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MUSIC

AN APPRECIATION

Roger Kamien



BRIEF EDITION

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MUSIC: AN APPRECIATION

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ALSO BY ROGER KAMIEN

Music: An Appreciation, Fourth Edition

This highly acclaimed, comprehensive introductory textbook provides forty-two listening outlines and profiles on sixty-two composers; gives detailed discussions of music and musicians in society; has separate parts on the Middle Ages, the Renaissance, jazz, rock, and nonwestern music; and includes technical appendixes, a bibliography, and a chronology. It is generously illustrated with color plates and black-and-white photographs.

Music: An Appreciation is accompanied by an eight-record set, an eight-cassette set, and a two-record instructor's set; a *Study Guide and Student Workbook*; an *Instructor's Manual*; and a *Test File* and *Computerized Test Generator*.

For Anita, David, Joshua, and Adina

PREFACE

M*usic: An Appreciation—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 readers' curiosity and enthusiasm and heighten their love of music. Many listening outlines are included, to help students concentrate more easily on the musical compositions discussed; and many of these compositions are available on the two-cassette package accompanying the text.

The Brief Edition is a condensation of *Music: An Appreciation*, Fourth Edition (it is about 350 pages shorter), and retains the general organization and the special features that have been so popular with readers.

HOW THE BRIEF EDITION IS ORGANIZED

Part I of the Brief Edition examines the elements of music both in general terms and with reference to attractive, brief illustrative pieces. Notation is used sparingly here—usually in connection with familiar tunes that allow students to begin by analyzing music they have known since childhood.

Parts II through VI deal with periods of music history from the Middle Ages and Renaissance through the present. Jazz and rock are considered within Part VI, The Twentieth Century; nonwestern musical instruments



are discussed in Part I, Elements. Each of Parts II through VI opens with a section providing background material and a stylistic overview of the period. Then, in the sections that follow, forms, trends, and representative composers and works are discussed.

Through exposure to a variety of compositions, students are encouraged to develop their listening skills. And the color plates and black-and-white photographs help readers relate music to its cultural context.

A Glossary, a Chronology, and a guide to the accompanying recordings are provided at the end of the book.

KEY FEATURES

Listening Outlines

A distinctive 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 classroom work. (A list of listening outlines is given on pages xvii–xviii.)

Opera Texts

The study of opera is aided in this book by excerpts from librettos; these appear with brief marginal notes that indicate the relationship between words and music and help readers follow the drama.

Flexibility

The Brief Version 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.

Music examples—and notation—can also be treated flexibly. Basic notation is described in Part I, and music examples are given throughout, providing visual aids for those who want them. But the discussions of compositions require no knowledge of music notation; 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 who 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. Musical terms are defined simply and appear in *bold italic* type, and these terms and their definitions appear in the Glossary.

SUPPLEMENTARY MATERIALS

1. *Recordings*: As mentioned above, the Brief Edition is accompanied by two cassettes (180 minutes in all) that include complete compositions or movements representing many of the works discussed in the text. So that the cassettes can be easily used with the text, marginal notes in the text refer the reader to the appropriate side and band.

Accompanying *Music: An Appreciation*, Fourth Edition, are an eight-record/cassette package and a two-record instructor's set, which may also be used to accompany the Brief Edition. These include all but one of the compositions discussed in the Brief Edition and are also keyed to the Brief Edition through marginal notes, as described above.

2. *Study Guide and Student Workbook*: The Study Guide/Workbook, developed by Professor Raoul Camus to interact with the text, provides students with exercises, reviews, self-tests, and other materials.
3. *Instructor's Manual/Test Bank*: This manual, also by Professor Camus, follows the organization of the text and provides objectives, suggested classroom activities, listening experiences, questions, discussion topics, student essays, and exams. The test file contains multiple-choice, completion, true-false, and matching questions.
4. *Computerized Test Generator*: For Apple and IBM computers, Microexaminer contains all questions found in the test bank within the Instructor's Manual.

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I am grateful to the academic reviewers of the Brief Edition: James Anthony, Towson State University; Raoul Camus, Queensborough Community College; Steven C. Edwards, Franklin and Marshall College; Sharon Girard, San Francisco State University; Kenneth Keeling, University of Rhode Island; Leo Kreter, California State University, Fullerton; James Laszloffy, University of Connecticut, Storrs; Patricia Root, Washington State University, Pullman; Joseph A. Salvatore, York College of Pennsylvania.



nia; Richard C. Sang, Queens College, CUNY; and Mary Alice Spencer, South Dakota State University.

In addition, of course, the contribution of the reviewers of *Music: An Appreciation*, Fourth Edition, continues to be felt in the Brief Edition—as does the generous help I received from colleagues in the music department of Queens College.

I am also grateful to my editors at McGraw-Hill: Phillip A. Butcher, Lesley Denton, Cynthia Ward, Marion Provenzano, and Susan Gamer; the designer, Joan O'Connor; and the production supervisor, Salvador Gonzales. My deep thanks go to Susan Gamer for her invaluable help in abridging the text, and to Phillip Butcher for initiating the project.

My gratitude, also, to Raoul Camus for the fine *Study Guide and Student Workbook* and the *Instructor's Manual* which accompany the text.

Finally, as with all the editions of *Music: An Appreciation*, the advice and encouragement of my wife, Anita Kamien, have helped to shape this new Brief Edition.

Roger Kamien



Concert by Huey Lewis and The News. The exchange between singer and audience contains a bit of magic, something direct and spellbinding.



(© Jan Halaska 1980/Photo Researchers)



The audience at an outdoor concert of the New York Philharmonic orchestra. Whether in a public park or a concert hall, live performances have a special electricity.

ELEMENTS

(© Katrina Thomas/Photo Researchers)



Street musicians. Informal music making is a source of pleasure for both players and listeners.

THE MIDDLE AGES

(Scalal Art Resource)



Interior of the Sainte-Chapelle in Paris (1243–1248). During the Middle Ages, religious beliefs and knowledge were strengthened by the biblical scenes depicted in stained glass windows.

(National Gallery of Art, Washington, D.C., Andrew W. Mellon Collection)



Madonna and Child Enthroned, by an anonymous Byzantine artist (late thirteenth century).
Like Gregorian chant, medieval painting often expressed an otherworldly feeling.
It represented the voice of the church, rather than of any individuals.

THE RENAISSANCE

(Scalzi/Art Resource)



Saint Anne, the Virgin and Child, by Leonardo da Vinci (1506–1510). The Renaissance was an age of curiosity and individualism, exemplified in the remarkable life of Leonardo da Vinci (1452–1519)—who was an important painter, sculptor, architect, engineer, and scientist, and a fine musician as well. Renaissance painters emphasized balance and human beauty and used perspective to create an illusion of depth.



Mars and Venus United by Love, by Paolo Veronese (1576). Classical mythology was an important source of inspiration for Renaissance art. Veronese, and the other Venetian painters of his time, reveled in rich colors and textures.