



Fifth Edition

Music Listening Today

Advantage Edition

Charles Hoffer

CD and Listening Guide Index

CD 1

Track	Page
1 Copland, "Hoe Down" from <i>Rodeo</i>	8
4 Bizet: <i>Farandole</i> from <i>L'Arlésienne</i> , Suite No. 2	15
7 Arr. Copland: "Simple Gifts"	20
9 Rodrigo: <i>Concierto de Aranjuez</i> , II	31
13 Rutter: "Open Thou Mine Eyes"	46
15 Anonymous Gregorian chant: "Dies irae" (opening)	59
16 Palestrina: "Sicut cervus," Part I	76
19 Weelkes: "As Vesta Was from Latmos Hill Descending" Handel: <i>Messiah</i>	79
21 "The Voice of Him That Crieth in the Wilderness"	90
22 "Ev'ry Valley Shall Be Exalted"	96
24 "Hallelujah Chorus"	98
27 Bach: "Zion Hears the Watchmen" (Section 4) Cantata No. 140	102
29 Vivaldi: "Spring," from <i>The Four Seasons</i> , I	122
34 Bach: Toccata and Fugue in D Minor, BWV 565	124
38 Mozart: Symphony No. 40, I	140
43 Haydn: Concerto for Trumpet in E-flat, III	146
46 Mozart: Act II, Scene V (excerpt), from <i>Don Giovanni</i>	152

CD 2

Track	Page
1 Beethoven: Symphony No. 5 in C Minor, I	173
6 Schubert: "Der Erlkönig"	190
9 Liszt: <i>La Campanella</i>	202
11 Berlioz: <i>Symphonie fantastique</i> , Op. 14, V	211
16 Puccini: <i>La Bohème</i> , Act I (excerpt)	220
18 Debussy: "Clair de lune"	251
21 Bartók: Concerto for Orchestra, IV	264
24 Britten: Dies irae from <i>War Requiem</i> (excerpt)	268
26 Stravinsky: <i>The Rite of Spring</i> , Act I (excerpts)	277
29 Prokofiev: Classical Symphony, Op. 25, I	283
33 Varèse: <i>Poème électronique</i> , beginning	294
34 Copland: <i>Appalachian Spring</i> , Section 7	314
37 Zwilich: <i>Concerto Grosso 1985</i> , I	316
39 Ellington: "Take the 'A' Train"	329
41 Bernstein: <i>West Side Story</i> , "Tonight" (Quintet)	345
44 Brubeck: "Blue Rondo a la Turk"	341

CD 3

Track	Page
1 Britten: <i>The Young Person's Guide to the Orchestra</i>	41
7 Soweto Gospel Choir: "Hohonolofatsa"	47
9 Hildegard: <i>Ordo virtutum</i> , Scene 4 (excerpt)	60
11 Beatrix de Dia: "A chantar" (excerpt)	68
12 Pérotin: "Alleluia: Diffusa est gratia"	65
15 Machaut: Motet: "Quant en moi"	67
16 Anonymous: Estampie	69
17 Josquin: Kyrie from <i>Pange lingua</i> Mass	75
20 Bach: Cantata No. 140, Chorale	101
21 Monteverdi: Recitative from <i>The Coronation of Poppea</i> , Act 1, Scene 1	108
22 Purcell: "Dido's Lament" from <i>Dido and Aeneas</i>	109
24 Pachelbel: Canon in D	113
27 Handel: "Hornpipe" from <i>Water Music</i>	115
29 Corelli: Trio Sonata in F, Op. 3, No. 1, II	116

30 Bach: Brandenburg Concerto No. 5, I	120
34 Mozart: Violin Concerto No. 5, I	144

CD 4

Track	Page
1 Haydn: String Quartet in C Major, Op. 76, No. 3, "Emperor," III	160
3 Mozart, Clarinet Quintet in A Major, IV	161
10 Mozart, Piano Sonata in A Major, No. 11, K. 331, III, "Rondo alla Turca"	166
15 Beethoven: Piano Sonata No. 8, Op. 13 ("Pathétique"), III Beethoven: Symphony No. 5 in C Minor	168
20 Second Movement	175
25 Third Movement	177
29 Fourth Movement	178
33 Mendelssohn, <i>Elijah</i> (excerpt)	193
38 Chopin: Nocturne in D-Flat Major, Op. 27, No. 2	199
41 C. Schumann: Scherzo, Op. 10 in D Minor	204
44 Tchaikovsky: "Waltz of the Flowers" from <i>The Nutcracker</i>	214
47 Verdi: "La Donna è Mobile" from <i>Rigoletto</i>	218

CD 5

Track	Page
1 Wagner: Immolation Scene from <i>Götterdämmerung</i>	224
10 Brahms: Symphony No. 4 in E Minor, I	230
15 Dvořák: "American Quartet," I	234
20 Tchaikovsky: Symphony No. 4 in F Minor, Op. 36, IV	235
24 Mussorgsky: Coronation Scene from <i>Boris Godunov</i>	240
28 Smetana: <i>The Moldau</i> from <i>Má vlast</i>	243
33 Ravel: <i>Daphnis é Chloe</i> , Suite No. 2 ("Daybreak")	252
36 Rachmaninoff: <i>Rhapsody on a Theme of Paganini</i>	255

CD 6

Track	Page
1 Villa-Lobos: Aria from <i>Bachianas Brasileiras</i> No. 5	266
4 Berg: <i>Wozzeck</i> , Act III, Scene 2	274
6 Hindemith: <i>Kleine Kammermusik für Fünf Bläser</i> , Op. 24, No. 2, V	285
8 Schoenberg: Variations for Orchestra (excerpt)	287
10 Webern: Five Pieces for Orchestra, Op. 10, III	289
11 Hovhaness: <i>And God Created Great Whales</i>	296
15 Sousa: "The Stars and Stripes Forever"	307
18 Ives: Symphony No. 2, V	309
23 Adams: <i>Short Ride in a Fast Machine</i>	318
25 Joplin: "Maple Leaf Rag"	323
29 B. Smith: "Lost Your Head Blues"	324
30 Armstrong: "Come Back, Sweet Papa"	327
31 Gershwin: <i>Porgy and Bess</i> , "Summertime"	349
32 Hermann: Prelude from <i>Psycho</i>	350
34 Hermann: "The Murder" from <i>Psycho</i>	350
35 England: "Barbara Allen"	362
36 Mexico: "Sones de Hausteca"	369
37 Africa: "Mitamba Yalagala Kumchuzi"	16
38 Iran: "Segah"	374
39 India: "Raga: Hansa-Dhwani"	379
40 Japan: "Hakusen no"	381
41 Bali: "Gender Wajang"	383

FIFTH EDITION

Music Listening Today

Advantage Edition

Charles Hoffer

University of Florida



Australia • Brazil • Japan • Korea • Mexico • Singapore • Spain • United Kingdom • United States

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To Mimi

Brief Contents

PART I The Nature of Music 1

- 1 • Music Listening and You 2
- 2 • Rhythm 11
- 3 • Melody and Harmony 18
- 4 • Dynamics, Timbre, and Organization 27
- 5 • Orchestral Instruments 34
- 6 • Other Musical Instruments 44

PART II Early, Medieval, and Renaissance Music 54

- 7 • Early Western Music 56
- 8 • Medieval Music 63
- 9 • Renaissance Music 72

PART III Baroque Music 82

- 10 • The Baroque Period 84
- 11 • Oratorio and Cantata 94
- 12 • Opera in the Baroque 104
- 13 • Baroque Instrumental Music: Suite and Sonata 112
- 14 • Baroque Instrumental Music: Concerto and Fugue 119

PART IV Classical Music 128

- 15 • Classicism and Classical Music 130
- 16 • Sonata Form 136
- 17 • The Concerto 143
- 18 • Classical Opera 150
- 19 • Chamber Music 157
- 20 • Piano Sonatas 165
- 21 • The Symphony and Beethoven 171

PART V Romantic Music 182

- 22 • Romance and Romanticism 184
- 23 • Early Romantic Music 189

- 24 • Romantic Piano Music 198
- 25 • Program and Ballet Music 207
- 26 • Romantic Opera 217
- 27 • Late Romantic Music 229
- 28 • Nationalism 238

