







Preface

As a performer, teacher, and musicologist, I work to bring music to life in a variety of ways. *Music: An Appreciation, Sixth Brief Edition*, grew out of my involvement in various aspects of music. I have aimed 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 also to stimulate curiosity and enthusiasm. The book was written to increase readers’ love of music as well as to enhance their listening skills. The features outlined below have proved appealing to students and instructors alike.

Organization

- 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. Notation is used sparingly in this part—usually in connection with familiar tunes like *Home on the Range*, which allow students first to analyze music that they probably have known since childhood.
- Parts II through VI deal with specific periods of music history from the Middle Ages to the present; jazz, music for stage and screen, and rock are considered within Part VI. Nonwestern music is surveyed in Part VII.
- Each of Parts II to VI begins with a richly illustrated part opener that discusses the main stylistic, cultural, and historical trends of the period. These part openers include timelines that place musical events within their cultural and historical context.
- A Glossary with Example Locator is provided as an appendix at the end of the book. A quick guide to the CD audio recordings is provided on the inside front and back covers of the book.

Time-Line Classical Period (1750–1820)

Dates	Music	Arts and Letters	Historical and Cultural Events
1750–1770	Haydn, String Quartets, Op. 1 (c. 1757) Haydn, Symphony no. 1 in D Major (1759) Mozart, Symphony No. 1 in E♭ Major, K. 16 (1764)	Publication of the French <i>Encyclopedia</i> begins (1751) Voltaire, <i>Candide</i> (1759) Rousseau, <i>The Social Contract</i> (1762)	Seven Years’ War (1756–1763) Watt invents steam engine (1769)
1770–1820	Haydn, Symphony No. 45 in F Sharp Minor, <i>Farewell</i> (1772)  Mozart, <i>Don Giovanni</i> and <i>Eine kleine Nachtmusik</i> (1787) Mozart, Symphony No. 40 in G Minor, K. 550 (1788) Haydn, Symphony No. 94, <i>Surprise</i> (1791)  Haydn, Trumpet Concerto in E Flat Major (1796) Beethoven, Piano Sonata in C Minor, Op. 13, <i>Pathétique</i> (1798)  Beethoven, Symphony No. 5 in C Minor (1808) Beethoven, Symphony No. 9 in D Minor, <i>Choral</i> (1824)	Fragonard, <i>The Lover Crowned</i> (1771–1773) David, <i>Death of Socrates</i> (1787) David, <i>Napoleon at St. Bernard</i> (1800) Goethe, <i>Faust</i> (1808) Austen, <i>Pride and Prejudice</i> (1813) Goya, <i>The Third of May, 1808</i> (1814) Scott, <i>Ivanhoe</i> (1819)	 Louis XVI reigns in France (1774–1792) American Declaration of Independence (1776) Joseph II reigns in Austria (1780–1790)  French Revolution begins (1789) Napoleon becomes first consul of France (1799) Napoleonic Wars (1803–1815) Congress of Vienna (1814–1815) 

Flexibility

Music: An Appreciation, Sixth 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. While music examples are offered throughout the book, discussions of the pieces require no knowledge of musical notation. The examples provide visual aids for those who want them; students may prefer simply to read the text and skip the details of notation.

Using the Book

Listening Outline to be read while music is heard Brief Set: CD 2 Basic Set: CD 3

MOZART, Symphony No. 40 in G Minor

First Movement: Molto allegro

Sonata form, duple meter ($\frac{2}{2}$), G minor

Flute, 2 oboes, 2 clarinets, 2 bassoons, 2 French horns, 1st violins, 2d violins, violas, cellos, double basses

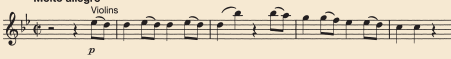
(Duration, 8:12)

Exposition
First theme

[23] 10 0:00

1. a. Main theme in violins, *p*, throbbing accompaniment in violas, minor key.

Molto allegro



Violins
p

- b. Full orchestra, *f*.

Bridge

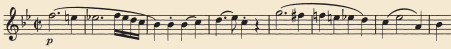
[24] 11 0:23

2. a. Violins, *p*, main theme takes new turn to
- b. Full orchestra, *f*, major key, staccato motive and insistent upward scales in violins. Pause.

