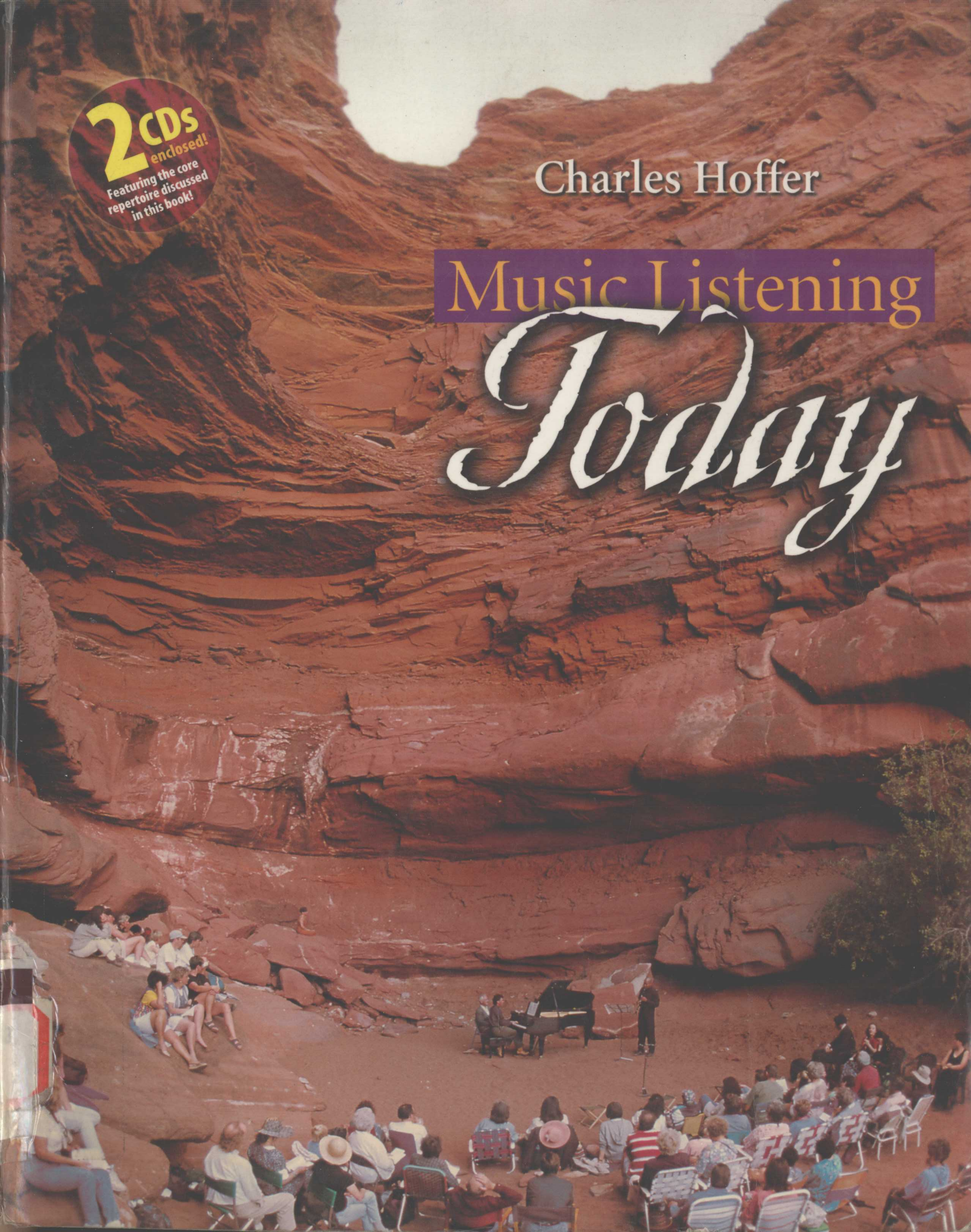


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Charles Hoffer

Music Listening

*Today*





# Music Listening

# Today

By Charles R. Hoffer

University of Florida



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## To Mimi

### Part II / The Art of the World

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## Preface

Over the past several years, I have had the opportunity to talk with many students and instructors about their music appreciation textbooks. Their comments varied widely, of course, but five attributes arose again and again. I concluded that most people involved with the course believe, as I do as an instructor, that an ideal appreciation text today should do the following:

1. **Provide a solid grounding in Western art music.** *Music Listening Today* covers Bach, Beethoven, Brahms, Bartók, and a wide selection of other composers through a judicious selection of exemplary works. Its repertoire ranges from Gregorian chant to electronic music, and includes works by men and women writing in a variety of styles.
2. **Include a substantial sample of music from different cultures around the world and in the United States.** As the American student body becomes more diverse and increasingly more connected with the rest of the world, contemporary music appreciation courses can no longer be confined to Western art music. *Music Listening Today* devotes two chapters to popular music, one chapter to music for stage and film, and four chapters to folk and ethnic music. The folk music chapters appear well within the book rather than at the end where, as an apparent afterthought, they are easier to ignore.
3. **Help students listen to music perceptively.** Students today are surrounded by music, but rarely do they know how to really listen to it. *Music Listening Today* contains more than seventy Listening Guides to aid students in focusing their attention as they listen. In addition, much of the first chapter is devoted to improving listening skills. Many additional Listening Practice Exercises and suggestions also appear in the ancillary *Study Guide*.
4. **Present information in a clear, concise, and interesting way.** “Classical” music is not a significant part of the lives of most college students; if it were, courses in music appreciation would be unnecessary. Because of this fact, the first chapter of *Music Listening Today*, “Music Listening and You,” seeks to relate music to everyday life. For example, the first work readers encounter in the book is from the *Star Wars* film series. Throughout the book the music selected consists of attractive examples of each genre or style.  
In addition, useful and interesting information about topics appears in margin notes, biographical sketches of composers are set apart, and “enrichment boxes” expand on important topics. Music terminology is limited to what is useful to general students, and key points are set off by bullets, numbers, or headings. In short, *Music Listening Today* is user-friendly.
5. **Include these four attributes in a cost-effective package.** Time is limited in a one-semester course. An expensive package that includes a lengthy textbook and a large CD collection does not meet the needs of either instructors or students, who can cover only a portion of the material. *Music Listening Today* is less than 400 pages in length and includes two compact discs bound into the book’s covers, with three additional CDs available separately. This package gives the students a book they can read and understand on their own. At the same time, it assures instructors that their students always have easy access to the recorded music included in the course. And it does this at a budget-sensitive price.



