

SIXTH EDITION

Music Listening Today



Charles Hoffer
Darrell Bailey



DOWNLOADS & LISTENING GUIDES

1	Copland, “Hoe-Down” from <i>Rodeo</i>	7	30	Vivaldi, “Spring” from <i>The Four Seasons</i> , I	139	61	Rachmaninoff, <i>Rhapsody on a Theme of Paganini</i> (excerpt)	293
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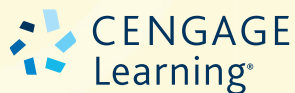
Music Listening Today

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To Mimi

About the Cover



The Chicago Symphony Orchestra (CSO) annually performs more than 150 concerts, including a free concert for the community each year. Pictured is the conductor, Riccardo Muti, Zell Music Director, Chicago Symphony Orchestra, leading the Orchestra in September 2010 in a free concert in Chicago's Millennium Park that was attended by more than 25,000 people. The CSO also offers many community and education programs, some of which are free, throughout the year. Learn more about Muti at RiccardoMutiMusic.com, and read stories about the CSO and the other ensembles and artists presented at the CSO's Symphony Center, at CSOSoundsandStories.org. Thanks to Riccardo Muti, the CSO, and photographer Todd Rosenberg for their courtesies in providing this photo. Photo copyright: Todd Rosenberg; all rights reserved.

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Preface

How can the authors make the new edition of *Music Listening Today* even more useful in providing information and promoting listening skill for students who are not music majors? In essence, by writing it for the twenty-first-century student who is daily connected to technology and its uses.


THE BOOK

Let's start with the book itself.

- Chapter 1's introduction to music listening has been heavily revised to describe more effectively how music contributes to the quality of people's lives.
- A choral work has been added in Chapter 6, specifically Biebl's "Ave Maria" for male chorus.
- The music of the Classical period now includes Mozart's Piano Concerto No. 21.
- The section on Romantic music features Mendelssohn's Violin Concerto.
- The first two chapters in Part 6 (Chapters 29 and 30) have been reversed, to place the introduction to twentieth-century music first in that part.
- In Chapter 34, New Sounds and New Techniques, special attention is paid to the coverage of twentieth- and twenty-first-century music through the inclusion of a "telematic" opera in which audiences at various locations around the world can interact with the performers through mobile devices.
- Chapters 38, Popular Music since 1950, and 39, Music for Stage and Film, have been thoroughly updated, to incorporate recent artists and film composers.
- Chapter 41, Folk Music of Europe and the Americas, now includes coverage of native Alaskan music.
- Chapter 43, Music of Asia, now branches out to include the native music of Australia.

But that's not all that makes the new edition an important aid in advancing the teaching and learning in music appreciation courses. The changes that truly make the new edition more exciting and effective involve a new ancillary program named MindTap. It has the potential to dramatically alter the nature of music appreciation courses. This includes the option of accessing the entire course within the reach of a mobile device.

FOR STUDENTS

The appearance of this icon  MindTap on the pages of the book indicates that something special in terms of a relevant video or self-study quiz is available in MindTap for both students and instructors. These MindTap items include the following:

1. The recordings of the music studied in the book available in streaming audio, in MindTap. This allows the works to appear exactly where they are discussed in the book. No longer will there be a concern about locating an example. Furthermore, the music is now available for download onto smartphones, tablets, and other computing devices.

- Links to more than 140 carefully selected YouTube videos that add a visual element to the content being studied. For example, students will be able to watch videos such as the original choreographed version of Stravinsky's *The Rite of Spring*; listen to composers such as John Williams, John Adams, and Ellen Zwilich talk about their music; and view a snake charmer in India at work.

These videos are almost as good as—perhaps in some ways better than—being there. Close-ups of performers, their instruments, and even the conductor are now possible. For popular music and the movies, this literally brings students onto the stage and into the studio, as seen in interviews with directors and composers.

In addition, students will find popular and world music examples to expand their horizons in learning about music.

- An Active Listening Guide for every work studied in the book. These guides (see Figure P.1) provide a real-time visualization of the music moving in perfect synchronization as it is played and describing what is happening in the music. Translations are also presented for all vocal works in a foreign language. The cursor can be dragged to any place in the work to listen to and compare specific points in the music as many times as one may wish.