Second theme

[25] 12 0:52 0:00

3. a. Lyrical melody, *p*, major key, strings and woodwinds.



p

1:01 0:09

- b. Woodwinds and strings, *p*, lyrical melody somewhat varied. Crescendo in full orchestra.
- c. Staccato phrase, *f*, downward scale, *p*, to

Closing section

[26] 13 1:28

4. a. String sighs, *p*, three-note motive in woodwinds, violins, *f*. Varied repetition of string sighs and three-note motive.
- b. Downward scales, *f*, full orchestra, cadence in major key. Exposition is repeated.

[27] 14 2:02

Development

[28] 15 4:05 0:00

1. a. High woodwinds, *p*, lead to
- b. Violins, *p*, main-theme phrase repeated on lower pitches.

Listening Outlines

One of the outstanding features of *Music: An Appreciation* is the use of Listening Outlines to be followed while the pieces 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. Listening Outlines develop students' listening skills and reinforce their understanding of musical forms and elements. These outlines are useful for outside listening assignments as well as for classroom work. Every piece with a Listening Outline in the text is included on the Basic Set of compact discs available with the text, and many pieces are included on the Brief Set. Additionally, every Listening Outline from the text is presented in an interactive format on the book's Online Learning Center at www.mhhe.com/kamien6.

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 sung text appears with marginal notes that indicate the relationship between words and music and help the listener follow the thought, story, or drama. These vocal music guides include extended **excerpts from opera librettos**, making it unnecessary for instructors to supply them to the class. Every piece with a Vocal Music

Guide in the text is included on the Basic CD Set, and many pieces are included on the Brief CD Set. In addition, both sets of CDs now include a bonus CD-ROM featuring **video excerpts**—with English subtitles—of outstanding performances of **three of the operas** discussed in the text.

Musical Terms and Example Locator

Within the text, important musical terms are defined simply and appear in *bold italic* type. Terms and definitions also appear in the Glossary and Example Locator provided as an Appendix. The Glossary and Example Locator allows readers to combine a review of musical terms with instant reference to clear musical examples of these terms (elements, forms, genres, and compositional techniques). These examples come from the works included on the Basic and Brief CD sets available with *Music: An Appreciation*.

Recordings

A listening program produced by Sony and featuring the highest quality recordings of leading performers and ensembles is available for use with *Music: An Appreciation*. The recordings are available as

- A Basic Set of 9 CDs, including 8 audio CDs and one bonus CD-ROM with video clips from three operas. The CDs contain the music from all the Listening Outlines and Vocal Music Guides. The bonus CD-ROM includes scenes (with English subtitles) from three operas discussed in the text: Mozart's *Don Giovanni*, Puccini's *La Bohème*, and Berg's *Wozzeck*.
- A Brief Set of 5 CDs, including 4 audio CDs and one CD-ROM containing both audio selections and the 3 video opera clips.

The CD sets are internally tracked, so the student or instructor can locate specific themes or sections within a composition at the push of a button.

Using the Recordings with the Text

So that the recordings can be used easily, notes in the text margins refer the reader to the appropriate CD and track number. References to the Brief Set and Basic Set are given in the forms shown here in the margin.

The boxed numbers are CD track numbers. Track numbers for the Basic Set are in dark boxes and track numbers for the Brief Set are in white boxes.

Listening Outlines and Vocal Music Guides 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. New to this edition are timings that also indicate how much time has elapsed since the start of a new track.

Topics within the text that can be enriched by materials available on the text Web site are indicated by global Web icons placed in the margins of the text.

Brief Set:

CD 2 **23**

Basic Set:

CD 3 **1**

PERFORMANCE
PERSPECTIVE



Hilary Hahn, Violinist, Playing
the First Movement of Mendelssohn's
Violin Concerto in E Minor, Op. 64

Though still in her twenties, Hilary Hahn is one of the most prominent concert violinists of our time. In 1999, when she was nineteen, *Time* Magazine called her "America's best" young classical musician.

As with most concert artists, Hahn's extraordinary musical talent was recognized at a very early age. When not quite four, she began studying violin, and at age ten she was accepted to the Curtis Institute of Music in Philadelphia. At sixteen, she signed a recording contract, made her debut at Carnegie Hall with the Philadelphia Orchestra, and completed the requirements for her bachelor of music degree. However, she chose to delay her graduation from Curtis for three years: "I loved the school, so I stayed as long as I could. There were a lot of classes that interested me that I hadn't taken yet; for extra electives, I enrolled in poetry- and fiction- writing workshops and several literature classes, in addition to continuing with German."

