



ROGER KAMIEN

Music

AN APPRECIATION

EIGHTH EDITION

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MUSIC

An Appreciation

Eighth Edition

Roger Kamien

Zubin Mehta Chair in Musicology

The Hebrew University of Jerusalem



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MUSIC

An Appreciation

BY THE AUTHOR
Music: An Appreciation—Brief Edition

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*, 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 five grandchildren.

For Anita, David, Joshua, and Adina

Preface

Over forty years' experience with music appreciation courses and college students has shown me the need for an accurate, clear, and engaging book that takes students' interests and knowledge into account. My goal for the eighth edition of *Music: An Appreciation* is the same as it was for the first: to write a book that is 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 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

In addition to comprehensive discussion of the musical style and sociological aspects of each historical period, the lives, individual styles, and representative works of many composers are examined in detail. Through repeated exposure to a variety of musical compositions, students are encouraged to listen for basic forms (such as A B A and theme and variations) as well as for elements of music (dynamics, tone color, rhythm, texture).

Part I 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 they are likely to have known since childhood.

Parts II through VII deal with specific periods of music history from the Middle Ages to the present. Each part opens with a discussion of the stylistic characteristics of the period, its cultural trends, and the role of music and musicians in society.

Parts VIII, IX, and X discuss Jazz, American Musical Theater, and Rock.

Part XI covers Nonwestern music.

Six appendixes provide a glossary (which includes a locator for music examples), a brief discussion of tone color and the harmonic series, a list of key signatures, a chronology, a list of readings, and a list of recordings.

Special 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 xxxi–xxxvii.)

Vocal Music Guides

The study of music with vocal texts—such as songs, choruses, and operas—is aided in this book by “vocal music 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 thought, story, or drama. The vocal music guides include extended excerpts from opera libretti, making it unnecessary for instructors to supply them.

Musical Terms and Example Locator

Within the text, musical terms are defined simply and appear in bold italic type. *Basic Terms* are listed at the end of each section, and terms and definitions 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 examples of these terms (elements, forms, genres, and compositional techniques). These examples come from the works included on the recordings accompanying *Music: An Appreciation*—a Basic Set of eight compact discs, and a Brief Set of four compact discs.

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. Marginal references to the Basic Set and Brief Set are given in the forms shown in the margin.

The boxed numbers are the CD track numbers. Note that **boldface** is used for the Basic Set and lightface is used for the Brief set. This system of boldface track numbers for Basic CD set and lightface for the Brief set is also used within the listening outlines and vocal music guides.

Marginal notes in 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 recordings is provided at the end of the book (see Appendix 6, page 635).

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 music notation. The examples provide visual aids for those who want them; students may prefer simply to read the text and skip the details of the notation.

Basic Set:
CD 1 **53**

Brief Set:
CD 1 **38**

Readability

Clarity of expression has been a chief goal. This is a book that students can feel comfortable with. They will recognize that it is 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 style attempt to give the flavor of each composer's personality and music, using anecdotes and quotations to enliven the discussion.

New Features in the Eighth Edition

New Full Color Design

The new edition has been completely redesigned with color illustrations throughout. The intent of the design change 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 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 part by placing musical events into a larger historical context, and the well-illustrated discussions provide critical insights into artistic and social trends.

Updated Coverage of Jazz, Rock, and American Musical

The new edition has been thoroughly updated throughout. Special attention was paid to the parts on Jazz, Rock, and the American Musical, and these parts have been revised to reflect the most recent developments.

New CD-ROM with Every Text

An exciting new feature of this edition is the **Multimedia Companion** for *Music: An Appreciation*. This CD-ROM is included with every copy of this text purchased from McGraw-Hill. The companion disc includes a wide variety of resources for students including:

- **Opera Video** 40 minutes of high-quality video excerpts from *Don Giovanni*, *La Bohème*, and *Wozzeck*. These clips correspond to the portions of the operas discussed in the text and illustrated with Vocal Music Guides
- **Interactive Elements of Music** explanations and examples of the concepts covered in Part I of the text, with questions and answers to help students solidify their knowledge
- **Capstone Activities** an interactive way of reinforcing the student's ability to identify basic musical forms: students are encouraged to listen to music and then match terms to the compositions they hear
- **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 presentation is both humorous and informative

- **ChartPlayer Listening Software** interactive listening guides for all of the selections on the Brief set of compact discs
- **Instrument Lab** video demonstrations of musical instruments, allows students to try playing virtual instruments
- Britten's **Young Person's Guide to the Orchestra** allows students to choose different sections of the orchestra and listen to the music of each
- **Timeline of Western Music History** includes six interactive charts for students to study the chronology of music
- **Interactive Glossary** includes the full text of the Glossary and the Example Locator, with terms illustrated by actual audio clips
- **The Concert-Goer's Guide** introduces students to concert attendance and report writing

Recordings

The eighth edition is accompanied by a listening program produced by Sony; a Basic Set of eight compact discs, and a Brief Set of four compact discs. 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 recordings have been chosen from the finest performances by leading artists and ensembles.

Support for Instructors

The supplements listed below 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.

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 book, the IM includes a wide variety of additional resources for each chapter in the book.

PageOut®

PageOut® (www.pageout.com) 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 website for your course.

Online Learning Center

The Online Learning Center or Music: An Appreciation 8e can be found at www.mhhe.com/kamien and includes materials for both instructors and students. On this website, you'll find 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.

I am especially grateful for the help of the following experts: Andrew Tomasello (Rock), David Joyner (Jazz, Rock), David Loeb (Japanese music), Teddy Rosenthal (Jazz), Carol Baron (Ives), Elise Barnett (Indian music), Alvin Fosner (Jazz), Raymond F. Kennedy (Jazz, Rock and Nonwestern music), James Kurtz (Opera and the American Musical), David Z. Kushner (William Grant Still), Yulia Kreinin (Shostakovich), Anthony Nwabuoku (sub-Saharan Africa), Henry Burnett (Japanese music), Hubert S. Howe, Jr. (electronic instruments) and Ethan Haimo (Schoenberg). For background in the American musical, I drew on two excellent theater texts published by McGraw-Hill: *The Theater Experience*, Ninth Edition, by Edwin Wilson, and *Theater: The Lively Art*, Third Edition, by Edwin Wilson and Alvin Goldfarb.

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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. Her advice and encouragement were essential to the completion of *Music: An Appreciation*.

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