PART VI Twentieth-Century Music 248

- 29 • Impressionism and Post-Romanticism 250
- 30 • Music in the Twentieth Century 257
- 31 • The Mainstream 263
- 32 • Expressionism and Primitivism 272
- 33 • Neoclassicism and Tone Row Music 281
- 34 • New Sounds and New Techniques 291

PART VII Music in the United States 300

- 35 • American Music before 1920 302
- 36 • Concert Music since 1920 312
- 37 • Popular Music and Jazz to 1950 320
- 38 • Popular Music since 1950 332
- 39 • Music for Stage and Film 343

PART VIII Music around the World 352

- 40 • Folk and Ethnic Music 354
- 41 • Folk Music of Europe and the Americas 361
- 42 • Music of Africa and the Middle East 371
- 43 • Music of Asia 377

Glossary 385

Listening Guides Indexed by Composer 391

Index of Composer Biographies 392

Index 393

Performers List 409

Contents

Preface xv

About the Author xix

PART I The Nature of Music 1

1 • Music Listening and You 2

Different Types of Music 2

“Classical” Music: Music for Listening 3

Ordinary Music and Extraordinary Music 3

The Twin Goals: Useful Information and
Perceptive Listening 4

“I Know What I Like” 4

Learning to Listen 4

Active Listening Guides to Develop Listening Skills 7

Using the Listening Guides in This Book to Develop
Listening Skill 7

Listening and Studying 7

Getting Started with Copland’s “Hoe-Down”
from *Rodeo* 8

LISTENING GUIDE AARON COPLAND:
“Hoe-Down” from *Rodeo* 8

Aaron Copland 9

Main Points of This Chapter 9

Listening Practice 1 10

2 • Rhythm 11

Beat: Music’s Pulse 11

Meter: The Patterns of Beats 11

The Notation of Rhythm 12

Syncopation 13

Tempo: The Speed of Beats 13

Rhythm in Bizet’s Farandole 14

Georges Bizet 14

LISTENING GUIDE GEORGES BIZET:
Farandole from *L’Arlésienne*, Suite No. 2 (1872) 15

Polyrhythm 15

LISTENING GUIDE AFRICAN MUSIC: “Mitamba
Yalagala Kumchuzi” 16

Main Points of This Chapter 16

Listening Practice 2 16

3 • Melody and Harmony 18

Pitch: The High and Low of Sounds 18

Melody: Pitches in a Cohesive Series 18

Pitches in Music Notation 19

Features of Melodies 19

LISTENING GUIDE ARRANGED BY AARON
COPLAND: “Simple Gifts” (1950) 20

What Affects the Impression of a Melody? 21

Counterpoint: Melodies Sounded Together 22

Harmony: Pitches Sounded Together 22

Texture and the Ways Pitches Are Used 23

LISTENING GUIDE GEORGES BIZET:
Farandole from *L’Arlésienne*, Suite No. 2 (1872) 24

Main Points of This Chapter 25

Listening Practice 3 25

4 • Dynamics, Timbre, and Organization 27

Dynamics: The Loud and Soft of Music 27

Timbre: Color in Music 27

Organization: Organized Sounds = Music 28

Form: Planning in Music 29

Genre and Movements 29

Rodrigo’s *Concierto de Aranjuez* 30

Joaquín Rodrigo 30

LISTENING GUIDE JOAQUÍN RODRIGO:
Concierto de Aranjuez, Second Movement (1939) 31

Main Points of This Chapter 32

Listening Practice 4 33

5 • Orchestral Instruments 34

String Instruments 35

Sound Production 35

Modifying Basic Timbre 36

Regulating Pitch 36

Starting and Stopping Sounds 36

Woodwind Instruments 36

Sound Production 37

Modifying Basic Timbre 37

<i>Regulating Pitch</i>	37
<i>Starting and Stopping Sounds</i>	37
Brass Instruments	38
<i>Sound Production</i>	38
<i>Modifying Sound</i>	38
<i>Regulating Pitch</i>	38
<i>Starting and Stopping Sounds</i>	39
Percussion Instruments	39
<i>Sound Production</i>	40
<i>Modifying Sound</i>	40
<i>Regulating Pitch</i>	40
<i>Starting and Stopping Sounds</i>	40
<i>Benjamin Britten</i>	40
Listening for Instruments	41
LISTENING GUIDE BENJAMIN BRITTEN:	
<i>The Young Person's Guide to the Orchestra</i>	41
Main Points of This Chapter	42
Listening Practice 5	43
6 • Other Musical Instruments	44
The Voice	44
<i>Sound Production</i>	44
<i>Modifying Basic Timbre</i>	44
<i>Regulating Pitch</i>	44
<i>Starting and Stopping Sounds</i>	44
<i>Types of Voices</i>	45
<i>What Is Singing?</i>	45
Rutter's "Open Thou Mine Eyes"	45
<i>John Rutter</i>	45
LISTENING GUIDE JOHN RUTTER:	
<i>"Open Thou Mine Eyes" (1980)</i>	46
Soweto Gospel Choir	46
<i>The Soweto Gospel Choir</i>	47
LISTENING GUIDE SOWETO GOSPEL CHOIR:	
<i>"Hohonolofatsa"</i>	47
Wind Band Instruments	47
Traditional Keyboard Instruments	48
<i>Harpsichord</i>	48
<i>Piano</i>	48
<i>Pipe Organ</i>	48
<i>Sound Production</i>	49
<i>Modifying Basic Timbre</i>	49
<i>Regulating Pitch</i>	49
<i>Starting and Stopping Sounds</i>	49
<i>Changing Dynamic Level</i>	50

Popular Instruments	50
<i>Guitar</i>	50
<i>Accordion</i>	50
Electronic Instruments	50
<i>Concert Attendance Tips</i>	51
Main Points of This Chapter	52
Listening Practice 6	53
Answers to Listening Practice	53

PART II Early, Medieval, and Renaissance Music 54

7 • Early Western Music 56

Ancient Greek and Roman Times	56
The Middle Ages	57
Music in the Middle Ages	57
<i>The Mass and Its Music</i>	58
<i>Gregorian Chant</i>	58

LISTENING GUIDE ANONYMOUS:
"Dies irae" (opening) (c. 600) 59

Hildegard's Ordo virtutum 59

LISTENING GUIDE HILDEGARD
OF BINGEN: *Ordo virtutum*, excerpt from
Scene 4 (c. 1150) 60

 Main Points of This Chapter 60

Hildegard of Bingen 61

 Listening Practice 7 61

8 • Medieval Music 63

Medieval Times	63
Polyphony	63
Pérotin's "Alleluia, Diffusa est gratia"	65
LISTENING GUIDE PÉROTIN:	
<i>"Alleluia, Diffusa est gratia" (c. 1190)</i>	65
<i>Léonin and Pérotin</i>	66

 The Motet 66

LISTENING GUIDE GUILLAUME DE MACHAUT:
Motet: "Quant en moi" 67

Guillaume de Machaut 68

 Secular Music 68

LISTENING GUIDE BEATRIX DE DIA:
"A chantar" (excerpt) 68

 Music in the Rest of Europe 69

LISTENING GUIDE ANONYMOUS:
Estampie (twelfth century) 69

Main Points of This Chapter 70

Listening Practice 8 70

9 • Renaissance Music 72

The Renaissance Outlook 72

Features and Types of Renaissance Music 73

Josquin Des Prez 74

The Renaissance Mass 74

LISTENING GUIDE JOSQUIN DES PREZ:

Kyrie from *Pange lingua Mass* (c. 1500) 75

The Renaissance Motet 76

LISTENING GUIDE GIOVANNI PIERLUIGI DA
PALESTRINA: “*Sicut cervus*,” Part I (c. 1577) 76

Palestrina’s “Sicut cervus” 76

Giovanni Pierluigi da Palestrina 77

The Madrigal 78

Weelkes’s “As Vesta Was from Latmos Hill Descending” 78

LISTENING GUIDE THOMAS WEELKES: “*As Vesta
Was from Latmos Hill Descending*” (1590) 79

