

后浪出版

后浪大学堂 007-02

# 听音乐

*Music: An Appreciation, 7e*

音乐欣赏教程

陈佐湟 余志刚 序

(美) 罗杰·凯密恩 (Roger Kamien) 著

杨燕迪 严宝瑜 王美珠 推荐

影印  
第7版

世界图书出版公司

后浪出版

大学堂007-02

主编：李峰

副主编：张跃明 郭力 执行主编：吴兴元

# 听音乐

(影印第7版)

## 音乐欣赏教程

陈佐湟 余志刚 序

(美) 罗杰·凯密恩 (Roger Kamien) 著

世界图书出版公司

北京·广州·上海·西安

## 图书在版编目 ( CIP ) 数据

听音乐 = Music: An Appreciation, 7e 英文 / (美) 凯密恩著. -- 影印本. -- 北京: 世界图书出版公司北京公司, 2013.8

ISBN 978-7-5100-6897-3

I. ①听… II. ①凯… III. ①音乐—基本知识—英文 IV. ①J6

中国版本图书馆 CIP 数据核字 (2013) 第 200958 号

Roger Kamien

Music: An Appreciation, 7e

ISBN 978-0-07-802509-9

Copyright © 2010 by McGraw-Hill Education.

All Rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including without limitation photocopying, recording, taping, or any database, information or retrieval system, without the prior written permission of the publisher.

This authorized English reprint edition is jointly published by McGraw-Hill Education (Asia) and Beijing World Publishing Company. This edition is authorized for sale in the People's Republic of China only, excluding Hong Kong, Macao SAR and Taiwan.

Copyright © 2013 by The McGraw-Hill Asia Holdings (Singapore) PTE. LTD and Beijing World Publishing Company.

版权所有。未经出版人事先书面许可, 对本出版物的任何部分不得以任何方式或途径复制或传播, 包括但不限于复印、录制、录音, 或通过任何数据库、信息或可检索的系统。

本授权英文影印版由麦格劳-希尔(亚洲)教育出版公司和世界图书出版公司合作出版。此版本经授权仅限在中华人民共和国境内(不包括香港特别行政区、澳门特别行政区和台湾)销售。

版权 © 2013 由麦格劳-希尔(亚洲)教育出版公司所有。

本书封面贴有 McGraw-Hill Education 公司防伪标签, 无标签者不得销售。

## 听音乐 (影印第 7 版)

著者: (美) 罗杰·凯密恩 (Roger Kamien)

丛书名: 大学堂

策划出版: 银杏树下

出版统筹: 吴兴元

责任编辑: 蒋天飞

营销推广: ONEBOOK

装帧制造: 墨白空间

出版: 世界图书出版公司北京公司

出品人: 张跃明

发行: 世界图书出版公司北京公司 (北京朝内大街 137 号 邮编 100010)

销售: 各地新华书店

印刷: 北京嘉实印刷有限公司 (北京昌平区百善镇东沙屯 466 号 邮编 102206)

(如存在文字不清、漏印、缺页、倒页、脱页等印装质量问题, 请与承印厂联系调换。联系电话: 010-61732313)

开本: 889 毫米 × 1194 毫米 1/16

印张: 29.5 插页 2

字数: 776 千

版次: 2014 年 1 月第 1 版

印次: 2014 年 1 月第 1 次印刷

读者服务: reader@hinabook.com 188-1142-1266

投稿服务: onebook@hinabook.com 133-6631-2326

购书服务: buy@hinabook.com 133-6657-3072

网上订购: www.hinabook.com (后浪官网)

ISBN 978-7-5100-6897-3

定 价: 88.00 元

后浪出版咨询 (北京) 有限公司常年法律顾问: 北京大成律师事务所 周天晖: copyright@hinabook.com

版权所有 翻印必究

# 出版前言

大凡热爱音乐的人，总会希望手边有一本适合自己的音乐书，通过它你可以了解基本的音乐元素，认识音乐史上灿若群星的一位位天才巨匠；最好还能对经典曲目进行详细的讲解，从乐理分析到背景故事，让一首首曲子在你面前流动起来，那就再完美不过了。

许多时候我们将欣赏音乐当作是学习一门技能，像学习其他科目一样寻找一本“教材”，于是各种文字版的音乐欣赏指南便应运而生了。然而阅读不附带有声光盘的欣赏指南，就像观看一出哑剧，观其形却难闻其声；可是市面上附光盘的音乐教程也不少，为什么仍难满足人们的需要呢？我们知道，音乐不仅仅是一种心灵与心灵的交汇，感性与感性的碰撞，它更是充满了美妙的科学性和情节性的音符的组合，是相辅相成甚至相反相成的一组或几组乐器的共鸣，因此，要真正去“欣赏”音乐，对一段经典乐句进行讲析，是相当重要的。而这便是这本《听音乐》的最大特色。“聆赏要点”（Listening Outline）是罗杰·凯密恩教授所独创的一种旨在帮助爱乐人边听边学的欣赏方式。凯密恩教授拒绝这种懒惰的做法——简单地照搬整首乐曲，他选择在讲述每一段乐理之后，从一些经典乐曲中选择最能体现该乐理的一段乐句，以时间码为纵轴，逐段分解。作者的语言仿若摄像机的镜头，一曲终了，我们仿佛不止听了一段乐曲，更像是近距离观看了一段现场演出，对音乐的挚爱不禁油然而生。即使是对音乐毫无涉猎的读者，也可通过这本《听音乐》来欣赏音乐。不要被书中的专业术语或者蝌蚪音符所吓倒，你完全可以凭借书中通俗易懂的解读，来开启古典音乐的大门。不必识谱，不必会乐器，不必了解术语，你就可以轻松理解音乐，获得纯粹的美的感动。

