

Queens College, Aaron Copland School of Music  
**Introduction to Music, spring 2011**  
Music 001, Section 9M3WA – Room 226

Monday and Wednesday 9:25-10:40 am  
Office hours: Wednesday, 10:45-11:45, room 211

Instructor: Alice Jones  
Email: [ajones1@gc.cuny.edu](mailto:ajones1@gc.cuny.edu)

### **Course description**

This course is designed to serve as an introduction to Western music through readings, listening, concert attendance, and in-class live demonstrations. Our primary goal will be to outline major composers and their works, aesthetic trends, stylistic differences, and the changing role of music in society. Students will be expected to discuss the experience of listening to both live and recorded music with attention to purely musical elements as well as the music's broader context (historical, biographical, social, philosophical, political). Students will identify different genres, composers, styles, instruments, and forms through listening. Previous experience with music is neither expected nor required.

This course fulfills LASAR Humanities II requirements: one course (min. 3 credits) stressing appreciation and/or participation in art, music, and/or theatre. From the Queens College schedule of classes: "A basic course in appreciation, designed to develop an understanding of music. Following an introduction to the basic principles of musical organization and expression, selected masterpieces of Western music are studied with regard to content, form, and style."

### **Required text**

Kristine Forney and Joseph Machlis – *The Enjoyment of Music*, 10<sup>th</sup> ed. New York: WW Norton & Company, 2007. This book and its required 4-CD set are available at the campus bookstore. It is also available as an e-book with streaming mp3s from the publisher's website ([wwnorton.com](http://wwnorton.com)).

Supplemental text:

- Piero Weiss and Richard Taruskin – *Music in the Western World: A History in Documents*, 2<sup>nd</sup> edition. Thomson Schirmer, 2008. Chapters from this text and others will be available on Blackboard.

### **Blackboard**

Communication about assignments, tests, and other class business will often take place via Blackboard. Make sure that you register for this course and keep your Blackboard contact information up to date. You are responsible for any material on Blackboard or communicated through Blackboard announcements. In addition, some course materials will also be available under "Course Documents."

### **Preparing for lectures**

There will be reading and listening assignments for every class meeting which should be completed before class. Reading assignments will come from the assigned textbook as well as supplemental sources (Blackboard – Course Documents – Supplemental Reading). I strongly urge you to also complete the accompanying listening activities in the textbook before coming to class. When specific pieces are assigned for class, repeated listenings of these works assigned will be necessary. You may also want to take notes on the pieces, their interesting features, and questions for class.

## Attendance

Every student is allowed up to 5 absences for any reason before being considered to have unofficially withdrawn from the course. Sign in on the provided roster at the start of each class.

## Grading

Students are responsible for all material covered in class and assigned for homework. The grading breakdown is as follows:

- 20% – Homework assignments
- 55% – Exams
  - 15% – Listening quizzes (4; the lowest grade will be dropped)
  - 20% – Midterm exams (2)
  - 20% – Final exam
- 25% – Essays
  - 15% – Concert essays (3)
  - 10% – Final exam review essay

### Grading scale

A+ = 97-100	B = 83-86	C- = 70-72
A = 93-96	B- = 80-82	D+ = 67-69
A- = 90-92	C+ = 77-79	D = 60-66
B+ = 87-89	C = 73-76	F = 0-59

## Homework assignments

Written homework assignments can be found on Blackboard (under “Assignments”). Assignments should be typed (drawing assignments and charts provided to fill in are exceptions) and written in complete sentences. All homework must be handed in to me at the start of class. I will not accept any assignments via email. Late assignments will only be accepted with an acceptable excuse (family emergency, severe illness, university event or obligation) supported by documentation. Failure to attend class does not excuse late assignments. If you know you must miss class, discuss assignment due dates with me before the date you plan to miss.

## Exams

There will be 4 brief listening identification exams. These will consist of identifying pieces, composers, and musical elements in works that have been assigned as listening homework as well as unfamiliar pieces. Listening exams occur at the beginning of class; do not be late. I will drop the lowest listening exam grade.

- March 7 – Medieval, Renaissance, and Baroque Vocal
- March 16 – Baroque
- March 30 – Classical
- May 4 – Romantic

Midterm exams (2) will cover historical and biographical facts, cultural trends, and musical elements. Anything assigned for reading or said during lectures can be expected to be on the exam. Exams will not be cumulative. They will include multiple choice, short answer questions, and brief essay questions.