Thomas Weelkes 80

Renaissance Instrumental Music 80

Main Points of This Chapter 80

Listening Practice 9 81

Answers to Listening Practice 81

PART III Baroque Music 82

10 • The Baroque Period 84

Styles in Music 84

Characteristics of Baroque Style 84

Grandiose Dimensions 85

Love of Drama 85

Religious Intensity 85

Baroque Art 85

Baroque Intellectual Activity 86

Early Baroque Music 87

Music in the Baroque 87

Performance of Baroque Music 88

Characteristics of Baroque Music 88

Homophony 88

Recitative 89

Metrical Rhythm 89

Major/Minor Keys 89

Tonal Center 89

Modulation 89

Doctrine of Affections 90

Handel’s “The Voice of Him That Crieth in the
Wilderness” from *Messiah* 90

LISTENING GUIDE GEORGE FRIDERIC HANDEL:
“The Voice of Him That Crieth in the Wilderness”
from *Messiah* (1741) 90

Features of Baroque Instrumental Music 91

Tuning 91

Terraced Dynamics 91

Continuo 91

Main Points of This Chapter 92

Listening Practice 10 92

11 • Oratorio and Cantata 94

Oratorio 94

Handel’s Messiah 94

Aria 94

“*Ev’ry Valley Shall Be Exalted*” from *Messiah* 95

LISTENING GUIDE GEORGE FRIDERIC HANDEL:
“*Ev’ry Valley Shall Be Exalted*” from *Messiah*
(1741) 96

Chorus 96

George Frideric Handel 97

“*Hallelujah Chorus*” from *Messiah* 98

LISTENING GUIDE GEORGE FRIDERIC HANDEL:
“*Hallelujah Chorus*” from *Messiah* (1741) 98

Chorale 99

Cantata 99

Bach’s Cantata No. 140 100

LISTENING GUIDE JOHANN SEBASTIAN BACH:
Chorale (Section 7) from *Cantata No. 140*
(melody c. 1600; harmonized 1731) 101

Other Types of Baroque Vocal Music 101

LISTENING GUIDE JOHANN SEBASTIAN BACH:
“*Zion Hears the Watchmen*” (Section 4) from
Cantata No. 140 (1731) 102

Main Points of This Chapter 102

Listening Practice 11 103

12 • Opera in the Baroque 104

The Elements of Opera 104

Voices and Roles 104

Ensembles 105

The Orchestra 105

The Libretto 105

Staging 106

Operatic Conventions 106

Claudio Monteverdi 107

Enjoying Opera 107

Monteverdi's *The Coronation of Poppea* 108

LISTENING GUIDE CLAUDIO MONTEVERDI:
Recitative from *The Coronation of Poppea*, Act I,
Scene 1 (1642) 108

Purcell's *Dido and Aeneas* 109

LISTENING GUIDE HENRY PURCELL: "Dido's
Lament" from *Dido and Aeneas* (1689) 109

Henry Purcell 110

Main Points of This Chapter 110

Listening Practice 12 110

13 • Baroque Instrumental Music: Suite and Sonata 112

Baroque Instruments 112

Pachelbel's Canon in D 113

LISTENING GUIDE JOHANN PACHELBEL:
Canon in D (c. 1680) 113

Johann Pachelbel 114

The Suite 114

Handel's "Hornpipe" from Water Music 114

LISTENING GUIDE GEORGE FRIDERIC HANDEL:
"Hornpipe" from *Water Music* (1717) 115

The Sonata 115

Corelli's Trio Sonata 115

LISTENING GUIDE ARCANGELO CORELLI:
Trio Sonata in F, Op. 3, No. 1, Second Movement
(1681) 116

Arcangelo Corelli 116

Other Baroque Composers 117

Main Points of This Chapter 117

Listening Practice 13 118

14 • Baroque Instrumental Music: Concerto and Fugue 119

The Concerto Grosso 119

Bach's Brandenburg Concerto No. 5 119

LISTENING GUIDE JOHANN SEBASTIAN BACH:
Brandenburg Concerto No. 5, First Movement 120

Antonio Vivaldi 121

First Movement 121

Vivaldi's Concerto "Spring" from The Four Seasons 121

LISTENING GUIDE ANTONIO VIVALDI: "Spring"
from *The Four Seasons*, First Movement (1725) 122

The Fugue 122

Bach's Toccata and Fugue in D Minor 123

Other Keyboard Forms 123

LISTENING GUIDE JOHANN SEBASTIAN BACH:
Tocatta and Fugue in D Minor, BWV 565
(before 1708) 124

Johann Sebastian Bach 125

Main Points of This Chapter 126

Listening Practice 14 126

Answers to Listening Practice 127

PART IV Classical Music 128

15 • Classicism and Classical Music 130

Cultural Setting 130

Four Leaders 130

Architecture 131

Philosophy 131

Toward Classicism: The Rococo Style 131

Classical Art 132

Characteristics of Classical Music 132

Features to Listen for in Classical Music 133

Melody 133

Homophony 133

Harmony 134

Rhythm 134

Dynamic Levels 134

Performance 134

Forms 134

Main Points of This Chapter 134

16 • Sonata Form 136

Development In Musical Works 136

Mozart's Symphony No. 40, K. 550 136

Wolfgang Amadeus Mozart 137

The Plan of Sonata Form 137

Exposition 137

Development 139

LISTENING GUIDE WOLFGANG AMADEUS
MOZART: Symphony No. 40, First Movement
(1788) 140

Recapitulation 141

Other Aspects of Sonata Form 141

Main Points of This Chapter 142

Listening Practice 16 142

17 • The Concerto 143

The Solo Concerto 143

Mozart's Violin Concerto No. 5, K. 219 143

- LISTENING GUIDE WOLFGANG AMADEUS MOZART:**
Violin Concerto No. 5, First Movement (1775) 144
 The Second Movement of Concertos 145
 Rondo Form 145
 Haydn's Trumpet Concerto 146
- LISTENING GUIDE FRANZ JOSEPH HAYDN:**
Concerto for Trumpet in E-flat, Third Movement (1796) 146
Franz Joseph Haydn 147
 Main Points of This Chapter 148
 Listening Practice 17 149
- 18 • Classical Opera 150**
 The Development of Opera 150
 Mozart's Operas 150
 Mozart's *Don Giovanni* 150
- LISTENING GUIDE WOLFGANG AMADEUS MOZART:** *Don Giovanni*, excerpt from Act II, Scene 5 (1778) 152
 Main Points of This Chapter 155
 Listening Practice 18 155
- 19 • Chamber Music 157**
 The Nature of Chamber Music 157
 Listening to Chamber Music 157
 Chamber Music in the Classical Period 158
 The Sonata 158
 The String Quartet 159
 Haydn's String Quartet, Op. 76, No. 3 ("Emperor") 159
 Other Types of Chamber Music Groups 159
- LISTENING GUIDE FRANZ JOSEPH HAYDN:**
String Quartet in C Major, Op. 76, No. 3, "Emperor" Third Movement (1797) 160
 Mozart's Clarinet Quintet 160
- LISTENING GUIDE WOLFGANG AMADEUS MOZART:** *Clarinet Quintet in A Major, Fourth Movement (1789)* 161
 Main Points of This Chapter 163
 Listening Practice 19 163
- 20 • Piano Sonatas 165**
 The Sonata 165
 The Piano 165
 Mozart's Piano Sonata No. 11 166
- LISTENING GUIDE WOLFGANG AMADEUS MOZART:** *Piano Sonata No. 11 in A Major, K. 331, Third Movement, "Rondo alla Turca" (1778)* 166
- Beethoven's Piano Sonata No. 8 ("Pathétique") 167
 Third Movement 167
- LISTENING GUIDE LUDWIG VAN BEETHOVEN:**
Piano Sonata No. 8, Op. 13 ("Pathétique") Third Movement (1799) 168
Ludwig van Beethoven 168
 Main Points of This Chapter 170
 Listening Practice 20 170
- 21 • The Symphony and Beethoven 171**
 The Symphony 171
 Beethoven's Symphony No. 5 171
 First Movement 172
- LISTENING GUIDE LUDWIG VAN BEETHOVEN:**
Symphony No. 5 in C Minor, First Movement (1808) 173
 Second Movement 174
- LISTENING GUIDE LUDWIG VAN BEETHOVEN:**
Symphony No. 5 in C Minor, Second Movement (1808) 175
 Third Movement 176
 Fourth Movement 176
- LISTENING GUIDE LUDWIG VAN BEETHOVEN:**
Symphony No. 5 in C Minor, Third Movement (1808) 177
- LISTENING GUIDE LUDWIG VAN BEETHOVEN:**
Symphony No. 5 in C Minor, Fourth Movement (1808) 178
 Appreciating Beethoven's Music 179
 Main Points of This Chapter 180
 Listening Practice 21 180
 Answers to Listening Practice 181
- PART V Romantic Music 182**
- 22 • Romance and Romanticism 184**
 Characteristics of Romanticism 184
 Romantic Art 186
 The Split Personality of Romanticism 186
 Main Points of This Chapter 187
 What to Listen for in Romantic Music 187
- 23 • Early Romantic Music 189**
 The Art Song 189
 Schubert's "Der Erlkönig" 190
- LISTENING GUIDE FRANZ SCHUBERT:**
"Der Erlkönig" (1815) 190

