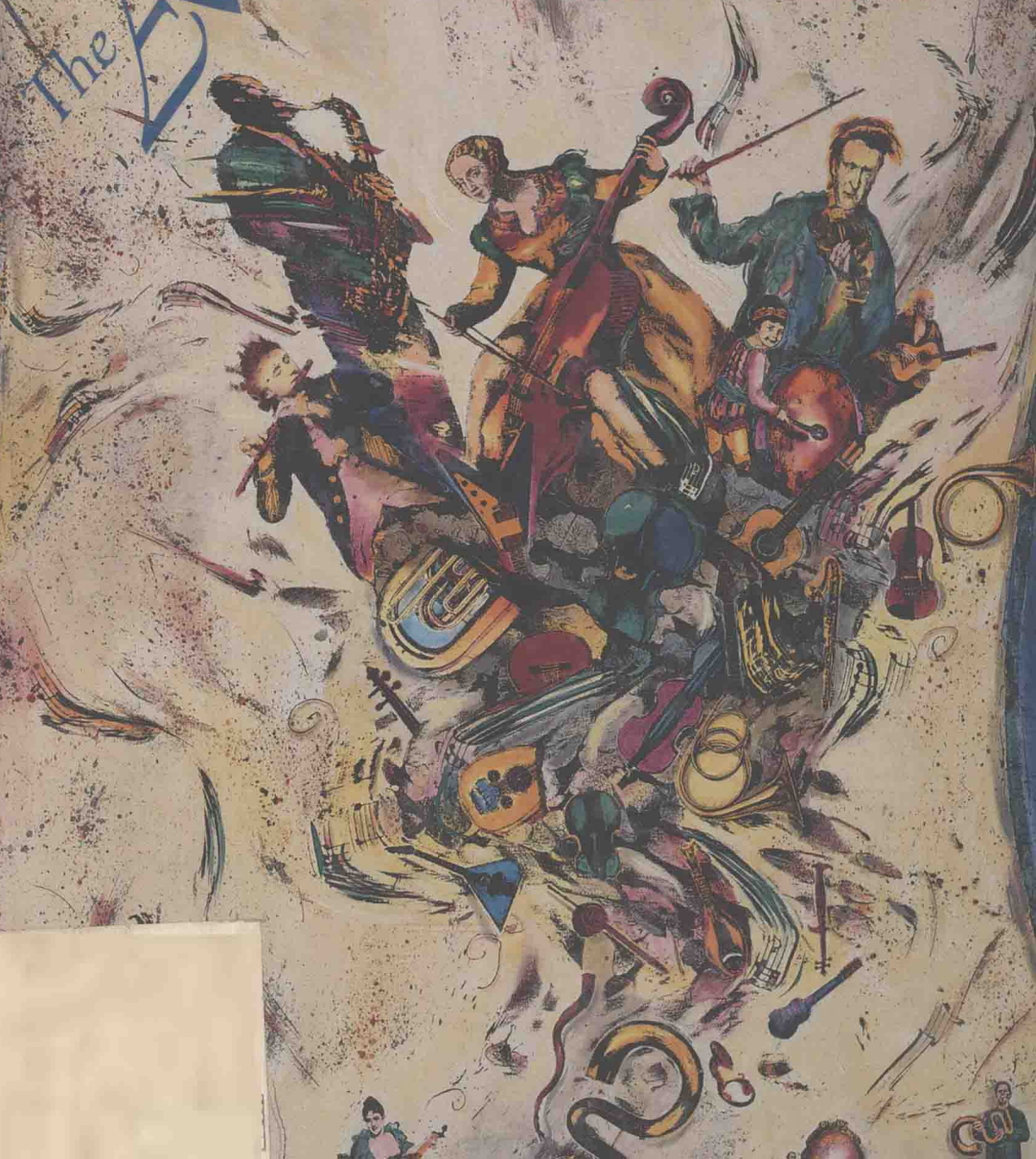


The Art of Music

An Introduction

BRYAN R. SIMMS



*The Art
of Music*
An Introduction

Bryan R. Simms
University of Southern California



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Preface

This book is designed for basic courses in music and music history. It deals with music from both the European tradition and non-Western cultures. Throughout the book, four repeated points of emphasis help students to develop an appreciation for music and for its relation to art and culture.

Points of Emphasis

The primary emphasis is on selected works of music. Students will learn how these pieces came to be composed and how they convey meaning. The works that were chosen represent the major styles and categories of music throughout history. They were also selected on the basis of their appeal to my students who have studied them. The selection of music is broad, including masterworks by such composers as Couperin, Denis Gaultier, Fauré, Nan-carrow, and others often ignored in similar texts.

The principal musical selections are all contained on an accompanying set of six recordings, which are available as either cassette tapes or compact discs. These recordings should be obtained by all users of this book, since the discussion in the text relies on careful and repeated listening to the music. The recordings are made from outstanding, up-to-date performances, which, so far as possible, are historically accurate in choice of instruments and performing styles. Each musical selection in the recording package is numbered for easy reference to the text. "Recording 10.3," for example, is the third selection in Chapter 10. A synopsis of all of these musical selections, showing each one's identifying number, the CD/track, and cassette tape/number, is given inside the front and back covers of this book. The identifying numbers are also given in the discussions of the selections within the text itself as well as in the Listening Guides that are provided for virtually all of the musical works.

A second area of emphasis is to show music in its cultural context. The opening pictures and vignettes that begin each chapter and the discussions which immediately follow will help to establish the intellectual and historical setting in which this music was composed. Students will learn that music is a part of the culture in which it develops.