For Hahn, "communicating music to people is something that I feel very lucky to be able to do." She writes her own liner notes for her recordings and maintains an online journal (on her Web site, HilaryHahn.com) of her experiences in cities where she performs. To expand children's musical horizons, Hahn often plays in grade schools. "I always play solo Bach, a slow and a fast movement. The music casts a spell. They really like it."

Hahn enjoys music in a wide range of styles, from blues and world music to trip-hop and classical. Her prizewinning recordings include works by Mendelssohn, Bach, Beethoven, and Bernstein, and she performs on the sound track of the M. Night Shyamalan film *The Village*, as well as on an album by Austin alt-rockers . . . *And You Will Know Us by the Trail of Dead*.

Hahn learned the Mendelssohn Violin Concerto when she was eleven and performed excerpts with the Curtis Orchestra the following year. (Her performance of the first movement of the concerto is included in the CD Sets.) "Not long after, I performed the entire concerto with a chamber orchestra in Florida, and since then the Mendelssohn concerto has been a staple of my repertoire." For Hahn, the first movement of the concerto is full of "lyricism, fire, drama, and contrast."

Hahn observes that performing a concerto requires close cooperation with the conductor and members of the orchestra. "Sometimes the conductor and I will disagree about something and meet in the middle. There's a system of give-and-take, opinions, and compromise—though as a musician, you try to never be compromised or compromise someone else's interpretation. Musicians inevitably interact with each other, so we have to be aware of what the others are doing. For example, if I share a solo line with the flute, I will pay attention to how the flutist plays the line so that it sounds like a duet. The conductor coordinates some of that, but in a concerto, the minutiae are really decided by the musicians, by listening to each other and reacting to the musical ideas that we hear."

For Hahn, playing before a live audience is very different from recording in a studio. "The audience influences performing to a large extent because the presence of people affects the way the concert hall sounds. The energy in the hall is hard to describe, but there is a different feeling when you know people are there to absorb the music (both acoustically and psychologically). It's quite energizing and inspiring. In recording, you have a limited time and an empty hall—any tiny noise can ruin a take, so no audience is allowed in the studio—and you have to get it right, so that situation takes a different approach. I try to keep the feeling as similar as possible, though, by imagining an audience listening in the hall, or in their car, or to their stereo."

New Features in the Sixth Brief Edition

Performance Perspective

The *Sixth Brief Edition* includes "Performance Perspective," features designed to heighten readers' awareness of the vital role played by performers in making music come alive. This book now highlights several musicians whose recorded performances appear on the CD Sets. 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 interpretative decisions, historically accurate performance, and the ways in which recordings have heightened the impact of performers. The performers discussed are the pianist-author Roger Kamien, conductor Andrew Parrott, violinist-conductor Jeanne Lamon, pianist-conductor Murray Perahia, violinist Hilary Hahn, tenor Luciano Pavarotti, cellist Yo-Yo Ma, blues singer Bessie Smith, rock guitarist Carlos Santana, and sitar player Ravi Shankar.

Revised and Expanded Material

The section on music in the Middle Ages has been revised in light of recent scholarship.

The sections on jazz and rock have been updated, expanded, and thoroughly revised with the assistance of Professor Scott Lipscomb of Northwestern University, the coauthor of *Rock and Roll: Its History and Stylistic Development, Fourth Edition*. These updates and revisions acknowledge the importance of jazz and rock for today's generation of students.

Increased Coverage of Latin American Musicians

In the *Sixth Brief Edition* I have responded to reviewers' requests for more coverage of Latin American musicians by including a discussion of the Argentinian tango composer Astor Piazzolla and his attractive piece *Fugata*, as well as a Performance Perspective feature on the guitarist Carlos Santana, who fuses rock with Latin and African rhythms and elements of jazz and the blues.

Supplements

Support for Students

The Online Learning Center at www.mhhe.com/kamien6 includes a wide variety of materials to enhance the use of this text.

New “Listening Room” software provides a visual illustration of every Listening Outline and Vocal Music Guide in the text. With written narration coordinated to the music, students can navigate through the various parts of each musical selection with ease.

Additional Recordings allow students to experience recordings of the work of some composers discussed in the text, but not included in the CD sets.

An Interactive Elements section provides visual and audio examples of the concepts covered in Part I of the text. Animated demonstration activities allow students to experience musical elements in action.