本书第6版的中译本已于2008年出版，配套原版光盘，完全忠实于原著，深受读者欢迎。为了让读者进一步了解该书的原貌，我们推出本书最新的英文第7版的影印本，完整还原了原版图书的版式设计，开本大小，只是在章节标题处增加了相应的中文，便于读者阅读查询。期望此书在指导读者领略优美的旋律之余，还能带给读者阅读原文的乐趣。

服务热线：133-6631-2326 188-1142-1266

服务邮箱：reader@hinabook.com

后浪出版咨询（北京）有限责任公司

2013年10月

陈佐湟序

（著名指挥家，国家大剧院音乐总监）

## 如何欣赏古典音乐

经常会有青年朋友问我：“我能在古典音乐中听到什么？如何才能懂得欣赏古典音乐？”这实在是个十分有趣，也值得认真回答的问题。

在音乐各类别当中，古典音乐算得上是境界高远、形式完善的一种。众所周知，我们之所谓古典音乐，渊源于古希腊的音乐传统，发轫于中世纪的宗教音乐，自巴洛克时期开始发展为较完善的形式。我们常津津乐道音乐史上一个个灿烂的名字，正是这些杰出的艺术家，使古典音乐超越单纯的宗教诵咏，而用以抒发人类深刻的情感，并使它成为人们世代追求人文精神的最好载体。

从巴赫、莫扎特到贝多芬，从德沃夏克、柴可夫斯基到肖邦，这些大师为我们留下了浩如烟海的音乐文献。它们决不是空洞的音响游戏。存在于这些美妙音响背后的，是人类对感情世界的探究，对心灵世界深刻精妙的揭示。在这些音乐文献中，记录的是这些艺术家们林林种种的感情体验与形态。其中也不乏与大自然亲近的种种感受，有时还有他们对人生哲理的深邃思索。甚至，作曲家在现实生活中难以实现的企盼，也会像一种寄托，存在于他们的音乐中。可以说，大凡能流传下来的经典之作，都是因为在上述某一方面，曾经打动过一代又一代听众的心。

我们尽可以把古典音乐看成是人类感情世界角角落落的一面面镜子。尽管肤色、人种不同，人类的感情形态是基本共通的。我们的爱与恨，我们的幻想与恐惧，我们的喜、怒、哀、乐，没有本质的区别。这可能就是为什么我们常说，音乐是一种毋须翻译的世界语言吧！

从巴赫生活的年代至今，已有大概三百年的时间了。但他的音乐至今依然能感动我们。我想这又可能是因为，与几百年来外部世界的巨大变化相比（譬如交通工具的进步，信息传递方式的变化，人类生存条件的改善），人类感情形态的变化是相对稳定的。巴赫、贝多芬与我们，心依然相通。这种比较不禁会使人有“洞中七日，世上千年”的感触。就我自己而言，无论在我人生中经历过的何种情感，总会在这些大师们的音乐中找到共鸣。就此而言，古典音乐从未使我失望。

贝多芬在谈到自己的《庄严弥撒》时说：“出自心灵，但愿亦能到达心灵。”这其实就是古典音乐追求的境界。听古典音乐，不妨把作曲家当成一位知己，那扑面而来的音乐就是一位密友对你的亲切倾诉，如果你能从中领悟感受到些什么，甚至能勾起你某种“似曾相识”的情绪回忆，进而引发出某种感情的共鸣——恭喜你！你已迈进了古典音乐殿堂第一步，那可真是人生一大快事！

一个人只要有一颗敏感的心，而且对高尚的情操和丰富的感情有所追求，他（她）就必能以这种“神交”的方式，在古典音乐中陶冶性情，不断充实、升华自己的精神世界。那么，如何才能更好地欣赏古典音乐，步入这个艺术的殿堂呢？

唯一的途径自然是多听，而且以心灵聆听。音乐是诉诸人心的艺术，那是卓越心灵的天籁之音，必得我们用心灵领受。其实只要喜欢听，就已经是懂得欣赏的开始，多次欣赏同一部作品，必会触发、

积累更多的心得。只要养成欣赏的习惯，培养出兴趣，你必能越来越深刻、细腻地领略音乐的意境。

至于欣赏音乐的方式，则大可因人而异。当然最好是在现场欣赏音乐会；然而限于条件，很多朋友还难以经常做到。那么，各种各样的视听载体——录音磁带、激光唱片甚至 mp3——就成了可以约略取代、且便于取得的形式。目前，视听技术的发展，已经可以使听者得到越来越接近剧场效果的享受；善于利用这些视听条件，像读书一样养成欣赏音乐的习惯，我们接受古典音乐的能力一定会大大提高。