When using an Active Listening Guide, it is impossible for a student to become lost when listening to a work, no matter how long or complex it is.

- Interactive demonstrations of the main “Elements of Music.”
- Listening Practice Activity quizzes consisting of listening questions for each work presented in the book, as well as informational and listening Chapter Quizzes at the end of each chapter. These quizzes are available for student review and practice. However, they can also be graded, if the instructor wishes.
- Six brief “Hear It Now” and four “Connecting the Dots” lectures illustrating points that are difficult to describe in words.
- A video performance of Britten's *Young Person's Guide to the Orchestra*.
- A glossary of musical terms in addition to the presence of more frequently used terms embedded directly in the Active Listening Guides.



FIGURE P.1
ACTIVE LISTENING GUIDE SCREEN

FOR INSTRUCTORS

These features are available for instructors:

MindTap provides a logical sequence for the teaching/learning process:

- Each chapter begins with an activity in the form of a video excerpt that engages students with questions for them to consider.
- Objectives for the chapter are spelled out.
- Information and examples are then presented related to the objectives.
- Learning is evaluated through information and listening questions.

At the Instructor's Companion Site:

- Examinations may be created for any grouping of chapters and in any allocation between information and listening questions as specified by an instructor. From a bank of about 550 information questions and 200 listening questions computers can randomly bring up the number and type of questions the instructor wants. Instructors can add or modify existing questions, and have examinations automatically graded.

2. Updated and improved PowerPoint lectures for each chapter can be individually customized by the instructor.
3. An instructors' manual contains many suggestions for making classes more interesting and effective.

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—Charles Hoffer and Darrell Bailey

About the Authors

Charles Hoffer is currently professor of music at the University of Florida in Gainesville. Born and raised in East Lansing, Michigan, he earned his undergraduate degree in music education from Michigan State University. He received his master's degree in music literature from the Eastman School of Music, and his Ph.D. in music and higher education from Michigan State.

In addition to teaching in school districts for several years, he taught at the State University of New York's College for Teachers at Buffalo, for eighteen years at Indiana University in Bloomington, and for more than twenty-five years at the University of Florida. He has taught music appreciation courses at all three of these universities. Decades ago his textbooks in music appreciation were the first to introduce Listening Guides, which are now standard fare in almost all music appreciation textbooks. His *Music Listening Today* was the first to offer ancillary Active Listening Guides, which provided a comprehensive visualization of the music in perfect synchronization with the recording.

Dr. Hoffer is passionate about teaching music appreciation to college students who are not music majors. He believes the course represents the best and often the only chance for students to develop their listening skills and acquire musical knowledge at a level well beyond their normally limited music education in middle and high school.

Darrell Bailey is currently professor of music at Indiana University Purdue University Indianapolis in the Purdue University department of music and arts technology. Born and raised in Bluefield, Virginia, he studied piano from six years of age and organ in high school. He earned two undergraduate degrees in organ performance and music, and a master's degree in music teaching from the Oberlin College Conservatory of Music. His Ed.D. degree in computer-based music education was received from the University of Illinois.

In addition to teaching in public and private schools, he taught at Oberlin Conservatory and at the Indiana University School of Music in Bloomington. Later, he was the founding director of the music program of the IU School of Music in Indianapolis. Subsequently, he founded the new media program at Indianapolis and was the founding executive associate dean of the first School of Informatics in the United States. He has taught courses in music appreciation, computer-based music technology, media arts and sciences (new media), vocal pedagogy, keyboard improvisation, and choral methods, and has conducted large university-level choral ensembles. He was the designer and developer of the original Active Listening Guides for *Music Listening Today*, beginning with the first edition in 1999.

Dr. Bailey has traveled to over twenty-five countries and presented at national and international conferences. His insight into global music teaching and learning, using social networking tools, provides students with rich contemporary lecture and online experiences. He is an advocate of the live music performance experience as a major component in building a lifelong engagement with music for students who are not music majors.

PART 1

The Nature *of* Music

IN THIS PART...

- 1 Music Listening and You
- 2 Rhythm
- 3 Melody and Harmony
- 4 Dynamics, Timbre, and Organization
- 5 Orchestral Instruments
- 6 Other Musical Instruments



1

Music Listening *and You*



START...

experiencing this chapter's topics with an online video activity that your instructor may assign.