February 16 – Elements of Music

March 30 – Medieval, Renaissance, Baroque, Classical

The final exam will be similar to the midterm exams and will be cumulative. Final exams are scheduled for the week of May 20-27. I will let you know the specific date and time for the final exam when it becomes available.

Exams cannot be made up without documentation of an excused absence if a student is absent on the date of the test.

### **Concert essays**

You must attend three classical music concerts and write a 2-4 page essay about your experience. For specific guidelines, see the assignment posted on Blackboard. Due dates: March 7, April 4, May 9.

### **Final exam review essay – due May 18**

Write a 4-6 page essay that highlights the main composers, aesthetic trends, and historical events for each of the four main time periods covered (Baroque, Classical, Romantic, 20<sup>th</sup> Century). Identify when these historical eras occurred, the main artistic figures for each (musical and the other arts), and the main issues and styles for each era. This assignment will help you review for the final exam.

### **Academic honesty policy**

From the Queens College academic bulletin (page 55):

Academic dishonesty is one of the most serious offenses within the academic community. Acts of academic dishonesty include, but are not limited to, plagiarism and/or cheating on exams and papers, sabotage of research materials, the purchase or sale of academic papers, and the falsification of records. Any student who engages in an activity that is academically dishonest is subject to disciplinary charges, as is any student who knowingly aids another who engages in them.

The City University Policy on Academic Dishonesty was adopted by CUNY's Board of Trustees in June 2004; it includes definitions and examples of academic dishonesty, methods for promoting academic integrity, and procedures for the imposition of sanctions for various violations of this policy, including failing grades, suspension, and expulsion.

*Plagiarism* is the act of presenting another person's ideas, research, or writings as your own.

*Internet Plagiarism* includes submitting downloaded term papers or parts of term papers, paraphrasing or copying information from the Internet without citing the source, and "cutting & pasting" from various sources without proper attribution.

Changes may be made at any point to any component of this syllabus at my discretion.

## Course calendar

	Date	Topic Reading & listening assignments	Due
1	M Jan 31	Course introduction and Listening to music	
2	W Feb 2	Elements of music: melody and rhythm <b>Reading:</b> Forney 2-19; Copland <i>What to Listen for</i> 3-7 <ul style="list-style-type: none"> <li>Familiarize yourself with the Student Resource DVD and Forney – Appendix II (Glossary)</li> </ul>	
3	M Feb 7	Elements of Music: harmony, texture, and scales <b>Reading:</b> Forney 19-26, 108-115 <b>Listening:</b> <ul style="list-style-type: none"> <li>Claude Debussy – <i>Prelude to the Afternoon of a Faun</i> (CD 3, track 55, first 18 seconds only)</li> </ul>	HW #1
4	W Feb 9	Elements of music: form and expression <b>Reading:</b> Forney 27-35 <b>Listening:</b> <ul style="list-style-type: none"> <li>Johann Sebastian Bach – Prelude No. 1 in C Major from the Well-Tempered Clavier, book 1 (Blackboard)</li> <li>Johann Sebastian Bach – Prelude No. 2 in c minor from the Well-Tempered Clavier, book 1 (Bb)</li> </ul>	HW #2
	F Feb 11	Lincoln’s birthday – no classes	
5	M Feb 14	Elements of music: instruments, ensembles, and society <b>Reading:</b> Forney 36-65 <b>Listening:</b> <ul style="list-style-type: none"> <li>Benjamin Britten – “Young Person’s Guide to the Orchestra” (Student Resource DVD)</li> <li>Jean-Joseph Mouret – Rondeau from <i>des Symphonies</i> (CD 1, tracks 68-70)</li> </ul>	HW #3
6	W Feb 16	<b>Midterm exam #1:</b> Elements of music	HW #4
	M Feb 21	President’s Day – no classes	
7	W Feb 23	Classes follow a Monday schedule  Medieval music and life <b>Reading:</b> Forney 66-79, 82-84; Weiss 12, 21-27, 47-49 (Blackboard) <b>Listening:</b> <ul style="list-style-type: none"> <li>Hildegard of Bingen – <i>Alleluia, O virga mediatrix</i> (CD 1 tracks 1-3)</li> <li>Beatriz de Dia – <i>A Chantar m’er de so qu’ieu no volria</i> (Bb)</li> </ul>	HW #5

- Raimbaut de Vaqueiras – *Kalenda maya* (CD 1 tracks 6-10)
- Pérotin – *Viderunt omnes* (Bb)