另外，在开始欣赏古典音乐之前，最好找一本入门读物。古典音乐毕竟是一种比较特殊的艺术形态，其抽象的音乐语言，深刻的艺术内涵，特殊的表现形式，都容易使初学者望而却步。初次接触，我们必会有许多疑虑。借助音乐欣赏的入门书，有似于请一位老师领我们进入这一艺术之门，不失为古典音乐欣赏的良好开端。

面前的这本《听音乐》，就是此一目的不错的选择。它是美国相当流行的音乐欣赏教材，作者对音乐规律的阐述有独到之处，而又能深入浅出，娓娓道来。他先述及的是古典音乐的主要概念和形式；而后，他又按照音乐史发展的基本顺序，选取著名音乐家及其代表作品，进行细致深入的分析。若能认真地阅读本书，再配合附赠的录音资料，一定能够循此顺利地走进古典音乐的殿堂，并从中获得丰富的艺术享受。

愿各位能与古典音乐交上朋友，您将会因此终身受益无穷。

2008年4月

余志刚序

(中央音乐学院西方音乐史教研室主任)

## 让音乐在生活中飞翔

摆在大家面前的这本书是目前国际上很有名的一本音乐欣赏教材，原名为 *Music: an Appreciation*，2004年，海南出版社从美国麦格劳-希尔 (McGraw-Hill) 高等教育出版公司引进、翻译和出版了该书的第4版，中文书名为《音乐课—音乐艺术欣赏》。2005年，台湾也翻译和出版了这本书的更新的版本。现在，第6版的简体中文版，将由世界图书出版公司北京公司出版发行。这对于国内广大的爱乐者，特别是从事音乐史和音乐欣赏课教学的教师们，无疑是一件值得期待的事情。

本书的作者罗杰·凯密恩先生 (Roger Kamien) 出生于1934年，先后在美国纽约哥伦比亚学院和普林斯顿大学获得硕士和博士学位。1957-1959年，作为富布赖特奖学金的学者赴巴黎研究18世纪音乐。回美国后，先在亨特学院教了两年音乐史，然后在纽约城市大学的皇后学院任教20年，一直是音乐欣赏课的教授和负责人。与此同时，他还作为钢琴家活跃于欧美。1983年，他被任命为耶路撒冷希伯来大学的祖宾·梅塔音乐学会主席。除这本书之外，凯密恩先生的其他著作还有《诺顿乐谱集》(编辑)和《键盘和声的新方法》(合著)。他也为很多著名的杂志，如《音乐季刊》、《贝多芬论坛》、《音乐理论杂志》和《美国音乐学协会杂志》写过一些文章和书评。

*Music: An Appreciation* 一书是凯密恩先生多年教学的结晶，经过不断修改，精益求精，现在已经出到第6版。在美国，音乐欣赏课主要是指在中学和大学开设的西方古典音乐的欣赏课。这种课的开设相当普遍，促使很多资深的美国音乐学者和教授都为出版社写过音乐欣赏的教材，如耶鲁大学的克雷格·赖特、纽约城市大学的马克利斯(他的教材的中译本《西方音乐欣赏》曾由人民音乐出版社出版)等，他们八仙过海各显其能，为广大师生提供了丰富的选择余地。但是，在很多同类或类似的教材中，凯密恩先生的这本书却有它的独特之处。首先，该书的写作运用了比较通俗浅显的语言，基本上符合高中生或大学低年级的语言水平，这使读者更容易接受作者对“深奥的”古典音乐的解释。其次，凯密恩先生从第一版开始就运用了“聆赏要点”的写法(据说这是他首创的，后来被很多人效仿)。其中，所要欣赏的曲目的结构、节拍、速度、乐器、CD的音轨、以及主题的乐谱和出现的时间都标记得一清二楚，便于学生在欣赏时随时跟进，边听边读，取得了很好的欣赏效果。在随后的几版中，作者又对这种“聆赏要点”进行了加强和改进。第三，他的这本书把音乐欣赏纳入了音乐史的框架中，也就是说，它是一本音乐欣赏和音乐史结合得很好的教材，甚至可以说，它就是一本比较深入浅出的音乐史教材，特别适合广大公共课或非音乐专业的学生使用。通过这本书，学生不仅可以更好地了解西方音乐风格在不同时期和文化中的发展，而且还可以看到音乐如何受到了社会、宗教、政治和科学发展的影响。最后，这本书所附带的教辅材料也特别丰富，仅CD就有两种(精简版和基本版)，还有题库、教案、电子课件等一应俱全，教师可以得到一个比较满意的“教