Franz Schubert 191

Mendelssohn's *Elijah* 192

Solo and Chamber Music 192

LISTENING GUIDE MENDELSSOHN:

Elijah (excerpt) 193

Felix Mendelssohn & Fanny Mendelssohn Hensel 195

Where Are the Women Composers? 195

Main Points of This Chapter 196

Listening Practice 23 196

24 • Romantic Piano Music 198

Character Pieces 198

Chopin's Nocturne in D-flat 199

LISTENING GUIDE FRÉDÉRIC CHOPIN:

Nocturne in D-flat Major, Op. 27, No. 2 (1835) 199

Frédéric Chopin 200

Virtuoso Music 201

Liszt's *La Campanella* 201

LISTENING GUIDE FRANZ LISZT:

La Campanella (1851) 202

Niccolò Paganini & Franz Liszt 203

Clara Schumann's Scherzo, Op. 10 204

LISTENING GUIDE CLARA SCHUMANN:

Scherzo, Op. 10 in D Minor (1838) 204

Robert Schumann & Clara Wieck Schumann 205

Main Points of This Chapter 205

Listening Practice 24 206

25 • Program and Ballet Music 207

Nature of Program Music 207

Types of Program Music 207

Concert Overture 207

Incidental Music 208

Tone Poem 208

Program Symphony 208

Berlioz's *Symphonie Fantastique* 208

Hector Berlioz 211

LISTENING GUIDE HECTOR BERLIOZ: *Symphonie fantastique*, Op. 14, Fifth Movement (1830) 211

Richard Strauss 212

Ballet and Ballet Music 212

Tchaikovsky's *Nutcracker* 213

The Development of Ballet 213

LISTENING GUIDE PIOTR ILICH TCHAIKOVSKY:

“Waltz of the Flowers” from *The Nutcracker* (1891) 214

Piotr Ilich Tchaikovsky 215

Main Points of This Chapter 216

Listening Practice 25 216

26 • Romantic Opera 217

The Italian Style 217

Verdi's *Rigoletto* 217

Puccini's *La Bohème* 217

LISTENING GUIDE GIUSEPPE VERDI: “La donna è mobile” from *Rigoletto* (1851) 218

Giuseppe Verdi & Giacomo Puccini 219

LISTENING GUIDE GIACOMO PUCCINI:

La Bohème, Act I (excerpt) 220

The French Style 222

The German Style 222

Wagner's Music Dramas 223

Wagner's *Götterdämmerung* 223

LISTENING GUIDE RICHARD WAGNER:

Immolation scene from *Götterdämmerung* (1874) 224

Richard Wagner 226

Main Points of This Chapter 227

Listening Practice 26 227

27 • Late Romantic Music 229

Brahms's Symphony No. 4 229

First Movement 229

LISTENING GUIDE JOHANNES BRAHMS:

Symphony No. 4 in E Minor, First Movement (1884–1885) 230

Second, Third, and Fourth Movements 232

Johannes Brahms 232

Dvořák's American String Quartet in F Major 233

Antonín Dvořák 233

LISTENING GUIDE ANTONÍN DVOŘÁK: American Quartet, First Movement (1893) 234

First Movement 235

Second, Third, and Fourth Movements 235

LISTENING GUIDE PIOTR ILICH TCHAIKOVSKY:

Symphony No. 4 in F Minor, Op. 36, Fourth Movement (1871) 235

Tchaikovsky's Symphony No. 4 236

Main Points of This Chapter 237

Listening Practice 27 237

28 • Nationalism 238

Characteristics of Nationalism 238

The Russian Five 238

Mussorgsky's *Boris Godunov* 239

LISTENING GUIDE MODEST MUSSORGSKY:

Coronation scene from *Boris Godunov*
(1870–1872) 240

Modest Mussorgsky 241

Bohemia 242

Smetana's *Moldau* 242

LISTENING GUIDE BEDŘICH SMETANA:

The Moldau from *Má vlast* (1874) 243

Bedřich Smetana 244

Other Nationalistic Composers 244

Norway 244

Finland 244

England 244

Italy 245

Spain 245

France 245

United States 245

Main Points of This Chapter 245

Listening Practice 28 246

Answers to Listening Practice 246

PART VI Twentieth-Century Music 248

29 • Impressionism and Post-Romanticism 250

Characteristics of Impressionism 250

Debussy's "Clair de Lune" 251

LISTENING GUIDE CLAUDE DEBUSSY:

"Clair de lune" (1890; rev. 1905) 251

Ravel's *Daphnis and Chloé*, Suite No. 2 252

LISTENING GUIDE MAURICE RAVEL:

Daphnis and Chloé, Suite No. 2, "Lever du jour"
("Daybreak") (1910) 252

Debussy, Ravel, & Rachmaninoff 253

Post-Romanticism 254

Rachmaninoff's *Rhapsody on a Theme of Paganini* 254

LISTENING GUIDE SERGEI RACHMANINOFF:

Rhapsody on a Theme of Paganini (1934) 255

Main Points of This Chapter 255

Listening Practice 29 256

30 • Music in the Twentieth Century 257

The Tremendous and Tumultuous Century 257

Twentieth-century Art 258

Twentieth-Century Architecture and Sculpture 259

Describing Twentieth-century Music 259

What to Listen For in Twentieth-century Music 260

Rhythm 260

Melody 260

Harmony and Counterpoint 260

Dissonance 261

Timbre 261

Form 262

Sources 262

Main Points of This Chapter 262

31 • The Mainstream 263

Bartók's Concerto for Orchestra 263

First, Second, and Third Movements 263

Fourth Movement 264

LISTENING GUIDE BÉLA BARTÓK:

Concerto for Orchestra, Fourth Movement
(1943) 264

Béla Bartók 265

Fifth Movement 265

Heitor Villa-Lobos: *Bachianas Brasileiras* 265

LISTENING GUIDE HEITOR VILLA-LOBOS:

Aria from *Bachianas Brasileiras* No. 5 (1938) 266

Heitor Villa-Lobos 266

Britten's *War Requiem* 267

LISTENING GUIDE BENJAMIN BRITTEN:

Dies irae from *War Requiem*, excerpt from
beginning (1962) 268

Benjamin Britten 269

Other Mainstream Composers 269

Russia 269

England 269

France 269

Latin America 270

Main Points of This Chapter 270

Listening Practice 31 270

32 • Expressionism and Primitivism 272

Expressionism 272

Berg's *Wozzeck* 273

LISTENING GUIDE ALBAN BERG:

Wozzeck, Act III, Scene 2 (1921) 274

Alban Berg 275

Primitivism 276

Stravinsky's *The Rite of Spring* 276

LISTENING GUIDE IGOR STRAVINSKY: *The Rite of Spring*, excerpts from Act I (1913) 277
Igor Stravinsky 278
What Is Beautiful? What Is Fascinating? 279
 Main Points of This Chapter 279
 Listening Practice 32 279