READ...

the complete chapter text in a rich interactive eBook!

Learning Objectives

- 1 Recognize how much music contributes to the quality of life.
- 2 Differentiate concert music from other, everyday types of music.
- 3 Recall eight ways to listen to music more effectively.
- 4 Apply your new information about listening to two different pieces of music.

It must be hard for animals out in the wild. For their entire lives they struggle to find enough to eat, avoid predators, and keep from freezing in cold weather. On the other hand, their wants are simple. They don't care whether the walls of a cave are plain or ugly, they eat almost any food as long as it's of the right type, and they have no preferences in music or entertainment. They largely get through life. They exist.

It's different with humans. We need to stay warm and dry in bad weather, and avoid physical predators. But we really want more out of life. We care what the walls of our rooms look like, we can sometimes be downright fussy about what we eat, and we have definite preferences in music. We want to do more than exist. If music and other arts and entertainment didn't exist, we wouldn't physically die. Instead, our lives would be much more drab. This fact can be expressed in a simple formula:

Existence \neq Just living



FIGURE 1.1

MUSIC HAS BEEN WITH US SINCE THE DAWN OF CIVILIZATION. THE ANCIENT EGYPTIANS EVEN SENT THEIR DEAD TO THE AFTERLIFE TO THE ACCOMPANIMENT OF MUSIC PAINTED ON THEIR TOMB WALLS. FROM THE TOMB OF NENKHEFETKA, SAQQARAH, OLD KINGDOM, C. 2400 B.C.E.

Egyptian/The Bridgeman Art Library/Getty Images

The importance of music to people is demonstrated by the fact that it has been around since the dawn of civilization in every part of the world (Figure 1.1) from the remote Aboriginal areas of Australia to the streets of Chicago and Moscow. In fact, its importance is present in so many ways that it's easy to overlook them. Just about every film and television show contains some music. Music is included in public events such as the pregame activities at ball games, the grand openings of malls, and the swearing-in ceremonies of public officials. People are exposed to music in supermarkets, airports, and worship services. Except for the time we're in our room or apartment, we can hardly avoid music!

BIMODAL LISTENING

The fact that music is everywhere has created special challenges for both students and instructors in music appreciation courses. The problem is that we grow up hearing so much music in so many situations that we learn not to pay attention to it. We would be mentally exhausted if we tried.

Often, music's role is simply to contribute to a nonmusical purpose. Its acoustical qualities become secondary. We may recognize bits and pieces of some music, such as the first 15 seconds of a theme for a particular television show or a song. But no one attributes much musical importance to it. We don't, for example, download the theme music of the top-rated television shows or a collection of the fight songs for universities in the Big Ten Conference.

Instead, we treat music in these situations as "sonic wallpaper." We have, therefore, for most of our lives, learned not to pay careful attention to music. Then we enroll in college and take this course, in which we are urged to listen very carefully to music. That's difficult to do after years of not paying much attention to it!

It will really help your ability to listen and appreciate concert music if you can develop two different outlooks and sets of expectations about music. You need to become a *bimodal listener*. First, there is the usual casual approach in which you don't pay a lot of attention to it (Figure 1.2). For most of the music you encounter, just being aware of it is adequate. It's music that a person just sort of absorbs.



FIGURE 1.2
MOST MUSIC THAT YOU
ENCOUNTER IS MUSIC THAT
YOU JUST ABSORB WHILE DOING
SOMETHING ELSE.

Second, there is the careful, conscious effort to perceive the qualities that exist in concert music. In the case of concert music, which is most of the music covered in this course, consider it music for very careful listening and thought. This type requires mental effort and focused attention. It calls on you to know the difference between hearing music and listening to it.

ORDINARY MUSIC AND EXTRAORDINARY MUSIC

There is a type of music that exists primarily for its psychological and artistic qualities. It was created to be listened to very carefully. It is referred to as “concert music” or “art music,” but many people also call it “classical music.” (In this course the term *Classical music* refers to a specific type of concert music that is first presented in Chapter 15.) It is usually composed for performance in situations where people do nothing but listen to it. It is music with exceptional qualities that people find psychologically rewarding. It could be thought of as “music for careful listening.” The word *art* describes such objects that are created with outstanding skill and devotion. Often, the word *fine* is coupled with *arts* to distinguish between objects that can be made by most people and those that demand exceptional skill, effort, and talent—such as concert music.