材包”。或许正是由于上述这些特点，这本书目前已成为在美国使用最广泛的音乐欣赏和音乐文献导论课程的教材。

这个中文版是根据原书最新版译出。译者是台湾的五位音乐家，他（她）们都具有较好的专业背景，不仅曾留学欧美，而且来自演奏、作曲和音乐学等不同领域，特别是审阅人王美珠，更是一位著述甚丰的音乐学者。这些都使这本书的翻译质量有了较好的保障。世界图书出版公司的这次引进出版，不仅附带了音响光盘，而且还对台湾和大陆在某些音乐术语的译法上的差异做了大量的校订工作。因此，我相信这本译笔畅达的音乐欣赏教材会得到国内读者的广泛欢迎。

我在2006年中央音乐学院开设的音乐欣赏课上曾使用这本书的第4版作为教材，取得了较好的教学效果，不仅学生反映良好，我个人也受益匪浅。这次新译本发行后，我将改用新版继续在音乐学院开课，相信效果会更好。同时，我也希望有更多的音乐欣赏课的教师愿意采用这本教材。总之，为提高我国国民的音乐素质而竭尽全力是我们的共同目标。

2008年5月



# PREFACE 前言

## Music Connects

**Music connects people**, whether across the front of a stage, over time and space, or even via the Internet. When we listen to music we see through the lens of another creative spirit to experience some part of the world in a different way. In *Music: An Appreciation, Seventh Brief Edition* Roger Kamien draws on a life lived as performer, teacher, and scholar to connect students to the beauties and complexities of music.

**Connection is a theme** that runs through this revision of *Music: An Appreciation*. To begin with, almost every new feature is the result of what we learned by connecting with students and teachers in new ways. McGraw-Hill's extensive program of student-centered research led to design changes and the new Part Summary feature. Three national symposia connected us with music appreciation faculty from across the country and gave us new insights into course objectives and challenges. This led to perhaps the most exciting feature of the new edition—*Connect Kamien*.

**Connect Kamien** creates an integrated program around *Music: An Appreciation, Brief Edition* that connects students to music, and instructors to students, in powerful ways. Providing new ways of reading the text, listening to the music, and demonstrating their understanding, Connect Kamien creates a richer experience for students and teachers alike. Connect Kamien offers:

- a new web-based assignment and assessment platform
- interactive listening outlines with streaming audio for all selections
- listening quizzes and assignments for every selection
- video opera and film excerpts
- an audio glossary
- and much more.

For more information, samples, and demonstrations go to [www.connectkamien.com](http://www.connectkamien.com).

## Music Connects to Knowledge

**Music: An Appreciation** encourages mastery of the language of music and the language used to talk about music.

**A Strong foundation**—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. Mastery of the wide number of terms introduced in this Part is reinforced through Connect Kamien and the Interactive Glossary and Example Locator.

**Flexible organization**—The text takes a chronological approach but can be adapted easily to individual teaching methods. Each Part is divided into short, relatively independent sections that can be studied in any order; some could even be omitted. Likewise, student reading is broken down into smaller chunks, aiding student learning.

### Beat

When you clap your hands or tap your foot to music, you are responding to its beat. **Beat** is a regular, recurrent pulsation that divides music into equal units of time. Beats can be represented by marks on a time line:



In music, beats occur as often as every  $\frac{1}{4}$  second or as seldom as every  $1\frac{1}{2}$  seconds. Sometimes the beat is powerful and easy to feel, as in marches or rock music; but sometimes it may be barely noticeable, suggesting feelings like floating or aimlessness.

The pulse of music is communicated in different ways. Sometimes the beat is explicitly pounded out—by a bass drum in a marching band, for instance. At other times the beat is sensed rather than actually heard.

Sing the beginning of *America* up to the words *Land where my fathers died*:

My coun-try 'tis of thee, Sweet land of lib-er-ty,  
Of thee I sing. Land (etc.)

Each of the marks represents a beat. Did you notice that you automatically held *sing* for 3 beats? You *sensed* the beat because you were aware of it and expected it to continue.

**NEW! Interactive Glossary and Example Locator**—The Glossary in the text is now supported by an online Example Locator fully loaded with clickable listening samples for the forms, styles, and instruments listed in the glossary. Users can combine a review of musical terms with instant access to clear musical examples of these terms.

**New and updated content**—New and updated content pertaining to music's foundations includes:

- A full video performance of Britten's *Young Person's Guide to the Orchestra*, newly recorded for McGraw-Hill by the Philadelphia Orchestra conducted by Charles Dutoit (Part I, Chapter 2)
- New, clearer example of Two-Part (Binary) Form (Part I, Chapter 9)
- Updated discussion on the ways people access and listen to music (Part VI)
- Expanded coverage of film music features a listening outline and film clip (accessible online) of the "tower scene" from Alfred Hitchcock's *Vertigo*. (Part VI, Chapter 20)

PART  
IV

## Music Connects to Culture

**Music: An Appreciation** presents music as a lens through which we can understand the human experience.

**Cultural context**—Each of the stylistic parts (Parts II through VI, examining music from the Middle Ages to the present, including jazz and rock; and Part VII, dealing with nonwestern music) begins with a richly illustrated chapter opener that discusses the main stylistic, cultural, and historical trends of the period. These part openers include time lines that place musical events within their cultural and historical content.

