

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*, 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* 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.

Music Connects to Knowledge

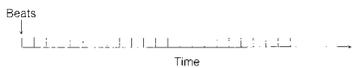
Music: An Appreciation encourages mastery of the language of music and the language used to talk about music.

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:



Beats can be shown as a succession of 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.

Beats form the background against which the composer places notes of varying lengths. Beats are basic units of time by which all notes are measured. A note may last

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 explanation of Two-Part (Binary) Form (Part I, Chapter 9)
- Updated discussion on the ways people access and listen to music (Part VII)
- Expanded coverage of film music features a listening outline and film clip (accessible online) of the “tower scene” from Alfred Hitchcock’s *Vertigo*. (Part IX, Chapter 2)

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 VII, examining music from the Middle Ages to the present; and Parts VIII to IX, dealing with jazz, music for stage and screen, rock, and 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.

New and updated content—New and revised content relating to music’s cultural connections includes:

- New discussion of the Renaissance Lute Song (Part III, Chapter 3)
- New discussion of the Argentinian composer Alberto Ginastera and his exciting nationalistic piece *Malambo* (Part VII, Chapter 18)
- New translation for and background information on Ompeh, a song from the central region of Ghana (Part XI, 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, $\frac{3}{4}$ 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.

54 38 0:16
55 39 0:33

b. Viols 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.

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

56 40 1:17
1:28
1:39
1:45

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

57 41 1:56
2:19

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

CD track information along with running times

Basic information about the work

Notated examples help more visual learners

Concise, clear prose descriptions of musical events

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 III, Chapter 3)
- Passamezzo and Galliard by Caroubel—new, more historically informed performances (Part III, Chapter 3)
- Romance in E Flat Minor by Clara Wieck Schumann (Part VI, Chapter 6)
- “Malambo” from the *Estancia* ballet suite by Ginastera (Part VII, Chapter 18)
- *Shard* for solo guitar by Elliot Carter (Part VII, Chapter 19)
- *Koko* by Charlie Parker (Part VIII, Chapter 6)
- *America*, from *West Side Story* (Part IX, Chapter 2)
- Music from the “tower scene” in Hitchcock’s *Vertigo* (Part IX, Chapter 3)

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 5)
- Updated Performance Perspective box on Luciano Pavarotti (Part VI, Chapter 18)
- New Performance Perspective box on Gustavo Dudamel (Part VII, Chapter 18)
- Updated Performance Perspective box on Ravi Shankar (Part XI, Chapter 3)

Supplements

Support for Students

Two different CD sets are available for purchase. A Basic Set of 9 audio CDs [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 [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/kamien10e) 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 through Create, our online custom content provider. The Student Study Guide provides study materials and listening activities. Contact your local McGraw-Hill sales representative or go to www.mhhe.com/create for more details.

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/kamien10e) 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.

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Roger Kamien