It’s true. Concert music is heard far less often and in far fewer places than the various types of popular music we encounter every day. Virtually no performer or composer of concert music makes the millions of dollars that some popular musicians do from the sales of their recordings and concert tickets, and they are given nowhere near the public attention by the media and general public. Few people play it on their radios or listening equipment, or encounter it at parties or other social occasions. So why is concert music the main (although not the exclusive) fare in music appreciation courses? And why is it considered culturally so important?

It comes down to the difference between things that are ordinary and things that are extraordinary. Most of what we encounter in life is ordinary—the clothes we wear to class, the food we eat, the work we do, the pictures we see in advertisements and magazines, and the music we hear. Usually we don’t give a lot of thought to ordinary things, because they are—ordinary. They aren’t bad or worthless; they’re just easily forgotten or overlooked. If someone asks you what you had for dinner two days ago, you would probably need to think a bit to remember, if indeed you could recall it at all. But suppose you had a dinner at an especially good restaurant and were served something truly delicious; then that experience would be easy to remember. That’s why almost all everyday music is “here today, gone tomorrow,” but much concert music is “here today, here tomorrow.”

Fortunately, we don’t need to eat extraordinary food at every meal (although that is an attractive thought). Nor do we need to listen only to music of extraordinary quality. But there are times when such experiences are truly enjoyable and psychologically meaningful. And as a part of a college education, it is proper and right that you gain at least a basic level of listening skill and knowledge so that you can understand and value musical works of extraordinary quality. It would be unfortunate to acquire a college degree and be culturally illiterate about music and the arts.

“I Know What I Like”

Everyone likes to listen to at least one kind of music. Usually, it’s the type of music they are familiar with—and usually it’s the only kind they listen to. The saying “I know what I like” is true. But so is the phrase “I like what I know.” It isn’t surprising that people feel most comfortable and competent with the music they know. The problem with stopping at this comfort level, however, is that it usually confines you to only a tiny bit of the rich world of music.

Suppose you had the chance to advise a person from a foreign country about what to see on a tour of the United States. You might suggest seeing the part of the country where you live, and that would be fine. But is that all a visitor should experience of the United States? What about its other great cities and natural wonders? The analogy with music seems clear. There is a vast and varied world of music out there. Why confine yourself to just one small portion of it and miss out on other kinds of music that could enrich your life?

Music and Expectations

The matter of time seems to have become more important to people in the twenty-first century. Today we are used to fast food and quick instant messaging. When working at a computer, for example, we expect it to bring up the right screen in a few seconds, or else we become impatient and wonder what's wrong.

A hundred years ago people seemed to be much less busy. They cooked meals over stoves, sent handwritten letters via “snail mail,” and accepted the fact that crossing the Atlantic Ocean took more than a week. They also attended and enjoyed performances of music that lasted for an hour or more.

What's different today? People's expectations of time. Maybe it's like this. If you lived a 45-minute commute from your college, probably the first few times you made the trip it seemed long and slow. After the commute became familiar, you would become much less aware of the time and effort it requires. Why? Because your attention and expectations will have changed. Knowing this, we should not expect lots of short, lively pieces of music when we listen to concert music. Instead, we should relax and enjoy the fascinating and satisfying sonic qualities that concert music offers.

LISTENING TO CONCERT MUSIC

Because most works of concert music are more substantial in terms of what happens in them, they often require some guidance to be understood and appreciated (Figure 1.3). They also require a degree of skill in hearing what is happening with the sounds. Both information and listening skill need to be present. The good news is that the efforts at gaining knowledge and listening skill are well worthwhile in terms of your enjoyment of



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FIGURE 1.3
MOST WORKS OF CONCERT MUSIC ARE SUBSTANTIAL AND REQUIRE GUIDANCE IN ORDER TO BE UNDERSTOOD AND APPRECIATED.

music that is better than ordinary. For these reasons a music appreciation course essentially has two basic goals:

1. Acquire useful information about music and musical works.
2. Develop the ability to hear most of the features contained in them.

