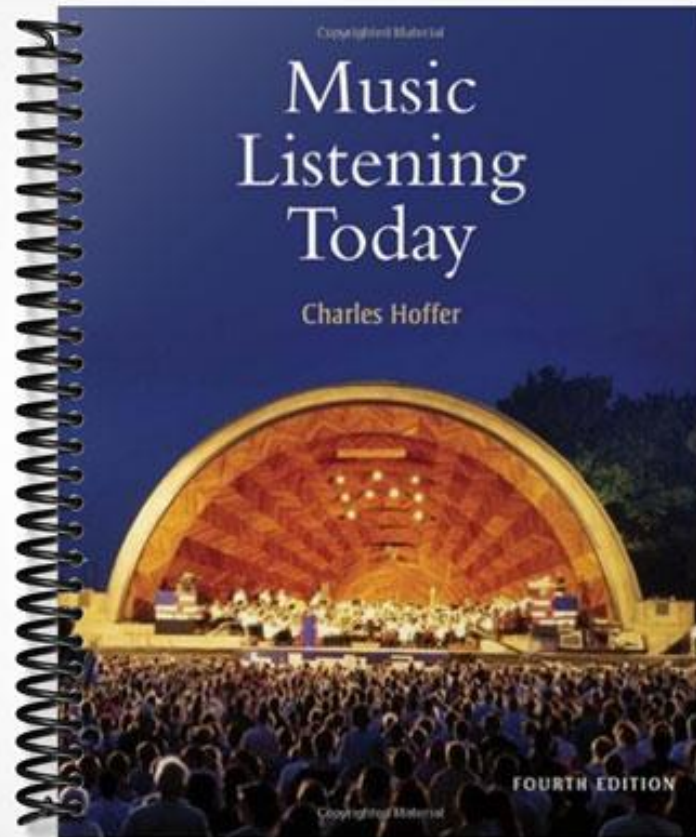


SOLUTIONS MANUAL



Chapter 2

The Book and Its Ancillaries

Music Listening Today, Fourth Edition, its Study Guide, Resource Center, its downloadable Active Listening Guides, the two CDs enclosed with the book, and the additional package of four CDs work together to provide students the fullest possible instruction in listening to and understanding music. Each has its particular role.

Textbook – is the main source of information and the foundation on which the course is built. It provides the information about the components of music, the cultural settings in which various types of music exist, the prominent musicians associated with the types of music, Listening Guides, and other pertinent material.

Study Guide – helps to review material covered in the textbook and classes. In addition, it is the guide for self-directed study for students in nontraditional learning situations. The Study Guide provides overviews of the major style periods, reviews main points and terms, contains a simplified listener's score, and provides guidance in attending concerts and writing concert reports. It also contains Listening Guides for excerpts from *Les Miserables* and *Miss Saigon*, which permission could not be secured for inclusion in the CDs, as well as crossword puzzles on musical terms and names.

Music Appreciation Resource Center – has been created to supplement and enrich the fourth edition of *Music Listening Today*. A Single Sign On card for it is included in each new copy of the book. Students who purchase a used copy can secure an Instant Access Code from Cengage via iChapters. The Resource Center includes:

- The revised downloadable Active Listening Guides for each work included on all six CDs, with their practice Listening Quizzes for each work
- A video of Britten's *Young Person's Guide to the Orchestra*
- "Hear It Now" interactive lectures on aspects of music that are difficult to describe verbally
- "Connecting the Dots" interactive lectures that help students classify the various works and genres
- interactive demonstrations of the elements of music
- flashcards of musical terms and names
- an "Internet Library" of selected web sites
- iTunes and Rhapsody playlists

CDs – The two CDs enclosed with the textbook contain a core repertoire that instructors can be certain that every student has. When combined with the ancillary 4-CD Set, they include

every work that appears in a Listening Guide in the textbook.

Book Companion Website – A website for *Music Listening Today* has been created: [insert web address]. The Active Listening Guides are included for four works presented early in the textbook: Copland’s “Hoe Down,” Bizet’s “Farandole,” the second movement of Rodrigo’s *Concierto de Aranjuez*, and Rutter’s “Open Thou Thine Eyes.” This site also includes the downloadable items for use with the listening questions in the Text Bank. It contains review information and listening quizzes for each chapter as well as this Instructor’s Manual and PowerPoints for each chapter.

Test Bank – A large Test Bank is available on the text’s PowerLecture with Instructor’s Resources.

The Test Bank accompanying *Music Listening Today* contains many listening questions, gathered at the end of each chapter of the Test Bank. A bank of brief music clips for these questions is available for your use in the *Music Listening Today* Instructor Resources, at **www.thomsonedu.com/music/hoffer**.