8	M Feb 28	Renaissance music and life <b>Reading:</b> Forney 85-87, 93-100; Weiss 85-88, 113-116 <b>Listening:</b> <ul style="list-style-type: none"> <li>• Martin Luther – Ein feste Burg ist unser Gott (youtube link on Bb)</li> <li>• Giovanni Pierluigi da Palestrina – <i>Pope Marcellus Mass</i>, Kyrie (Bb) and Gloria (CD 1 tracks 23-24)</li> <li>• Tielman Susato – Three Dances (CD 1 tracks 25-28)</li> </ul>	
9	W Mar 2	Baroque: vocal music <b>Reading:</b> Forney 100-101, 116-129; Weiss 120-122, 145-149, 155-157, 196-198 <b>Listening:</b> <ul style="list-style-type: none"> <li>• Henry Purcell – Dido’s Lament from <i>Dido and Aeneas</i> (CD 1 tracks 34-36)</li> <li>• Claudio Monteverdi – “Sì ch’io vorrei morire” from Madrigals, book 4 (Bb)</li> </ul>	
10	M Mar 7	Music in the French royal court <b>Reading:</b> Forney 151-152, 155-156; Weiss 168-170 <b>Listening:</b> <ul style="list-style-type: none"> <li>• Jean-Jacques Mouret – Rondeau from <i>Suite des symphonies</i> (CD 1 tracks 68-70)</li> <li>• Jean-Baptiste Lully – Gavotte from <i>Atys</i> (Bb)</li> </ul>	Concert essay #1 Listening quiz #1
11	Wednesday March 9	Baroque: Johann Sebastian Bach <b>Reading:</b> Forney 133-139, 147, 157-161; Weiss 180-185, 209-215 <b>Listening:</b> <ul style="list-style-type: none"> <li>• Johann Sebastian Bach – Prelude and Fugue No. 2 in c minor from <i>The Well-Tempered Clavier</i>, book 1 (Bb)</li> <li>• Johann Sebastian Bach – Cantata No. 80 (CD 1 tracks 43-51)</li> <li>• Johann Sebastian Bach – Trio Sonata in G Major, BWV 1038, mvt 4 (Bb)</li> </ul>	
12	Monday March 14	Baroque: Antonio Vivaldi <b>Reading:</b> Forney 144-150; Weiss 188-190 <b>Listening:</b> <ul style="list-style-type: none"> <li>• Antonio Vivaldi – Spring Concerto, mvt 1 (CD 1 tracks 62-67)</li> </ul>	
13	Wednesday March 16	Form and the Classical style <b>Reading:</b> Forney 166-188; Weiss 243-252 <b>Listening:</b> <ul style="list-style-type: none"> <li>• Wolfgang Amadeus Mozart – <i>Eine Kleine Nachtmusik</i>, mvt 1 and 3 (CD 1 tracks 71-78)</li> </ul>	HW #6 Listening quiz #2

14	Monday March 21	Classical: comic opera <b>Reading:</b> Forney 216-227 <b>Listening:</b> <ul style="list-style-type: none"> <li>• Mozart – Figaro overture (Bb)</li> <li>• Mozart – Figaro, “Non so più”, “Ah, son perduto!”, “Cosa sento!” (CD 2 tracks 49-56)</li> </ul>	
15	Wednesday March 23	Classical: the concerto <b>Reading:</b> Forney 206-209; Weiss 260-263 <b>Listening:</b> <ul style="list-style-type: none"> <li>• Mozart – Piano Concerto in G Major, K. 453, mvt 1 (CD 2 tracks 29-39)</li> </ul>	
16	Monday March 28	Classical: the symphony and string quartet <b>Reading:</b> Forney 182-183, 189-196; Weiss 252-254 <b>Listening:</b> <ul style="list-style-type: none"> <li>• Joseph Haydn – String Quartet Op. 33 No. 2 in E-flat Major, “The Joke,” mvt 3 and mvt 4 (Bb)</li> <li>• Haydn – Symphony No. 94, mvt 2 (CD 1 tracks 79-85)</li> </ul>	HW #7
17	Wednesday March 30	<b>Midterm exam #2:</b> Medieval, Renaissance, Baroque, and Classical	Listening quiz #3
18	Monday April 4	Classical/Romantic: Ludwig van Beethoven <b>Reading:</b> Forney 197-205, 228-229; Weiss 277-279 <b>Listening:</b> <ul style="list-style-type: none"> <li>• Ludwig van Beethoven – Symphony No. 5 (entire) (CD 2 tracks 4-28)</li> </ul>	Concert essay #2
19	Wednesday April 6	Romantic: Lieder <b>Reading:</b> Forney ch. 40-43 (pp. 230-244); Weiss 287-289 <b>Listening:</b> <ul style="list-style-type: none"> <li>• Franz Schubert – Der Erlkönig (CD 2 tracks 57-64)</li> <li>• Franz Schubert – An die Musik (Bb)</li> </ul>	
20	Monday April 11	Romantic: virtuosi and domestic music-making <b>Reading:</b> Forney 248-253, 255-258; Weiss 285-286, 308-310, 313-315 <b>Listening:</b> <ul style="list-style-type: none"> <li>• Frédéric Chopin – Étude Op. 10 No. 12 in c minor, “Revolutionary” (Bb)</li> <li>• Franz Liszt – Hungarian Rhapsody No. 2 (Bb)</li> <li>• Clara Schumann – Nocturne from <i>Soirées musicales</i>, Op. 6 (CD 3 tracks 1-4)</li> </ul>	
21	Wednesday	Romantic: program music	