Just knowing that a musical work was composed by a particular person and contains certain techniques of composition is of limited usefulness. On the other hand, listening to a musical work but not understanding its features can be an unpleasant waste of time. Think about this analogy: You could get around campus by hopping along on one leg. But it's far more successful and enjoyable if you walk using both legs. It's much the same in dealing with most of the music you will study in this course. It's a good idea to remember this simple equation:

**Useful information + Careful listening =
Enjoyable and meaningful listening to concert music**

Here are several suggestions to help you in listening to music more effectively:

1. Take advantage of the ancillary aids for improving listening available with this book, especially the Active Listening Guides, which are available online. They are very useful for following vocal works in foreign languages and recognizing patterns of themes and similar aspects of music.
2. Make use of the Listening Guides in the pages of the book which provide a timetable for each work and outline its features. This can help you understand what happens in it. The timings for the various features in a work are accurate only for the Sony recordings that accompany this book. Different recordings of a work will probably have similar times, but will not be exactly the same and will not match what you see in the Listening Guides.
3. Utilize the special listening program that is associated with this book. For example, many chapters include online demonstrations of the elements of music and aspects of music that are difficult to describe in words.
4. Spread out the times when you listen to the music for this course. Cramming doesn't work well in developing skill in listening to music. Instead, listen to the same musical work several times over a couple of days. In fact, this is probably the best suggestion for developing skill in listening, especially if you listen carefully.
5. Avoid thinking up visual images. Concentrate on the musical sounds, not on any images that might come to mind. They can be distractions when listening.
6. Notice the feelings that the music encourages. Usually they are much more complex than just "happy" or "sad."
7. Realize that the Listening Guides and Active Listening Guides are only aids in learning to listen to music more fully. Eventually you will need to listen to music without any visual aids, because that's the way you will encounter it when you attend a performance or listen to a recording.
8. Know that remembering is essential for understanding concert music. At any particular moment, only a millisecond of a piece of music can be heard. What was sounded before that millisecond exists only in a person's memory. What will be heard in future moments can only be a guess based on what was heard previously.

Hearing music is not like seeing artwork. An entire painting or piece of sculpture can be viewed in a few seconds. If memory were made an essential part of looking at a painting, it might go something like this: An unfamiliar picture is covered except for one thin, vertical opening. You can see the picture only through that opening as it moves across the painting from one side to the other. Your comprehension of the picture results from (1) your memory of what you've seen, (2) the tiny portion you can

see through the opening, and (3) your guess about what you will see as the opening moves along.

Would this be a difficult way to view a picture? Definitely! But that's the way music is perceived, and that is why memory is so important in listening to music. To pursue the analogy further, the more times you see the opening move across the picture, the better you will recall its images and the more accurate your comprehension of the whole picture. That is why listening to a musical work several times is so important and useful.

TWO MUSICAL WORKS FOR CAREFUL LISTENING

Talking and reading about music are useful up to a point, but the true enjoyment comes when you get to apply what you have learned to a piece of music. Two quite different works are presented here. One was written to be performed by a symphony orchestra and is in a lively style. The other is an especially beautiful song written for a choir.

“Hoe-Down” from *Rodeo*

“Hoe-Down” from *Rodeo* (see Listening Guide) by the American composer Aaron Copland is in the style of square dance music, so it probably will sound somewhat familiar to you. It is one part of a longer work that Copland composed for the ballet *Rodeo*. Today it is heard often, including in TV commercials, apart from the ballet itself. As you can tell from looking at its Listening Guide, it has three sections arranged in an ABA pattern.

AARON COPLAND

“Hoe-Down” from *Rodeo* (1942)



Form: Three-part (ABA)

Download 1

3 minutes 30 seconds

0:00 Orchestra begins with rather loud and fast music.

0:40 First section (A) begins with strings and other instruments playing this theme.



0:48 Violins continue with “square dance” music as brasses and lower strings sound chords off the beat.

1:20 First theme repeated.

1:39 Trumpet plays theme for the second section (B).







2:11 Violins and other instruments take up square-dance theme.

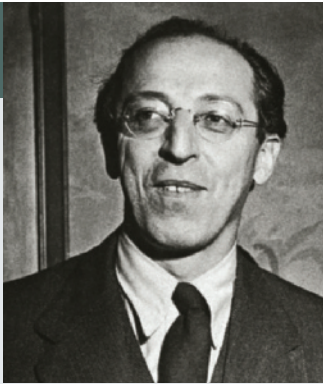
2:50 After the music slows down, the first theme is played again.