## THE PACKAGES

*Music Listening Today* is packaged to suit the needs of traditional classrooms as well as online and other nontraditional instruction. The basic package consists of the book and two CDs that contain a representative sample of its repertoire.

Other packages are available consisting of the *Study Guide*, the multimedia CD-ROM, and the three additional music CDs.

## ANCILLARY MATERIALS

Several ancillary items are available for students and instructors.

### *Study Guide*

The *Study Guide*, co-authored with Dr. Mary Ray Johnson, an instructor at Santa Fe Community College, includes the following material to help students learn independently:

- ◆ Brief overviews of the seven main parts of the book
- ◆ Brief reviews of the major points of each chapter
- ◆ Many practice exercises in listening, with answers available
- ◆ Suggestions for listening to the works presented in the book, as well as three simplified scores for listeners to follow
- ◆ Flash cards of musical terms
- ◆ Sample test questions

The *Study Guide* also contains three special sections: One provides an overview of the multimedia CD-ROM, the second is for students in distributed/nontraditional learning courses, and the third offers suggestions for attending concerts.

### *Multimedia Software*

This ancillary, prepared by Dr. Darrell Bailey, professor of music at Indiana University Purdue University Indianapolis, provides on CD-ROM a Windows-compatible program that accesses the book's music CDs to provide helpful visual images and text on the computer's screen. As one listens to a given piece of music, the software displays a graphic of the work that allows the listener to see the structure of the music. An arrow moves from left to right, pointing out characteristics of the music as they occur, allowing the viewer to become more aware of the features of the music as they unfold. Brief text commentary and the notation of the theme appear at key points synchronized with the music. This commentary closely parallels the text and *Study Guide*. Captions are also linked to a glossary of musical terms. In addition, the software contains icons that can be linked directly to complementary sites on the Internet. When combined with the *Study Guide*, this package is not only effective in distributed/distance-learning and nontraditional situations, it also helps all students to develop their listening skills and understand music better.

### *Online Learning*

For fully utilizing Internet resources, as well as assisting students who cannot regularly attend class, *Music Listening Today* introduces a dynamic Web site to use interactively in conjunction with the text, CDs, *Study Guide*, and CD-ROM. The site allows author commentary, course guides, supplemental material, and ideas to

be shared in discussion forums. The site is updated regularly to facilitate discussion about music and deliver useful information to classrooms worldwide. For further information visit the Wadsworth music Web site at: <http://music.wadsworth.com>.

### ***Additional Music CDs***

Three compact discs are available in a separate album that covers the balance of the musical selections not included on the two core CDs bound with the book. Together the five CDs, prepared by Sony Music Special Products, cover all the works discussed in the many Listening Guides of *Music Listening Today*.

### ***Videotape on Orchestral Instruments***

The videotape *The Orchestra and Its Instruments*, which includes Benjamin Britten's *Young Person's Guide to the Orchestra*, is available to instructors for class and library use. It allows students to see the various instruments as they are being played—not just hear them.

### ***Instructor's Manual***

The *Instructor's Manual* provides many suggestions for teaching the material covered in the textbook, plus a large sample of objective questions. Also included are many Listening Guides for works that space limitations prevented including in the book. A special feature of the *Instructor's Manual* is a guide to teaching the course in nontraditional settings.

### ***Computerized Testing***

Test banks for Windows, Macintosh, and DOS are available. These test banks allow instructors to create, edit, store, and print examinations.

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I wish to thank Susan Lehrman, who provided valuable help and assistance when it was needed. I want also to recognize the following persons for their part in making *Music Listening Today* a reality: Clark Baxter, music editor at ITP, for his superb overall vision for the book and constant encouragement; Gary Palmatier, Ideas to Images, for his outstanding imagination and talent in designing the book; Elizabeth von Radics for her thorough and highly competent editing of the manuscript; and Darrell Bailey for his innovative ideas, generous sharing of expertise, and dedication in creating the multimedia disc.

I especially want to thank my wife, Mimi, for her loving patience during the many hours I spent in front of the computer. In addition to co-authoring the *Study Guide*, 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 giving encouragement.

Charles R. Hoffer

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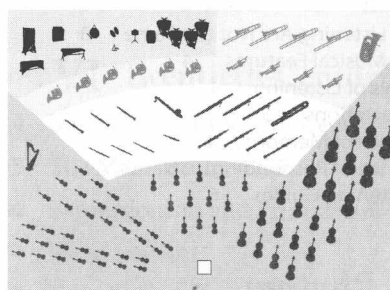
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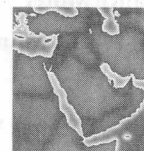
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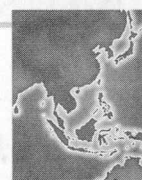
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