**New! Part Summaries**—Part summaries at the end of each part aid student learning by providing summaries of key terms, principal forms, main composers, and style features. These summaries tie the chapters of each part together, encouraging students to think again of the larger cultural context surrounding individual pieces and aiding in student review and retention.

## The Baroque Period Summary

### IMPORTANT TERMS

- Affections, p. 122
- Terraced dynamics, p. 123
- Clavichord, p. 123
- Basso continuo, p. 124
- Figured bass, p. 124
- Movement, p. 125
- Tutti, p. 128
- Ritornello form, p. 128
- Ritornello, p. 128
- Subject, p. 131
- Answer, p. 132
- Countersubject, p. 132
- Episode, p. 132
- Stretto, p. 132
- Pedal point, p. 132
- Inversion, p. 132
- Retrograde, p. 132
- Augmentation, p. 132
- Diminution, p. 132
- Prelude, p. 132
- Libretto, p. 136
- Librettist, p. 136
- Voice categories of opera, p. 136
- Aria, p. 136
- Recitative, p. 136
- Ensemble, p. 137

### Music in Society

- Music was composed to order for specific events.
- The primary areas of employment for musicians were in aristocratic courts, the church, and the opera house. Composers working in aristocratic courts were considered servants.
- Some aristocrats became accomplished musicians.
- Large towns employed musicians for a variety of functions.

### Important Style Features

#### Mood and Emotional Expression

- In instrumental music, a section or entire movement will express one basic mood throughout ("unity of mood").
- In vocal music, changes of mood in the text are often accompanied by changes in the music.

#### Rhythm

- Rhythmic patterns heard at the beginning of a piece are often repeated throughout.
- The rhythmic pulse is regular, consistent, and strong, typically featuring a constantly moving bass line, even when the music is in a slow tempo.
- The unity of rhythm provides compelling drive and energy that are characteristic of baroque music.

#### Dynamics

- Terraced dynamics change suddenly rather than gradually and are a major feature of baroque music.

**Engaging biographies**—Discussions of composers' lives, individual styles, and representative works stimulate curiosity and enthusiasm about the process of composition, and meaningfully place individual composers and performers within specific cultural contexts.

**Improved and enhanced content**—New and revised content relating to music's cultural connections includes:

- New discussion of the Renaissance Lute Song (Part II, Chapter 2)
- New discussion of the Argentinian composer Alberto Ginastera and his exciting nationalistic piece *Malambo* (Part VI, Chapter 16)
- New translation for and background information on Ompeh, a song from the central region of Ghana (Part VII, Chapter 2)

CHOPIN, Nocturne in E Flat Major, Op. 9, No. 2 (1830-1831)

Background Listening

Part 1 Part 2 Part 3

1:22 / 2:44

**Part 1**  
Andante, ♩ meter, Piano

1a (0:00)  
1b (0:25)

**Part 2**

2a (0:51)  
2b (1:18)  
2c (1:45)  
2d (2:11)

**Part 3**

3a (2:39)  
3b (3:10)

2. b. Main melody, with more elaborate decorative notes and trills; chromatic descent leads to cadence.

2. c. Subordinate melody, *p*, played with rubato; crescendo to...

2. d. Main melody, with more elaborate decorative notes and trills; chromatic descent leads to cadence.

3. a. Concluding melody, *p*, then *pp*.

crescendo to...

3. b. Concluding melody varied, crescendo with ascent to high register, melody played forcefully in octaves, *ff*; high trill-like figure, decrescendo and descent to gentle rocking close, *pp*, then *ppp*.

Click here, then type the numbers 0-9 to change the color palette. Type F to toggle form outline (all or section). Spacebar = play/pause.

## Music Connects to Experience

**Music: An Appreciation** aims to enhance the experience of listening to music, both within and beyond the classroom.

**Listening Outlines**—Listening Outlines, to be followed while musical pieces are heard, focus attention on musical events as they unfold. New online versions of the outlines are animated to guide the student through the outline while the music plays. In-text versions are easy to follow because they describe what students can readily hear. Listening Outlines develop students' listening skills and reinforce their understanding of musical forms and elements.

**LISTENING OUTLINE**

BIZET, *Farandole* from *L'Arlésienne* Suite No. 2

Allegro deciso (forceful allegro), march tempo, quadruple meter (4/4), D minor

Piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 French horns, 2 trumpets, 2 cornets, 3 trombones, timpani, tambourine, bass drum, cymbals, 1st violins, 2d violins, violas, cellos, double basses

(Duration, 3:08)

53 [37] 0:00

1. a. Full orchestra, *ff*, march theme; homophonic (accompaniment in same rhythm as melody), minor.

b. Violin imitated by violas, march theme; polyphonic, minor.

2. a. High woodwinds, *ppp*, dance theme; faster tempo, homophonic (accompanying chords on beat), major; decorative rushes in violins, long crescendo to *ff* as dance theme is repeated.

*ppp poco a poco crescendo*

b. Full orchestra, *ff*, dance theme.