33 • Neoclassicism and Tone Row Music 281

Neoclassical Style 281
 Neoclassicism in Music 281
 Prokofiev's *Classical Symphony* 282
Sergei Prokofiev 282
 First Movement 283
 Second Movement 283
LISTENING GUIDE SERGEI PROKOFIEV: *Classical Symphony*, Op. 25, First Movement (1917) 283
 Third Movement 284
 Fourth Movement 284
 Hindemith's *Kleine Kammermusik* 284
Paul Hindemith 284
LISTENING GUIDE PAUL HINDEMITH: *Kleine Kammermusik für Fünf Bläser*, Op. 24, No. 2, Fifth Movement (1922) 285
 Other Neoclassical Works 286
 Tone Row Music 286
 Schoenberg's *Variations for Orchestra* 286
Arnold Schoenberg 287
LISTENING GUIDE ARNOLD SCHOENBERG: *Variations for Orchestra* excerpt (1928) 287
 Serialism: Beyond Tone Rows 288
 Webern's Five Pieces for Orchestra 288
LISTENING GUIDE ANTON WEBERN: *Five Pieces for Orchestra*, Op. 10 Third Piece 289
Anton Webern 289
 Main Points of This Chapter 290
 Listening Practice 33 290

34 • New Sounds and New Techniques 291

Extensions of Serialism 291
 Chance Music 291
 Electronic Music 292
 Varèse's *Poème Électronique* 293
LISTENING GUIDE EDGARD VARÈSE: *Poème électronique*, beginning (1958) 294
 Eclecticism 294

Edgard Varèse 295
 Hovhaness's *And God Created Great Whales* 295
LISTENING GUIDE ALAN HOVHANESS: *And God Created Great Whales* (1970) 296
Alan Hovhaness 296
 Coda: The Twenty-First Century 297
 Main Points of This Chapter 297
 Listening Practice 34 298
 Answers to Listening Practice 298

PART VII Music in the United States 300

35 • American Music before 1920 302

Art in America 302
 The Eighteenth Century 303
America's Patriotic Songs 304
 The Nineteenth Century 305
 The Early Twentieth Century 306
 Sousa and Wind Band Music 306
LISTENING GUIDE JOHN PHILIP SOUSA: "The Stars and Stripes Forever" (1896) 307
John Philip Sousa 307
 Charles Ives's *Symphony No. 2* 308
Charles Ives 308
LISTENING GUIDE CHARLES IVES: *Symphony No. 2, Fifth Movement* (1897–1901) 309
 Main Points of This Chapter 310
 Listening Practice 35 310

36 • Concert Music since 1920 312

Nationalism 312
 Copland's *Appalachian Spring* 313
LISTENING GUIDE AARON COPLAND: *Appalachian Spring*, Section 7 (1943–1944) 314
 Neoclassicism 315
 Zwilich's *Concerto Grosso* 1985 315
Ellen Taaffe Zwilich 315
LISTENING GUIDE ELLEN TAAFFE ZWILICH: *Concerto Grosso* 1985, First Movement (1985) 316
 Minimalism 316
 Adams's *Short Ride in a Fast Machine* 317
LISTENING GUIDE JOHN ADAMS: *Short Ride in a Fast Machine* (1986) 318
John Adams 318
 Main Points of This Chapter 319
 Listening Practice 36 319

37 • Popular Music and Jazz to 1950 320

Popular Music Before 1850 320

Toward Tin Pan Alley and Ragtime 321

Tin Pan Alley 321

Scott Joplin 322

Ragtime 322

LISTENING GUIDE SCOTT JOPLIN: “Maple Leaf Rag” (1899) 323

Blues 323

Bessie Smith 324

Smith’s “Lost Your Head Blues” 324

LISTENING GUIDE BESSIE SMITH: “Lost Your Head Blues” (1926) 324

Jazz 325

Elements of Jazz 325

Types of Jazz 326

LISTENING GUIDE LOUIS ARMSTRONG: “Come Back, Sweet Papa” (1926) 327

Louis Armstrong & Duke Ellington 327

LISTENING GUIDE DUKE ELLINGTON: “Take the ‘A’ Train” (1941) 329

Main Points of This Chapter 330

Listening Practice 37 330

38 • Popular Music since 1950 332

The Popular Music Industry 332

Popular Music Today 333

Mainstream Popular Music 333

Blues and Soul 333

Rhythm and Blues 334

Soul 335

Rap 335

Country Music 335

Characteristics of Country Music 335

Development of Country Music 336

Types of Country Music 336

Rock 337

Characteristics of Rock 337

Developments in Rock since 1965 338

Music Videos 339

Other Types of Popular Music 339

Latin American 340

Modern Jazz 340

Brubeck’s “Blue Rondo a la Turk” 341

LISTENING GUIDE DAVE BRUBECK: “Blue Rondo a la Turk” (1959) 341

Main Points of This Chapter 342

Listening Practice 38 342

39 • Music for Stage and Film 343

Early Concerts 343

Minstrel Shows 343

Vaudeville 343

Musical Comedy and Broadway Musicals 344

Bernstein’s *West Side Story* 344

LISTENING GUIDE LEONARD BERNSTEIN: “Tonight” (Quintet) from *West Side Story* (1957) 345

Operatic Musicals 345

Leonard Bernstein 345

American Opera 346

Gershwin’s *Porgy and Bess* 347

George Gershwin 347

Music for Films 348

Role of Music 348

Development 348

LISTENING GUIDE GEORGE GERSHWIN: “Summertime” from *Porgy and Bess* (1934–1935) 349

Hermann’s Music for *Psycho* 349

Music and Visual Images 349

Bernard Hermann 350

LISTENING GUIDE BERNARD HERMANN: “Prelude” from *Psycho* (1960) 350

LISTENING GUIDE BERNARD HERMANN: “The Murder” from *Psycho* (1960) 350

Main Points of This Chapter 351

Listening Practice 39 351

Answers to Listening Practice 351

PART VIII Music around the World 352**40 • Folk and Ethnic Music 354**

What Are Folk and Ethnic Music? 354

Knowing Folk and Ethnic Music 354

Influence of Folk and Ethnic Music 354

Reflecting Culture 355

The Global Village 355

The Importance of Folk And Ethnic Music 355

How Are Folk and Ethnic Music Different? 356

Lack of Uniformity 356

Creation 356

Individual Changes 356
Importance of the Performers 356
Improvisation 356
Audience 357
Subtleties, Shadings, and Sophistication 357
Oral Tradition 357
Preservation 358
Folk/Ethnic Instruments 358
Aerophones 358
Ideophones 358
Membranophones 358
Chordophones 358
 Music and Culture 359
 Listening to Folk and Ethnic Music 359
 Main Points of This Chapter 360

41 • Folk Music of Europe and the Americas 361

European Folk Music 361
Melody 361
Harmony 361
Timbre 361
Accompaniment 361
Form 362
Subject Matter 362
Rhythm 362

LISTENING GUIDE ENGLISH BALLAD: “Barbara Allen” (late 1600s) 362

American Folk Music 363
Work Songs 363
Occupational Songs 363
Dance Music 364
Self-Expression 365
Arrangements 365

Native American Music 365
 African American Music 366
Calls and Hollers 366
Spirituals 366
Folk Blues 367
Work Songs 368
Instruments 368

Latin American Music 368

LISTENING GUIDE MEXICAN FOLK SONG: “Sones de Hausteca” 369

Main Points of This Chapter 369
 Listening Practice 41 370

42 • Music of Africa and the Middle East 371

African Music 371
Relationship with Language 371
Association with Dance 371
Rhythm 372
Improvisation 372
Functional Music 372
Lack of Uniformity 373
Form 373
Melodic Characteristics 373
Beliefs about Music and Instruments 373
Instruments 373

Middle Eastern Music 374

LISTENING GUIDE IRAN: “Segah” 374

Jewish Music 375

Main Points of This Chapter 375

Listening Practice 42 376

43 • Music of Asia 377

Indian Music 377
Ragas 377
Talas 378
Musical Instruments 378
Performances 378
Texture 379

LISTENING GUIDE INDIA: “Raga: Hansa-Dhwani” 379

Form 379

Cultural Outlook 380

Chinese Music 380

Japanese Music 380

LISTENING GUIDE JAPAN: “Hakusen no” 381

Balinese Music 382

LISTENING GUIDE BALI (INDONESIA): “Gender Wajang” 383

Main Points of This Chapter 383

Listening Practice 43 383

Answers to Listening Practice 384

Glossary 385

Listening Guides Indexed by Composer 391

Index of Composer Biographies 392

Index 393

Performers List 409

Preface

What can an author do to improve on the successful previous editions of *Music Listening Today*? How does one make a good thing even better? To begin with, by keeping the essential qualities of the book. Therefore, the basic virtues of the previous editions have been retained.

