

Preface

As a performer, teacher, and musicologist, I work to bring music to life in a variety of ways. *Music: An Appreciation, Ninth 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 VII deal with specific periods of music history from the Middle Ages to the present; jazz, music for stage and screen, and rock are considered in Parts VIII, IX, and X. Nonwestern music is surveyed in Part XI.
- Each of Parts II to VII begins with a richly illustrated part 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 context.
- Three appendixes provide a Glossary with Example Locator; a brief discussion of tone color

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 ₄ 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 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 Swing</i> (1776) 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)

and the harmonic series; and a list of readings. A quick guide to the CD audio recordings is provided on the inside covers of the book.

Flexibility

Music: An Appreciation, Ninth 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 Basic Set: CD 4 Brief Set: CD 3

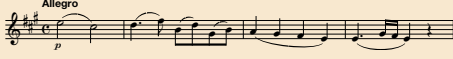
MOZART, Piano Concerto No. 23 in A Major

First Movement: Allegro

Sonata form, quadruple meter (4/4), A major
Solo piano, flute, 2 clarinets, 2 bassoons, 2 French horns, 1st violins, 2d violins, violas, cellos, double basses
(Duration, 11:36)

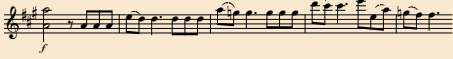
First exposition

First theme
1 5 0:00

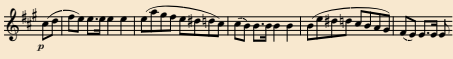
1. a. Strings, *p*, gracious main melody, legato, major key,

 staccato ascent.
 b. Winds, *p*, repeat opening of main melody an octave higher. Strings, *f*, answered by winds; cadence to

0:16

Bridge
2 6 0:34

2. Full orchestra, *f*, vigorous bridge theme,

 running notes in violins, *f*. Brief pause.

Second theme group
3 7 0:58

3. a. Violins, *p*, tender second theme, repeated notes in dotted rhythm.

 b. Violins and bassoon, *p*, repeat second theme, flute joins.
 c. Agitated rhythms in minor lead to
 d. Full orchestra, *f*, major; winds alternate with violins, minor, crescendo to
 e. Full orchestra, *f*, major, cadence. Brief pause.
 f. High woodwind phrase, *p*, orchestral chords, *f*. Brief pause.

1:34

Second exposition

First theme
4 8 2:11

1. a. Piano solo, main melody, low strings join, violins introduce
 b. Piano, varied repetition of main melody, rapid downward and upward scales.

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. Almost 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/kamien9.

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.

Vocal Music Guide <small>to be read while music is heard</small>		
		<small>Basic Set: CD 1 Brief Set: CD 1</small>
HILDEGARD OF BINGEN, <i>O successores</i>		
68 90		
Low register	<i>O successores fortissimi leonis inter templum et altare— dominantes in ministracione eius—</i>	You successors of the mightiest lion between the temple and the altar— you the masters in his household—
Melody rises and falls	<i>sicut angeli sonant in laudibus, et sicut adsunt populis in adiutorio, vos estis inter illos, qui haec faciunt, semper curam habentes</i>	as the angels sound forth praises and are here to help the nations, you are among those who accomplish this, forever showing your care
Climax on officio, long descent on agni	<i>in officio agni.</i>	in the service of the lamb.

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 Appendix I. 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, Ninth Edition*.

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 almost all of 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.

Basic Set:
CD 3 **1**

Brief Set:
CD 2 **23**

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.

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

New Features in the Ninth Edition

Performance Perspective

The *Ninth Edition* includes “Performance Perspective,” an exciting new feature 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.

PERFORMANCE
PERSPECTIVE



Hilary Hahn, Violinist, Playing
the First Movement of Mendelssohn’s
Violin Concerto in E Minor, Op. 44

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 Basic CD Set.) “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.”

Revised and Expanded Material on Jazz and Rock

Part VIII on jazz and Part X on 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.

New Section on Music in Film

An entirely new section on film music has been added to the *Ninth Edition of Music: An Appreciation*. Part IX considers various aspects of film music including its early history, its different functions and styles, how it is created, and how it relates to images on the screen. This new Part reflects the importance of this genre in the music curriculum of many colleges. I am grateful to Scott Lipscomb for his suggestions concerning music in film.

Increased Coverage of Latin American Musicians

In the *Ninth 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.

Revised and Expanded Section on Music of the Middle Ages

The section on music in the Middle Ages has been substantially revised in light of recent scholarship, and a discussion of Machaut's beautiful love song *Puis qu'en oubli* has been added.

Expanded Musical Selections

The *Ninth Edition* expands the range of music discussed throughout the text. This new edition increases the number of Listening Outlines and provides new representative pieces that are attractive to students and effective for teaching. New works and discussions are highlighted below; all are enriched by Listening Outlines or Vocal Music Guides.

Part I: Elements

The discussion of musical elements (Part I) now includes Beethoven's *Contradance* in E Flat Major, as a clear example of two-part form.

Part II: The Middle Ages

The section dealing with the Middle Ages (Part II) now discusses the love song *Puis qu'en oubli* by Machaut, illustrating the importance of secular music during the fourteenth century.

Part III: The Renaissance

Part III now includes a new Vocal Music Guide for the Kyrie from Palestrina's *Pope Marcellus Mass*.

Part VI: The Romantic Period

The section dealing with the romantic period now includes a discussion of Clara Wieck Schumann's song *Liebst du um Schönheit*, an example of varied strophic form. Part VI also includes the third movement of Brahms's Symphony No. 3 in F Major, which illustrates the composer's lyrical style as well as his position as a romantic who breathed new life into classical forms.

Part VII: The Twentieth Century and Beyond

Part VII now discusses Astor Piazzolla's *Fugata*, a modernistic tango that opens like a fugue.

Part XI: Nonwestern Music

The part dealing with nonwestern music discusses a new, recently recorded example of music from sub-Saharan Africa, *Ompeh*, a song from Ghana.

Supplements

Support for Students

The Online Learning Center at www.mhhe.com/kamien9 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 set.

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** is available for purchase through Primis, our online custom content provider. The Student Study Guide provides study materials, projects, and listening activities. Contact your local McGraw-Hill sales representative or go to www.mhhe.com/primis 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/kamien9>

—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 fourteen 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:

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 Peter Coll, *William Paterson University*
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Holly Gaines, *Ursinus College*
Rolf Groesbeck, *University of Arkansas/Little Rock*
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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 *Ompèh*, 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.

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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, Ninth Edition*.

Roger Kamien