3. a. Strings only, *ff*, march theme in faster tempo; monophonic, minor.  
b. High woodwinds, *ppp*, dance theme; homophonic.  
c. Strings only, *ff*, continue march theme; monophonic, then homophonic as lower strings accompany melody.  
d. High woodwinds, *ppp*, dance theme; homophonic. Crescendo to

56 [40] 1:17  
58 [40] 1:28  
1:39  
1:45  
1:56  
57 [41] 2:19

4. Full orchestra, *ff*, dance and march themes combined; polyphonic, major. Homophonic ending.

CD track information along with running times

Concise, clear prose descriptions of musical events

Basic information about the work

Notated examples help more visual learners

**Vocal Music Guides**—The study of music with vocal texts—such as songs, choruses, and operas—is enhanced by Vocal Music Guides, in which the sung text appears with marginal notes indicating the relationships between words and music. These guides help the listener to follow the thought, story, or drama in a vocal selection. New animated versions of these guides are also available online.

**Listening Program**—The listening program is produced by Sony and features high quality recordings of leading performers and ensembles. Two different CD sets (a 9 CD Basic set and a 5 CD Brief set) are available. In addition, all selections are included in Connect Kamien in streaming format, accompanied by animated Listening Outlines.

Pieces and performance new to the 10th edition include:

- Bourrée from Suite in E Minor for Lute by Johann Sebastian Bach (Part I Chapter 9)
- *Flow My Tears* by John Dowland (Part II, Chapter 2)
- Passamezzo and Galliard by Caroubel—new, more historically informed performances (Part II, Chapter 2)
- Romance in E Flat Minor by Clara Wieck Schumann (Part V, Chapter 6)
- “Malambo” from the *Estancia* ballet suite by Ginastera (Part VII, Chapter 16)
- *Shard* for solo guitar by Elliot Carter (Part VII, Chapter 18)
- *Koko* by Charlie Parker (Part VII, Chapter 19)
- *America*, from *West Side Story* (Part VII, Chapter 20)
- Music from the “tower scene” in Hitchcock’s *Vertigo* (Part VII, Chapter 20)

**New! Beyond the Classroom sections**—Beyond the Classroom sections, appearing at the end of each Part Summary, prepare the student for further listening outside the classroom. Listening tips and guiding questions prompt students to take the knowledge offered by *Music: An Appreciation* and use it outside of class, making it their own.

### Beyond the Classroom: Attending an Opera

Opera was one of the most important genres invented during the baroque era. Thousands of operas have been composed since then, and they remain one of the most popular forms of entertainment today. When you attend a live opera performance or listen to a recording, you will notice that certain aspects do not change regardless of when the music was composed, whereas other features vary considerably. Pay attention to these similarities and differences. Newer productions now may incorporate computer-generated projections to the set and scenery, demonstrating opera’s great ability to adapt to the times. To more fully enjoy an opera performance, ask yourself the following questions:

- What features of the music might indicate when it was composed? For example, if you are listening to an opera from the baroque period, do you notice recitatives accompanied by a basso continuo? Do any of the arias repeat the opening section, as in a da capo aria, and if so, is the repeated music ornamented by the singer?
- What are the voice types of the lead singers and any secondary characters?
- Is there a chorus, and if so, what role does the chorus play in the drama?
- Are there any duets, trios, or larger ensembles of singers?
- What number and kinds of instruments are used in the orchestra?
- Does the opera feature dancing at any point?
- Are the scenery and costumes characteristic of the period and locale, or do they represent another time and place?
- Are computer-generated projections used to create scenery? Do you notice any other digital enhancements added to the projection?
- Is the opera sung in its original language or in English translation?
- If there are supertitles above the stage, are they helpful or distracting?
- Did you notice a prompter?
- Did the performance appear to go as rehearsed, or did you notice anything unusual or notable about it?

**Performance Perspective essays**—Performance Perspective essays, highlighting musicians whose recorded performances are included in the listening program, heighten readers’ awareness of the vital role played by performers in making music come alive. 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 interpretive decisions, historically accurate performances, and the ways in which recordings have heightened the impact of performances.

New and updated performance perspective boxes include:

- New Performance Perspective box in Paul Hillier (Part II, Chapter 1)
- Updated Performance Perspective box on Luciano Pavarotti (Part V, Chapter 17)
- New Performance Perspective box on Gustavo Dudamel (Part VII, Chapter 16)
- New Performance Perspective box on Ravi Shankar (Part VII, Chapter 3)

## Supplements

### Support for Students

**Two different CD sets** are available for purchase. A Basic Set of 9 audio CDs (ISBN 0077377621) contains all of the selections discussed in Listening Outlines and Vocal Music Guides as well as other works covered in the text. A Brief set of 5 audio CDs (ISBN 0077377729) contains a smaller selection of works covered in the text. Complete listings for both CD sets are found on the endpapers of the book.

The text-specific **Online Learning Center** ([www.mhhe.com/kamien7e](http://www.mhhe.com/kamien7e)) provides a link to listening software that works in conjunction with the audio CD set to bring the listening guides from the text to life, along with a wealth of additional teaching and learning resources. Student material includes activities and demonstrations, quizzes, outlines, and more.

