

ROGER KAMIEN

# MUSIC

## AN APPRECIATION



SECOND BRIEF EDITION

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*For Anita, David, Joshua, and Adina*

## MUSIC: AN APPRECIATION

### SECOND BRIEF EDITION

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# PREFACE

**M***usic: An Appreciation, Second 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 all the compositions with listening outlines are included on the Brief Set of three cassettes and three compact disks accompanying the text.

The Second Brief Edition is a condensation of *Music: An Appreciation*, Fifth Edition (it is about 330 pages shorter), and retains the general organization and the special features that have been so popular with readers.

## HOW THE SECOND 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 first to begin by analyzing music they have probably known since childhood.



Parts II through VI deal with periods of music history from the Middle Ages and Renaissance through the present. Jazz, the American musical, and rock are considered within Part VI, The Twentieth Century; Part VII deals with nonwestern music. 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. The color plates and black-and-white photographs help readers relate music to its cultural context.

A Glossary and Example Locator, a Chronology, and a guide to the accompanying recordings are provided as appendixes 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–xix.)

### 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 Second 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.

Music examples—and music 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 and Example Locator.

## NEW FEATURES IN THE SECOND BRIEF EDITION

The Second Brief Edition expands the range of music discussed by broadening the coverage of the American musical theater, music by women composers, and nonwestern music. The number of listening outlines has been increased to thirty, and new representative pieces are provided that will be attractive to students and effective for teaching. Now, every composition on the brief sets of recordings—three cassettes and three compact disks—is represented by a listening outline or vocal text. Timings and CD track numbers keyed to our recording sets have been added to listening outlines, vocal texts, and discussions of pieces. An innovative Glossary and Example Locator has been added as Appendix 1. This 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) in the works included on our recording sets.

In Part II, on the Middle Ages and Renaissance, there is a new example of secular music: Estampie. Part III, on the baroque period, now has a listening outline for Bach's Organ Fugue in G Minor. Part V, on the classical period, now discusses the first movement of Mozart's Piano Concerto No. 23 in A Major, K. 488 (with a listening outline). Part V, on the romantic period, includes new sections on Clara Schumann, with her *Romance in G Minor for Violin and Piano*, Op. 22, as a representative work (with a listening outline); and on Franz Liszt, with his *Transcendental Étude No. 10 in F minor* as a representative work (with a listening outline). Part V also has new discussions of Robert Schumann's song *Im wunderschönen Monat Mai* (*In the Lovely Month of May*) from *Dichterliebe* (*Poet's Love*), and the love scene from Act I of Wagner's *Die Walküre*.

Part VI, on the twentieth century, has a new section on the American musical, with the *Tonight* ensemble from Leonard Bernstein's *West Side Story* as an example (with a listening outline). There is a new listening outline for the Theme and Variations on *Simple Gifts* from Copland's *Appalachian Spring*. The section on music since 1950 now includes discussions of John Adams's minimalist opera *Nixon in China*; and Ellen Taaffe Zwilich's *Concerto Grosso 1985*, an example of "quotation music" (with a listening outline). New to this Second Brief Edition is Part VII, on nonwestern music, which includes sections on music in nonwestern cultures, music in sub-saharan Africa, and koto music of Japan.



The entire book has been carefully revised to reflect recent musical scholarship, and the discussion of electronic instruments has been updated. The Second Brief Edition also includes many new color and black-and-white photos.

## SUPPLEMENTARY MATERIALS

### Recordings

The *Second Brief Edition* is accompanied by a new expanded listening program produced by PolyGram: a Brief Set of three cassettes and three compact disks (3¾ hours in all) that include complete compositions or movements representing many of the works discussed in the text. The CD set is "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. So that the recordings can be easily used with the text, marginal notes in the text refer the reader to the appropriate CD track or side and band number.

Accompanying *Music: An Appreciation*, Fifth Edition, are a Basic Set of eight records, cassettes, and compact disks and a Supplementary Set of four records, cassettes, and compact disks, which may also be used to accompany the *Second Brief Edition*. These include all but one of the compositions discussed in the *Second Brief Edition* and are also keyed to the *Second Brief Edition* through marginal notes, as well as track, side and band numbers.

The format of the marginal references to the recordings is as follows:

**Brief sets:**

**Side 1, band 1**

**CD 1** **1**

**Basic sets:**

Side 1, band 1

CD 1 1

The boxed numbers are CD track numbers. Note that **boldface** is used for the **brief sets** and *lightface* for the basic sets (*lightface* is also used for the supplementary sets). Subsequent marginal notations provide additional track numbers and include, when appropriate, time elapsed and brief descriptions:

Section B

**16** *25* 3:20

This system of boldface track numbers referring to the brief CDs and lightface track numbers to the basic CDs is also used within the listening outlines.



### **Study Guide and Student Workbook**

The Study Guide/Workbook, developed by Professor Raoul Camus to interact with the text, provides students with listening exercises, self-tests, research projects, and unit quizzes.

### **Instructor's Manual and Test Bank**

The Instructor's Manual/Test Bank, 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 questions.

### **Computerized Test Generator**

The Test Generator, for IBM, MacIntosh, and Apple computers, contains all the questions found in the test bank within the Instructor's Manual.

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I am also grateful to a number of people at McGraw-Hill: Cynthia Ward and Susan Gamer, editors; Joan O'Connor, designer; Kathy Porzio, production supervisor; and Patricia Rodney, editorial assistant, who compiled the lists of accompanying recordings.

Once again, Raoul Camus has prepared the excellent *Study Guide and Student Workbook* and *Instructor's Manual*.

As with each edition of *Music: An Appreciation*, the advice and encouragement of my wife, Anita Kamien, have helped to shape the Second Brief Edition.

Roger Kamien



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