Suppose you teach a face-to-face course and want a 60-item exam over Chapters 15-30, with one-third listening and two-thirds information questions. You would request from ExamView for those chapters 20 listening questions and 40 information questions. The day of the exam, you would play each listening question (perhaps twice, if the students requested that) through the sound system in the classroom. I put the listening questions first on exams when I teach the course live. Then the students go on to the information questions. (Actually, they can start them early if they are good at the listening.)

Online exams are somewhat different, because students are often not in a classroom for exams and must play the clips themselves. For this reason, the clips are also available on the *Music Listening Today* Student Companion Site.

The clips appear on the Instructor and Student Companion Sites as cross-platform files of all the music for the Test Bank. You may download one of these files to your computer to burn to a CD later.

Chapter 3

Teaching Students How to Study

Students generally know how they should study for almost all the courses they take in college. An important exception is – you guessed it – music appreciation. They know that they are supposed to read a book, listen to lectures, and be able to answer questions on examinations. Music appreciation is different in that it does not, or should not, confine itself to only information *about* music. In addition, it seeks to help students develop skill in listening to music. The reason is simple: They can't appreciate what they can't hear.

For this reason, students need to know that there is more to a music appreciation course than answering information questions on tests. To move beyond information, they need help in learning to listen better. *Music Listening Today*, Fourth Edition, provides a number of general suggestions in Chapter 1. Specific practice is provided in the Resource Center's pretests and posttests, as well as in the downloadable Active Listening Guides' listening quizzes. These quizzes ask students to listen to a short segment of a work and then to answer a multiple-choice question about it. The quizzes are deliberately not scored, and students may repeat a question as often as they wish. They can also repeat them if they missed a question or feel uncertain about it. They should be urged to be honest with themselves about how well they heard what was asked. The Listening Quizzes also contain summary quizzes with which they can compare and contrast the characteristics of the works on each CD, as well as quickly review what each composer's or culture's music sounds like.

The students need to be reminded often that listening and information are the two "legs" that will make the course meaningful. They need "to connect the dots" between what they read in the book and discuss in class with what they hear in music. For example, if they hear a solo singer and pianist performing a somewhat sophisticated song, they can run through in their minds the characteristics of various genres of music and realize that it cannot be a motet or folk song; it is very likely an art song. Or if they hear a work with a continuo part and strict metrical rhythm, they can largely eliminate any work before or after the Baroque period.

The students need also to realize that each work included in the book and on the CDs is an exemplar of a particular type of music. The third movement of Haydn's Trumpet Concerto is good model of a concerto from the Classical period as well as of rondo form. Copland's *Appalachian Spring* is an excellent example of American nationalism. Although students may not be asked to identify particular works on examinations, they should be aware of what each work represents and have the sound of Haydn's and Copland's music "in their ears." When they do, they can hear most any concerto by Haydn or Mozart or nationalistic work and recognize its features.

Most students can't get the sound of unfamiliar music in their minds in one or two

hearings. Depending on their background and the degree to which type of music is familiar to them, they need to listen to a work several times at least. This is as much studying in a music appreciation course as reading the textbook or taking notes in class. Sometimes students are urged to study two hours outside of class for each hour in class. The exact amount may be questioned, but the principle of putting in significant amounts of time in reading and listening is valid.

Part of that time should be spent in front of the computer using the downloadable Active Listening Guides. They provide students with the overall architecture of a work and help greatly in hearing its features. Then, as is suggested in Chapter 1 of *Music Listening Today*, students should also listen while following the Listening Guide in the book. If they have trouble following it, they should listen again following the graphic representation, pop-up text, and moving arrow on the computer monitor. After they are successful with the Active Listening Guide and using the text Listening Guide, then they need to listen to the work without any visual aid. Why? Because that's the way they will normally encounter music.

Frequently students in music appreciation classes seem to forget about a work they have studied after a week or two. Forgetting should definitely be discouraged! Whereas the information portions of examinations may not be cumulative, the listening portions usually are (and should be). Every so often they need to review works that they covered weeks or even months earlier. Such review will help them keep a style and its characteristics in their ears.

It's incomprehensible and discouraging, but a few students try to get through the course listening never listening to music outside of the class period. (And to make matters worse, often their class attendance is rather sporadic.) There is no easy solution. Telling them this is a great way to ensure a low grade may help a bit. At least they will have been warned.

The ability to perceive music is not related to general academic ability. Many students who easily earn high grades in other courses find the listening portions of music appreciation courses a challenge. As valuable and important as listening skill is, the course grade should not be largely determined on listening. There needs to be a balance between information and listening.