These include:

1. Providing a solid foundation in Western concert music.
2. Presenting information in a clear, concise, and interesting manner, including many informative margin notes.
3. Keeping four chapters on music from non-Western cultures, two chapters on American popular music, and another on stage and film music.
4. Retaining ninety-two Listening Guides keyed to its accompanying CDs and downloads. These guides offer timetables for important works and indicate their important features. They provide timing cues to assist listeners in identifying key elements in each music selection.

In short, the fifth edition of *Music Listening Today: Advantage* remains very useful and user-friendly.

IMPROVEMENTS

Many minor improvements were implemented, however. Several musical works have been replaced by ones that better apply to the points being discussed. For example, the integration of film music with what's seen on the screen seems best illustrated by Bernard Hermann's score for Alfred Hitchcock's *Psycho*. Similarly, the first movement of Bach's Brandenburg Concerto No. 5 seems to be a better choice for demonstrating a concerto grosso and the musical capabilities of the harpsichord. And Hovhaness's *And God Created Great Whales* represents twentieth-century eclecticism very well.

PROMOTE PERCEPTIVE LISTENING

There have been several major improvements. The most significant of these involves helping students to perceive music. A music appreciation course and textbook need to help students make connections between useful information about music and the ability to hear what's happening in a work. Information alone is sterile; it's only useful in talking about music. On the other hand, just being aware of the sounds in a work of concert music is largely useless, unless one has an understanding of what is being played or sung. Therefore, in *Music Listening Today: Advantage*, the "bridge building" role between information and attentive listening has been improved significantly.

The fifth edition does this in two important ways. First, thirty-nine of the forty-three chapters in the new edition conclude with several multiple-choice Listening Practice questions that correspond directly with selections on the CDs. It's not necessary for readers to find a track number and then try to guess at or look for a timing to know what they are supposed to listen for. It's much simpler to have the examples begin at a track number. The Listening Practice questions are generally easier than those found in the Student CourseMate. However, they can be very useful in getting students to pay careful attention to what they hear, which is an essential first step in developing perceptive listening.

THE STUDENT COURSEMATE AND ACTIVE LISTENING GUIDES

The second valuable way in which the fifth edition contributes to improved listening skill is through the Active Listening Guides, which are included in the Student CourseMate. If your new book did not come packaged with the optional passcode, or if you purchased a used book, you can purchase ISBN #9781133045366 at www.cengagebrain.com

The Student CourseMate includes:

1. The newly designed Active Listening Guides for the ninety-two works presented in the book. These guides provide students and instructors with a graphic on a computer screen (or projected using an LCD projector) of a work with an arrow that moves from left to right in perfect synchronization with the music. When using one of these Active Listening Guides, it's virtually impossible for anyone to become lost while listening to a work! These guides also present pop-up text describing features in the music and translations of vocal works that are not in English. Also included is an interactive practice listening quiz for each work consisting of five to nine questions, as well as other features such as a glossary, brief biographical sketches of composers, and access to relevant web sites.
2. Interactive demonstrations of the elements of music—scales, chords, meters, dynamic levels, and so on.
3. YouTube examples of the operas and ballets featured in chapters, as well as many examples of music and dance from different cultures and areas of the world. The web site and YouTube lists will be updated periodically to keep them current.
4. Several short *Hear It Now* lectures with interactive musical examples to help students understand certain aspects of music that are difficult to describe apart from a musical context. Four Connecting the Dots lectures help students in distinguishing among works in different styles and genres.
5. A video that demonstrates orchestral instruments and presents a complete performance of Britten's *Young Person's Guide to the Orchestra*.
6. Flash cards of musical terms and reviews of the information presented in each chapter.

For Students

When the two CDs included with the book are combined with the four-CD set, each of the ninety-two works in the book becomes available. These CDs, or their downloadable versions, are keyed to both the Listening Guides in the book and the Active Listening Guides in the CourseMate site. All the CDs were prepared by Sony Music. The Active Listening Guides were built on the outstanding work of Dr. Darrell Bailey of Indiana University-Indianapolis.

For Instructors

Resources available to instructors on the instructor companion site include:

- a Test Bank containing more than 600 questions (about 450 information and 150 listening questions) that are grouped by chapter to make it easier to create the desired number of examinations
- a PowerPoint lecture for each chapter
- an extensive instructor's manual
- chapter outlines

Also available for instructor's is the Cognero® testing system available through Instructor SSO accounts. Cengage Learning Testing Powered by Cognero® is a flexible, online system that allows you to author, edit, and manage test bank content for *Music Listening Today: Advantage*, fifth edition. Create multiple test versions instantly and deliver through your LMS, from your classroom, or wherever you may be with no special installs or downloads required.

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I especially want to thank my wife, Mimi, for her loving patience during the many hours I spent making revisions for this edition. As an experienced instructor of music appreciation courses, she was able to offer many valuable suggestions and was very helpful in reading the manuscript and offering encouragement.

—Charles Hoffer

About the Author

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, in which a marker moves along a line of written music on a computer screen in perfect synchronization with the recording. The guides also provide practice listening questions, during which the computer plays short, specific excerpts from a musical work.

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.

PART I

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

Imagine a world without music—no songs to sing, no recordings to listen to, no music to dance to, no soundtracks with music for films, no music at worship services or football games. What a depressing thought! The world would certainly be a bleaker and drearier place. No wonder that music has existed in every civilization throughout history and can be found everywhere in the world, even in the remotest places!

Why would the world be a less desirable place? The answer is clear: Music contributes to the quality of life. Music is not the only thing that makes our lives more than physical existence, of course, but it plays an important role in enriching human expression and feeling.

Do people need music? Not in the sense that they need to eat, sleep, and be healthy. But they do require it in terms of the quality of their lives. Human beings need music, beauty, gentleness, sensitivity to others, and all the civilizing elements that create a meaningful life. Music contributes to *living*, in contrast to just *existing physically*.

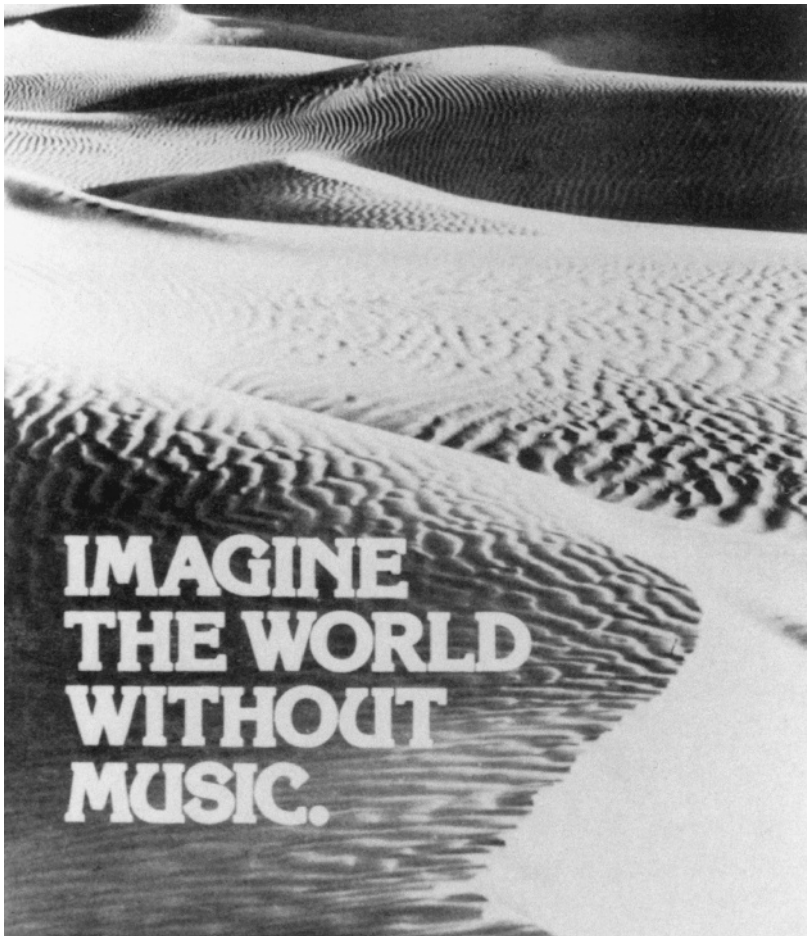
What does music have to do with adding quality to our lives? Perhaps the American patriot and second president of the United States, John Adams, summarized best the value of the arts in a letter he wrote to his wife, Abigail, in 1780 during the hard times of the Revolutionary War:

I must study politics and war, that my sons may have liberty to study mathematics and philosophy, geography, natural history and naval architecture, navigation, commerce, and agriculture, in order to give their children a right to study painting, poetry, music, architecture, statuary, tapestry, and porcelain.