A third focal point in the book is to show, whenever possible, the relation of musical ideas in the past to those of the present. With this goal in mind, I have included in each chapter a discussion called "Music Today." Students will discover that many aspects of contemporary or recent musical culture have their origin in music of the past. I have also

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emphasized twentieth-century music in the text itself, devoting two chapters to it and also referring to modern innovations in the survey of musical elements at the beginning.

A fourth emphasized feature is the investigation of music of non-Western cultures. Learning about music throughout the world is especially important in any study of the art of music today. Students will learn of the increasingly close relationship between Western music and music outside of the European tradition.

Organization

The organization of the book follows that of a symphony with a prelude and four movements. The prelude should be read by students first, as it deals with basic general information about listening to music and about the differences among the popular, folk, and classical styles. The prelude is an overview of music outside of the chronological material presented in the chapters.

At the heart of the book are four large parts, or “movements.” Movement I (Chapters 1 and 2) surveys the elements of music and terminology. In covering this material, readers will need no previous musical training or knowledge of musical notation. The terms and concepts introduced here, however, are fundamental for the later discussions. I urge the users of this book to begin with Movement I, since a firm knowledge of basic terms, concepts, and listening strategies will be needed for all that follows.

Movement II (Chapters 3–6) deals with music of the European tradition from the Middle Ages through the baroque period. Movement III (Chapters 7–12) continues this tradition with music from the mid-eighteenth century through the twentieth. After the basic introduction of Movement I, a strictly chronological reading can be followed, or readers can leap to Movement III, beginning with music of the classical period and later returning to early music. This plan has the advantage of beginning with music of the age of Haydn, Mozart, Beethoven, and the romantics, with which students may be more familiar. Movement III is, in fact, written so that this nonchronological usage is possible.

Movement IV (Chapters 13 and 14) deals with the African-American heritage of jazz and with music of non-Western cultures. The final chapter investigates music of India, Japan, Africa, Indonesia, and native North Americans.

Learning Aids

At the conclusion of each chapter, the reader will find a concise bibliography of books, all in English and all accessible to the nonspecialist. There are also suggestions for additional listening for readers whose interest has been stimulated and suggested topics for written essays or for general discussion.

The Appendix contains a brief lesson on reading musical notation. Although knowl-

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edge of musical notation is not necessary for studying this book, some instructors may want to use the Appendix to present the fundamentals of reading musical notation to their classes.

A glossary at the end of the book contains definitions of technical musical terms and obscure instruments. The first time any glossary word is defined in the text it appears in bold type.

Available Supplements

The Study Guide that supplements this text serves as a review of each chapter and a means for students to prepare for examinations. It contains questions of different types on the materials of each chapter and on the works of music that have been analyzed. Using the guide is a way for students to extend their thinking about music and about the ideas they have encountered in the book.

The Instructor's Edition contains the complete text and provides scores (sheet music) of selected pieces discussed within. It also includes outlines regarding the discussion questions at the end of each chapter and practical teaching suggestions for lessons.

TestMaster, a Computerized Test Bank (IBM or Macintosh), is available to instructors. It contains a variety of questions in different formats for each chapter in the book. With TestMaster instructors can design their own examinations and quizzes. It is also available as a Print Test Bank in hard copy.

Grades, a grade-keeping software package for the IBM PC and compatibles, maintains data for up to 200 students, and is available to adopters.

In addition to the Recording Package of six compact discs or six cassette tapes already mentioned, qualified adopters of this book may obtain laserdiscs or videos of select operas and concerts identified in the text's Listening Guides. An attractive selection of compact discs or cassettes of works cited in the "Additional Listening" sections at the ends of chapters is also available to qualified adopters. For more information, please contact your local HarperCollins representative.

Acknowledgments

I am deeply grateful to all who have assisted me with the writing of this book. My wife, Charlotte E. Erwin, read the entire manuscript and made many suggestions for its improvement. Leah Morrison and William Thomson, my colleagues at the University of Southern California, commented on parts of the book and offered valuable advice. Donald Crockett, Vicki Ray, and Larry Lash assisted in producing the recording package and musical examples. I gratefully acknowledge the suggestions made by colleagues at other universities who reviewed the manuscript: Thomas Bauman, University of Washington; Karen Bryan, Georgia State University; James Davis, Tallahassee Community College; Daniel Fairchild, University of Wisconsin; Richard Fisk, Los Angeles Pierce College; William George, San Jose

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Bryan R. Simms

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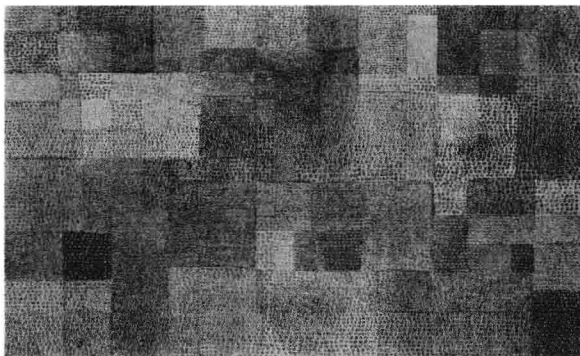
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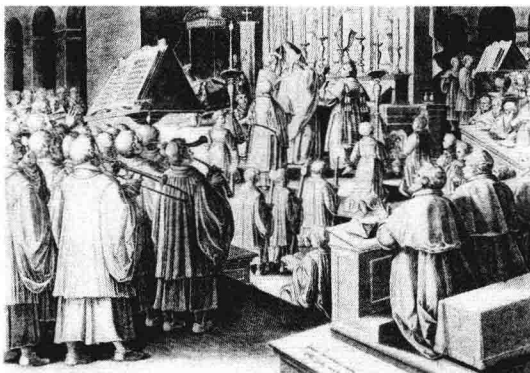


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