A **Student Study Guide** is available for purchase (ISBN 0077438876). The Student Study Guide provides study materials and listening activities.

With the **CourseSmart eTextbook** version of this title, students can save up to 50% off the cost of a print book, reduce their impact on the environment, and access powerful web tools for learning. For maximum portability, eTextbooks can be viewed on an iPhone or iPod Touch, and they can be printed.

### Support for Instructors

Instructor resources on the **Online Learning Center** ([www.mhhe.com/kamien7e](http://www.mhhe.com/kamien7e)) include an instructor's manual, test bank, computerized test bank, book-specific CPS questions, and PowerPoint Presentations. All online material can be integrated with leading course management systems.

## Acknowledgments

Over the course of seventeen editions of the brief and basic versions of *Music: An Appreciation*, many wonderful reviewers, colleagues, and friends have contributed immeasurably to the growth and improvement of the text. By now, they are too numerous to thank by name. However, I want to express my particular gratitude to those instructors around the country whose valuable suggestions were incorporated in the most recent editions.

Rob Alley, Arkansas State University  
 Sergio Bezar, Miami-Dade College  
 Len Bobo, East Central Community College  
 Michael Boyle, Oklahoma City Community College  
 Molly M. Breckling, Austin Peay State University  
 Antonio Briseno, University of Texas, Brownsville  
 Carol Britt, Nicholls State University  
 Lester Brothers, University of Central Missouri  
 Valerie Calhoun, Gordon College  
 Sylvia H. Carver, Austin Peay State University  
 Daniel Copher, Florida Atlantic University

Patricia Cox, Harding University  
 Emily Hanna Crane, Austin Peay State University  
 Jack DeBoer, Grand Valley State University  
 Willis Delony, Louisiana State University  
 Daniel Fairchild, University of Wisconsin, Platteville  
 William Fitzhugh, Volunteer State Community College  
 Eric Fried, Texas Tech University  
 Gary Gackstatter, St. Louis Community College  
 Lisa Gelfand, Broward Community College  
 Peter E. Gerschefski, University of Tennessee, Chattanooga  
 Kay Guiles, Jones County Junior College  
 Erin Haupt, St. Charles Community College  
 Deborah Hicks, Walters State Community College  
 Celeste Johnson, Oklahoma State University  
 Bryan King, Auburn University  
 Andrew Kosciesza, Montgomery County Community College  
 Sheree Gardner Lence, Itawamba Community College  
 Susan Lindahl, Central Michigan University  
 James C. Loos, Des Moines Area Community College  
 Peggy Lupton, Cape Fear Community College  
 Holly Maurer, Central Piedmont Community College  
 Greg McLean, Georgia Perimeter College  
 Alison Nikitopoulos, Louisiana State University  
 Roy Nitzberg, Queens College  
 James Orlick, South Carolina State University  
 Michael J. Pecherek, Illinois Valley Community College  
 Gary Pritchard, Cerritos College  
 Catherine Roche-Wallace, University of Louisiana, Lafayette  
 Henry Runkles, University of Arkansas, Fayetteville  
 Andrew Santander, Gainesville State College  
 Anthony Scelba, Kean University  
 Jack Schmidt, Lock Haven University  
 Michael Scott, Southwest Tennessee Community College  
 Kenneth Siple, Northwest Mississippi Community College  
 Michael Turpin, Kilgore College  
 Lise Uhl, McLennan Community College  
 Kathryn White, University of North Carolina, Pembroke  
 Mary Wolinski, Western Kentucky University  
 Elizabeth Wollman, Baruch College

Additionally, I would like to thank all of the instructors who took the time to respond to a survey that was of vital importance in guiding me through the difficult process of making changes in the music selections.

McGraw-Hill's faculty development symposia in music have been a valuable source of feedback and information to me. I'd especially like to thank the attendees at the spring 2010 Philadelphia event for their contributions to the design of Connect Kamien: Joshua Barrett (Mercy College), Marcelo Bussiki (Blinn College), Jonathan Chenoweth (University of Northern Iowa), John Cloer (University of North Carolina), Gregory Dewhirst (Tarrant County College), Kimberly Harris (Collin County College), Andrew Krikun (Bergen County College), Barry McVinney (Pulaski Technical College), Daniel Pittman (Georgia Southern University), Carolyn Quin (Riverside Community College), Mattson Topper (Brookhaven College), Mary Wolinski (Western Kentucky University).

My deep thanks go to James Hurd, *El Camino College*, Catherine Coppola, *Hunter College*, and Susan Helfter, *University of Southern California* for taking the time to

meet with me and discuss their classroom experiences and their experiences using this text. I would also like to thank Dr. Aviva Stanislawski for her assistance in choosing repertoire, and Kwasi Ampene for his translation of the Ompeh text.

A very special thank you goes to Steven Kreinberg at Temple University for helping me to create the new Part Summary and Beyond the Classroom features and for many valuable suggestions offered during the revision process.