The Instruments section provides video demonstrations of all the instruments in an orchestra; an interactive instrument lab in which you can make your own music using the instruments on screen; and an animated, interactive version of Benjamin Britten’s *Young Person’s Guide to the Orchestra*.

Chapter-specific materials help students prepare and study. These include multiple-choice quizzes, chapter summaries, and Web exercises.

Interactive activities help students understand some of the common forms heard in concert settings, like *Concerto Grosso*, *Fugue*, *Minuet*, *Sonata*, *Rondo*, and *Theme and Variations*.

Six Interactive Timelines present an in-depth and informative view of specific time periods, including events in music, history, and arts and letters. Audio examples of the work of various composers are also included.

A Concert-Goer’s Guide will help students understand and enjoy concert performances and provide tips for writing concert reports.

A **Student Study Guide and Workbook** is available for purchase. The Study Guide provides study materials, projects, and listening activities. Contact your local McGraw-Hill sales representative or go to www.mhhe.com for more details.

Support for Instructors

Your local McGraw-Hill representative can provide you with details on the teaching and learning package for this book. If you are not sure who your representative is, you can find him or her by visiting www.mhhe.com, and using the Rep Locator feature available on the home page.

Instructor’s Edition on the Online Learning Center at <http://www.mhhe.com/kamien6>—This handy resource provides all of the text support materials you will need to organize your lectures and prepare tests, including:

- **Instructor’s Manual:** includes objectives and lecture topics for each part.
- **Test Bank:** includes a wealth of test questions for use with the text.

- **EZ Test Computerized Test Bank:** McGraw-Hill's EZ Test is a flexible and easy-to-use electronic testing program. The program allows instructors to create tests from book-specific items. It accommodates a wide range of question types, and instructors may add their own questions. Multiple versions of the test can be created, and any test can be used with course management systems. The program is available for Windows and Macintosh environments.
- PowerPoint Slides

The **Classroom Performance System (CPS)** is a revolutionary wireless response system that engages students while gathering important assessment data. CPS units include easy-to-use software for creating and delivering quiz questions and assessments to your class. Each student simply responds with his or her individual wireless response pad. Responses are tabulated instantly. Go to <http://www.mhhe.com/cps/> for further details.

Acknowledgments

Over the course of fifteen 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 who provided guidance for the current edition: Jeanne Belfy, *Boise State University*; Dominique Bellon, *Arizona State University*; Gail Flemming, *Southwestern Illinois College*; William Hinkle, *Seminole Community College*; Martha Horst, *East Carolina University*; David Johansen, *Southeastern Louisiana University*; Dorothy Keyser, *University of North Dakota*; Peter Knapp, *Long Beach City College*; Greg McLean, *Georgia Perimeter College*; Charlotte F. Pipes, *Nicholls State University*; Catherine Roche-Williams, *The University of Louisiana*; Carol Shansky, *Bergen Community College*; Anna Thibeault, *Georgia Southern University*; Janette Tilley, *City University of New York*; and Suzanne Wong, *Fullerton College*.

Additionally, I would like to thank Professor John d'Armand for his numerous and very helpful suggestions.

My deep thanks go to Professor Scott Lipscomb, for his help with the sections on jazz, rock, the American musical, and film music; to Professor Anne Stone, for her critical reading of sections on medieval and renaissance music; and to Professor Roger Vetter, for his assistance with *Ompeh*, a song from Ghana that he recorded. I value the help of Pedro R. Aponte and Ilka Vasconcelos Araujo with the discussions of Latin American music and Astor Piazzolla and the help of Ronen Verbit with the discussion of film music. I am grateful to Dr. Adena Portowitz for class-testing the Listening Outline for Symphony No. 3 in F Major by Brahms. The violinists Jeanne Lamon and Hilary Hahn, the conductor Andrew Parrott, and the pianist Murray Perahia, featured in Performance Perspective boxes, were extraordinarily generous in sharing with me their insights on musical performance.

I want to express my thanks for the expert assistance of my sponsoring editor at McGraw-Hill, Chris Freitag, and the development editor, Nancy Crochiere.

I am grateful for the superb work of Sue Gamer, the copyeditor, Cathy Iam-martino, project manager, Srdjan Savanovic, the designer, and David Tietz, the photo researcher. I'd like to thank Tom Laskey at Sony Music Special Products for his efforts to provide 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, Sixth Brief Edition*.

Roger Kamien