DIFFERENT TYPES OF MUSIC

Although music can be found throughout the world, it varies tremendously from one culture to another, as you will discover in Part VIII of this book. Not only does it differ from place to place, it also differs greatly in its uses and characteristics within the same culture and society. For this reason, we need to consider also the types and uses of music. Music is used to express feelings while sing-

ing or dancing; heighten the drama of a motion picture; provide a “sonic background” while studying, working, or driving a car; and much more. And some of the time, people just listen carefully to music for the intellectual and psychological satisfactions it provides.



Courtesy Wichita Symphony Orchestra

Are some uses of music better than others? Not really. Some music is better for unifying a crowd at a football game, but other music is better for expressing love. Some music is more rewarding to listen to in a contemplative way, while other music is very suitable for dancing. People find or create music that is effective for a particular activity, and what they create differs very much according to its purpose.

Just as we have different clothing for different occasions, we have different music for different occasions.

“CLASSICAL” MUSIC: MUSIC FOR LISTENING

Music created for the intellectual and psychological satisfactions it provides is referred to as *art music* or *concert music*, or by most people as “classical” *music*. (The term *classical music*, however, refers to a particular type of concert music that is presented in Part IV.) It is usually the kind composed for performance in concert halls and opera houses. It is music with exceptional qualities that people find psychologically rewarding. In fact, the word *art* describes objects that are created with outstanding skill and devotion. Often the word *fine* is coupled with *art* to distinguish between works that can be made by most people and those that demand exceptional skill, effort, and talent.

Crafts such as needlepoint and basket weaving are often referred to as “folk arts.”

ORDINARY MUSIC AND EXTRAORDINARY 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 tickets to performances, and they are given nowhere near the public attention by the media and general public. Few people play it on their radios or listening devices, encounter it at parties or other social occasions, or attend concerts at which it is performed. So why is concert music the main (although not the exclusive) fare in music appreciation courses and college music schools? 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, 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 are not bad or worthless; they are 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 it, if indeed you could recall it at all. But suppose you had a dinner at an especially good restaurant and were served something exceptionally delicious, then that experience would be easy to remember. That’s why almost all everyday music is “Here today, gone tomorrow,” but a lot of 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 education and be culturally illiterate about music and the arts.

Because most works of concert music contain more substance in terms of what happens in them, they often require some instruction to be understood and appreciated. They also require a modest degree of skill in hearing what is happening with the sounds. The good news is that efforts at gaining knowledge and listening skill will greatly enhance your enjoyment of music that is more than ordinary.

Even watching a football or baseball game is dull if you don’t understand the game.

THE TWIN GOALS: USEFUL INFORMATION AND PERCEPTIVE LISTENING

A music appreciation course has two interrelated 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 that seems like an incoherent mishmash of sounds is 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. For this reason, remember this simple proposition:

Four short lectures demonstrating the relationship between listening and information are included in the CourseMate for this book under the heading "Connecting the Dots."

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

"I KNOW WHAT I LIKE"

Everyone likes at least one kind of music. Usually, it's the type of music they are familiar with—and it's often 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 is not surprising that people feel more 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.

Consider this analogy: 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 piece of it and miss out on other kinds of music that could enrich your life? The more people know about music, especially concert music, the more quality they add to their lives.

Why do musical tastes differ so greatly? The most important reason is familiarity. The surest way to develop positive feelings about a musical work is to listen to it five or six times over a period of a few weeks. People enjoy what is familiar and comfortable to them, which is the type of music they have heard for much of their lives. A type of music may also encourage feelings associated with good times in their lives, which encourages positive attitudes toward it. In addition, people have different personalities. Some simply seem to take to music and the arts more than others. Although people differ about the types of music they like, everyone has the capacity to develop a better understanding of and ability to perceive music, and thereby increase their appreciation of more types of music.

LEARNING TO LISTEN

You deal with acquiring information in every course you take in college. But music is probably the only course that requires listening skill, because hearing what happens to the sounds is the very essence of music. For this reason, it is vital to know what to do to improve your ability to perceive musical sounds. The following are suggestions for doing that.

Realize that hearing sounds and listening to them are *not* the same thing. Most people use the word *listen* in a very casual way. When musicians talk about listening, however, they mean an activity requiring concentration. There is a vitally important and fundamental point here: *Listening to music is much more than just being aware of its sounds.* Unless you really grasp the basic difference between hearing and listening, chances are that you will hear music only superficially, and as a result, will find limited meaning and satisfaction from listening to it. Unless you have a rather strong background in music, listening perceptively is going to require some effort. It doesn't happen automatically.

Adopt the habit of listening for the features of the particular musical work. Don't just let the sounds wash over you. Don't stop with just being aware that some music is playing. Don't daydream or think about other things or visualize scenes while listening to concert music.

Instead, as you listen, decide something about:

- The nature of melodies and themes
- The texture of the music
- The nature of the rhythm and its patterns
- The changes in dynamic levels
- The more important tone qualities
- The forms and other musical techniques

At first, this will probably not be easy to do. But over time, you will get better at noticing and describing these aspects of music. Try to determine these six points, even if you're not sure your answers are correct. The effort will help you to listen better.

Develop different modes of listening. At least three different modes are available, and each has its place when listening to music. One mode involves listening for the sensuous qualities in a musical work, for the physical effects it produces. The chills that run down a listener's back when an orchestra or choral group reaches a climactic point in a musical work is an example of music's sensual power.

A second mode of listening centers on the expressive power of music. A musical work may give an impression of sadness, for example, but it does not describe what has caused that feeling. The emotional responses produced by music are general, not specific. The fact that music does not express definite meanings is one of its virtues. Words are too conventional and inflexible to allow for full expression. Music can be, and often is, a direct route to one's deepest feelings.

A third mode of listening is sometimes termed "sheerly musical." It consists of listening for what happens in the music, what notes are being played or sung, at what speed, in what combinations with other notes, on what instruments, with what degree of loudness, and so on. It is also the mode in which you become aware of the skill and imagination that musicians bring to creating interesting combinations of sounds. This mode usually requires some education to achieve, something this course and book and its ancillaries seek to provide.

The three modes of listening are not mutually exclusive, of course. People frequently switch back and forth among them as they listen. They can sense the rich warmth of a particular chord, respond to the romantic power of a flowing melody, and also understand that the music follows a certain form.

Develop different expectations about different types of music. Everyday life encourages us to avoid careful listening. People learn to ignore the sounds of traffic, clocks ticking, and air conditioners turning on and off. People learn to "tune out" music, too. They must, because music is heard nearly everywhere—in airports, supermarkets, dentists' offices, and while driving a car. Music accompanies almost every activity from cleaning house to jogging. People would become mentally exhausted if they listened intently to all the music they hear each day.

What's more, most people don't listen carefully to the popular music they hear. Instead, they get most of what it has to offer by "absorbing" it, much as they absorb the impression of the pattern in wallpaper. It's *not* a question of which kind of music

Remind yourself often of this crucial fact as you progress through the course.

Fantasizing may be enjoyable, but it takes your attention away from the music.

All of these musical terms are explained in the following three chapters.