I want to express my thanks for the expert assistance of my publisher at McGraw-Hill, Chris Freitag, the development editor, Emily Pecora, and the editorial coordinator, Sarah Remington. I am grateful for the superb work of Sue Gamer, the copyeditor, Mel Valentín, production editor, Ashley Bedell, the designer, and Nora Agbayani, the photo research coordinator. I'd like to thank Tom Laskey at Sony Music Special Products for providing an outstanding package of CD recordings.

My wife, the conductor-pianist 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, Seventh Brief Edition*.

**Roger Kamien**

# CONTENTS 目录

- 出版前言 5  
陈佐湟序 如何欣赏古典音乐 6  
余志刚序 让音乐在生活中飞翔 8  
Preface 前言 29

## PART ONE 第一部分

### Elements 要素 1

#### 1 Sound: Pitch, Dynamics, and Tone Color

##### 第一节 声音: 音高、力度和音色 4

Pitch: Highness or Lowness of Sound 音高: 声音的高低 4

Dynamics 力度 6

Tone Color 音色 6

Listening Outlines, Vocal Music Guides, and the Properties of Sound

聆听要点、声乐导聆和声音的属性 7

*The Firebird, Scene 2 (1910), by Igor Stravinsky*

斯特拉文斯基,《火鸟》第二幕 7

LISTENING OUTLINE 聆听要点 8

*C-Jam Blues (1942), by Duke Ellington and His Famous Orchestra*

艾灵顿和他的爵士乐团,《C-Jam蓝调》 8

LISTENING OUTLINE 聆听要点 8

#### 2 Performing Media: Voices and Instruments

##### 第二节 表演的媒介: 人声和乐器 9

Voices 人声 9

Musical Instruments 乐器 10

String Instruments 弦乐器 12

Woodwind Instruments 木管乐器 14

Brass Instruments 铜管乐器 18

Percussion Instruments 打击乐器 20

Keyboard Instruments 键盘乐器 23

Electronic Instruments 电子乐器 25

*The Young Person's Guide to the Orchestra, Op. 34 (1946), by Benjamin Britten*

布里顿,《青少年管弦乐入门》 27

LISTENING OUTLINE 聆听要点 28

#### 3 Rhythm

##### 第三节 节奏 28

Beat 拍点 29

PART  
I





- Meter 节拍 30
- Accent and Syncopation 重音和切分音 31
- Tempo 速度 31

## 4 Music Notation

### 第四节 记谱法 32

- Notating Pitch 记录音高 32
- Notating Rhythm 记录节奏 33
- Notating Silence (Rests) 记录无声安静(休止符) 34
- Notating Meter 记录拍子 35
- The Score 总谱 35

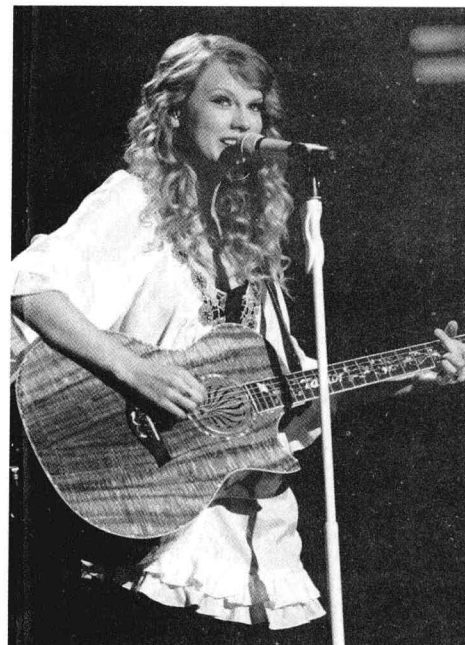
## 5 Melody

### 第五节 旋律 37

## 6 Harmony

### 第六节 和声 39

- Consonance and Dissonance 和谐与不和谐 39
- The Triad 三和弦 39
- Broken Chords (Arpeggios) 分解和弦(琶音) 40
- Prelude in E Minor for Piano, Op. 28, No. 4 (1839), by Frédéric Chopin  
肖邦,《e小调钢琴前奏曲》 40
- LISTENING OUTLINE 聆听要点 40
- PERFORMANCE PERSPECTIVE: Roger Kamien, Pianist, Playing Chopin's Prelude in E Minor  
展演观点: 钢琴家罗杰·凯密恩演奏肖邦e小调前奏曲 41



## 7 Key

### 第七节 调式 42

- The Major Scale 大调音阶 42
- The Minor Scale 小调音阶 43
- The Key Signature 调号 44
- The Chromatic Scale 半音阶 44
- Modulation: Change of Key 转调 44
- Tonic Key 主调 45

## 8 Musical Texture

### 第八节 音乐织体 45

- Monophonic Texture 单声部织体 45
- Polyphonic Texture 复调织体 45
- Homophonic Texture 主调织体 46
- Changes of Texture 改变织体 47
- Farandole from *L'Arlésienne* Suite No. 2 (1879), by Georges Bizet  
比才,《法郎多舞曲》,选自《阿莱城姑娘》组曲二号 47