3:10 First theme is played again before “Hoe-Down” closes with three quick chords.

(continued)

-  **LISTEN TO...** this selection streaming.
-  **WATCH...** an Active Listening Guide of this selection.
-  **WATCH...** a performance of this ballet online.
-  **DO...** an online Listening Practice Activity related to this selection, which your instructor may assign for a grade.

In “Hoe-Down” Copland took a simple folk song and created an artistic piece of music, something more than ordinary square dance music. Did you notice the use he made of a short pattern of notes? They appear several times at the beginning of the work and also at the beginning of the first theme. Did you also notice places where the music slows down and becomes quieter, only for the more vigorous music to start up again? It is features like these that make it more interesting to listen to than just ordinary square dance music



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Aaron Copland

Aaron Copland (1900–1990) was born in Brooklyn, New York, the son of Russian-Jewish immigrants. His family had little money, so he took his first music lessons from an older sister. He also studied books and scores at the New York Public Library. After graduating from high school, he studied piano and harmony in New York.

In 1921 Copland went to the American School of Music at Fontainebleau in France. The teacher there was a remarkable woman named Nadia Boulanger. Copland became the first of a long list of young American composers to study with her.

Copland became interested in jazz in the late 1920s, and several of his compositions contain elements of jazz. In the early 1930s, his music tended to be more abstract. He began to be concerned, however, about the gap between concert audiences and contemporary compositions. Copland wrote, “It made no sense to ignore them and to continue writing as if they did not exist. I felt that it was worth

the effort to see if I couldn’t say what I had to say in the simplest possible terms.”

His efforts at greater simplicity were successful, and he was able to retain the interest and respect of trained musicians while at the same time pleasing the general concert-going public. Many of his best-known works are excellent examples of music with an American quality. In addition to his music, he lectured at many universities and wrote several very readable books about music.

Best-Known Works

Orchestra

- *A Lincoln Portrait*
- *El salón Mexico*

Ballet

- *Billy the Kid*
- *Rodeo*
- *Appalachian Spring*

Film scores

- *Of Mice and Men*
- *The Red Pony*
- *Our Town*

Rutter’s “Open Thou Mine Eyes”

The choral tradition of English church music is marked by a very polished, refined quality with pitches perfectly in tune. One reason for its beautiful quality is the use of boys

with unchanged voices on the soprano and alto parts. When boys are between the ages of about ten and thirteen, their voices have a special brilliance and clarity that disappears once their voices change. The use of boys' voices is developed in England in choir schools in which the students study music extensively as well as their other academic subjects. Several recordings for this book have boys singing the treble parts, including the works by Josquin, Palestrina, and Handel's "Hallelujah Chorus."

John Rutter



JMInternational/Rediferns/Getty Images

John Rutter (b. 1945) was born in London and attended the Highgate School. He went on to study music at Clare College, Cambridge University. While there, he published his first compositions and conducted for recordings. Although he has written a wide range of music, he is known mainly for his choral works, including four *Carols for Choirs* anthologies with Sir David Willcocks.

From 1975 to 1979, he was director of music at Clare College. He gave up that position to devote more time to composing and to form the Cambridge Singers, a professional chamber choir that primarily makes recordings. He has conducted

or lectured at many universities and concert halls throughout the English-speaking world. He has been honored by Westminster Choir College in the United States and by the Archbishop of Canterbury in England.

Best-Known Works

Choral

- *Gloria*
- *Requiem*
- *Magnificat*
- *Psalmfest*
- *Mass for Children*

John Rutter is one of many excellent composers whose works are largely associated with the English/Anglican choral tradition. Over the years he has written or arranged a number of religious choral works. "Open Thou Mine Eyes" (see Listening Guide) is based on a poem by Lancelot Andrewes (1555–1626) and was commissioned by the Texas Choral Directors Association in 1980. It is a beautiful, simple work, one that many choirs are able to sing well and one that listeners can easily enjoy.

JOHN RUTTER

"Open Thou Mine Eyes" (1980)

Genre: Church anthem

Form: A A B A A

Download 2

2 minutes 35 seconds

0:00 Sopranos sing opening verse.

Open thou mine eyes...

0:28 Altos enter, and sopranos divide into two parts; repeat first verse.

(continued)