Adopting the habit of listening for specific features applies to all kinds of music from all parts of the world.

Sensuous means "of or appealing to the senses."

Listening perceptively is an active experience. It requires that listeners mentally participate in the process.

is better! *Popular music and concert music simply have different uses, and therefore they have different listening requirements.* You should use a casual style of listening for most of the music you hear every day. But you should also learn to listen in a contemplative, thoughtful way to concert music.

And what are the differences in listening to classical and popular music?

- Most concert music is not played as loudly as popular music. To a novice listener, concert music may seem pretty pale when heard at its much more restrained level of sound.
- Most popular music consists of short pieces that last only a couple of minutes. The time span of many concert works is *much* longer. To someone not used to it, listening to concert music may seem like watching a video of a basketball game in slow motion.
- Popular music rarely contains any development of themes or the other more complex musical practices found in concert music. It is simpler and requires little or no effort to understand.
- With the exception of stage productions, concert music is presented without theatrics, flashing lights, or gyrating performers.

Improve your memory for music. Remembering is absolutely essential for understanding music. At any particular moment, only one millisecond of a piece of music can be heard. What was sounded before that millisecond exists only in your memory. What will be heard in future moments can only be a guess based on what was heard previously.

It's not like that with what you see. An entire painting or piece of sculpture can be seen in a second or two. If memory were made an essential part of looking at a painting, it might be something like this: An unfamiliar picture is covered except for one thin, vertical opening. You can see the picture only as that opening moves across the painting from one side to the other. Your comprehension of the picture would result from: (1) your memory of what you've seen, (2) the tiny portion you could see at the millisecond, and (3) your guess about what would be revealed in succeeding moments.

Would this be a difficult way to see a picture? Definitely! But that is the way music is perceived, and that is why memory is so important in listening to music. To pursue our analogy further, the more times you see the opening drawn across the picture, the better you would recall its images and the more accurate your comprehension of the whole. That is why listening to a musical work several times, especially a complex one, is necessary for understanding it.

Become more sensitive to musical sounds. Each sound in a musical work evokes some response, *if it is noticed.* A changed rhythm, a note in a chord, or the instrument playing a melody affects a listener's response. A sensitivity to what is heard in music is nearly as important as remembering it.

Listening to music with no feeling must be something like watching a soccer game in which the goals have been removed. Likewise, listening to music with no feeling has little point. The psychological involvement is missing, and only a sterile, intellectual experience remains.

How can you become more responsive to musical sounds? It seems simple, but just *trying* to be more sensitive to what you hear is a good first step. Open yourself up to the qualities of music. You can play a short section of a work, say, five seconds. Then, ask yourself, *What response did I have to that portion of the music?*

Listen to music, especially the works you study in this course, on adequate equipment for rendering music. The sound systems on most laptop computers are not designed for music. Listening to music on a laptop must be something like watching a PowerPoint presentation from the back of a brightly lit lecture hall. You can sort of guess what's there, but you miss some of the words and most of the visual images are hardly recognizable. If at all possible, consider buying moderately priced ear buds or speakers. They will make a huge difference in the quality and clarity of sound. You might also consider using the music listening facilities at your college or public library.

The careful analysis of an artwork requires more time, of course.

Not only is hearing the same work several times a good way to remember it better, it also helps in acquiring positive feelings for the work.

You can't respond to something you don't hear.



Francis Roberts/Alamy

MOST POPULAR MUSIC is heard in situations that focus on activities other than music.

Active Listening Guides to Develop Listening Skills

The Active Listening Guides are a very valuable part of the CourseMate, which can be accessed by logging in to CengageBrain.com with a passcode (available separately). The guides offer a visual overview of each work. They provide a graphic representation of the pattern of a work, an arrow that moves in perfect synchronization with the music, and short bits of text. To hear a section again, you can drag the arrow to any point in the music or click on one of the colored sections. In addition, there is a practice listening quiz for each work to help you practice listening for specific aspects in the music. These quizzes allow you to repeat a question or the entire quiz as often as you wish.

USING THE LISTENING GUIDES IN THIS BOOK TO DEVELOP LISTENING SKILL

The Listening Guides in this book have several features. The elapsed times from the beginning of the work are listed in the left-hand column. The timings in the next column to the right are from the preceding track point. These times apply only to the ancillary CDs for this book. You don't need to follow the times while listening. But because they offer an idea of how much time will pass between features of the work, the timings can be helpful.

To the right of each track time is a brief description of a feature of the music. These descriptions may refer to the form of the music, instruments playing, quality of the rhythm, or other noticeable elements in the music. The notation for the main themes is sometimes provided as a visual representation of what is being sounded. It is not expected that you be able to read music, but the suggestions offered in the enrichment boxes in Chapters 2 and 3 will help you understand notation better.

The cumulative times in the left-hand column appear on the screen when using the downloadable Active Listening Guides. When the recordings are played on CD players, the times revert to 0:00 with each new track.

A different recording of the same work will not have exactly the same timings but will be approximately the same.

LISTENING AND STUDYING

You have a good idea of how to study for most courses: Read a book and take notes in class, then organize the information in your mind and, if all goes well, remember it. It's somewhat different in a music course because there is an important additional element: listening to music.

These practice questions could easily be the types of listening questions included on examinations.

When beginning to study/listen to an unfamiliar work, you should:

1. Listen to it while following the arrow and pop-up text using the Active Listening Guide on your computer. If you have trouble hearing something described on the monitor, drag the arrow back to that place and listen to that portion again—and again, if necessary. It’s also an excellent idea to go through the listening practice questions for that work.
2. After you feel comfortable in following a work using the Active Listening Guide, listen to it following the Listening Guide in the textbook. When you are able to notice the features as they are pointed out, then you are ready to move to the next step. If you have trouble following the music, you should either go back to the Active Listening Guide or try listening again with the Listening Guide in the book.
3. When you are reasonably successful in following the music with the Listening Guide, listen to the work without any visual aids or cues. This is the way one normally listens to music, of course. See if you can hear the aspects of the music that have been presented in the Active Listening Guide and in the printed Listening Guide.

GETTING STARTED WITH COPLAND’S “HOE-DOWN” FROM *RODEO*

Talking and reading about music is useful to a point, but then the time comes to listen to a musical work. “Hoe-Down” is one section of a collection of music for symphony orchestra that the composer, Aaron Copland, extracted from music he wrote for a ballet, *Rodeo*. The music is very American with its energetic square-dance qualities. In fact, it has been used as background music for a number of television commercials.

The music can be divided into three sections, with the opening section returning after contrasting music is heard. The Listening Guide is simple in that it covers only the main parts of “Hoe-Down” and uses as few musical terms as possible. Two short examples of music notation are included to help give the idea of what the theme is like at a particular point.

In “Hoe-Down,” Copland took a folk music style and created an artistic piece of music, something more than ordinary square dance music. Did you notice he used a short pattern of notes? It appears several times at the beginning of the work, and it also appears 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 such things that make it more interesting to listen to than just simple square dance music.

AARON COPLAND

“Hoe-Down” from *Rodeo*

CD 1, Tracks 1–3

3 Minutes 29 Seconds

Three-Part Form (ABA)

0:00 **1** 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.
- 1:40 **2** 0:00 Trumpet plays theme for the second section (B).



- 2:13 **3** 0:00 Violins and other instruments take up square-dance theme.
- 0:34 After the music slows down, the first theme is played again.
- 0:54 First theme played again before “Hoe-Down” closes with three quick chords.



The Active Listening Guides are available via the CourseMate for *Music Listening Today: Advantage*, 5th edition. Visit <http://login.CengageBrain.com/> to access CourseMate.

Aaron Copland

Aaron Copland (1900–1990) was born in Brooklyn, New York, the son of Russian Jewish immigrants. His family had little money, and he took his first music lessons from an older sister. He 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

MAIN POINTS OF THIS CHAPTER

1. Music contributes much to the quality of life.
2. Music exists for many different purposes, each of which encourages a particular style of music.
3. People tend to like the type of music they know, and usually it is the only kind they listen to.
4. “Classical” or concert/art music is an extraordinary type of music created for the mental and emotional satisfaction it provides. Most people need some guidance to perceive the qualities in concert music.