive details, screen shots, and instructions for use are provided in the CD-ROM booklet that is shrink-wrapped with each new copy of the text.

**Online Learning Center [www.mhhe.com/kamien5](http://www.mhhe.com/kamien5)** The Online Learning Center contains a wealth of materials to help students prepare and study. Organized by chapter, it includes:

- Chapter overviews
- Multiple-choice quizzes
- Listening Outline quizzes
- Internet links
- Image database

A **Student Study Guide** is available for purchase through Primis, our online custom content provider. The Student Study Guide provides study materials, projects, and listening activities. Contact your local McGraw-Hill sales representative or go to [www.mhhe.com/primis](http://www.mhhe.com/primis) for more details.

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Roger Kamien



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