April 13		<b>Reading:</b> Forney 264-270; Weiss 293-303 (omit chapter 102, pp. 295-296) <b>Listening:</b>	
		<ul style="list-style-type: none"> <li>• Hector Berlioz – <i>Symphonie fantastique</i>, mvt 4 “March to the Scaffold” (CD 3 tracks 12-17)</li> <li>• Hector Berlioz – <i>Symphonie fantastique</i>, mvt 5 “Witches’ Sabbath” (Bb)</li> </ul>	
April 17-26		Spring Break – no classes	
22	Wednesday April 27	Romantic: the symphony (again) <b>Reading:</b> Forney 277-279, 282-284; Weiss 342-345 <b>Listening:</b>	
		<ul style="list-style-type: none"> <li>• Johannes Brahms – Symphony No. 3 in F Major, mvt 1 (Bb)</li> <li>• Johannes Brahms – Symphony No. 3 in F Major, mvt 3 (CD 3 tracks 26-28)</li> </ul>	
23	Monday May 2	Romantic: Music Drama <b>Reading:</b> Forney 299-301, 311-317; Weiss 320-324 (pp. 324-329 optional) <b>Listening:</b>	
		<ul style="list-style-type: none"> <li>• Richard Wagner – <i>Tristan und Isolde</i>, Prelude to Act I and “Liebestod” (Bb)</li> </ul>	
24	Wednesday May 4	Post-Romantic woes: Claude Debussy <b>Reading:</b> Forney 328-339; Weiss 355-357 <b>Listening:</b>	Listening quiz #4
		<ul style="list-style-type: none"> <li>• Claude Debussy – <i>Prelude to the Afternoon of a Faun</i> (CD 3, tracks 55-59)</li> </ul>	
25	Monday May 9	Post-Romantic woes: expanded concepts of musical sound <b>Reading:</b> Forney 340-356; Weiss 362-36, 372-375; Arnold Schoenberg <i>Style and Idea</i> 99-104 (Bb) <b>Listening:</b>	Concert essay #3 HW #8
		<ul style="list-style-type: none"> <li>• Arnold Schoenberg – <i>Pierrot lunaire</i>, No. 1 “Mondestrunken” (Bb) and No. 18 “Der Mondfleck” (CD 4 tracks 8-9)</li> <li>• Igor Stravinsky – <i>The Rite of Spring</i> (CD 4 tracks 1-7)</li> </ul>	
26	Wednesday May 11	20 <sup>th</sup> century: the American vernacular <b>Reading:</b> Forney 363-368, 378-390, 394; Weiss 406-407 <b>Listening:</b>	HW #9
		<ul style="list-style-type: none"> <li>• Aaron Copland – <i>Fanfare for the Common Man</i> (Bb)</li> <li>• Leonard Bernstein – <i>Prelude, Fugue, and Riffs</i> (Bb)</li> </ul>	
27	Monday May 16	20 <sup>th</sup> century: political oppression <b>Reading:</b> Weiss 382-384, 421-424	

**Listening:**

- Dmitri Shostakovich – Symphony No. 5 (Bb)

---

28	Wednesday May 18	20 <sup>th</sup> century: multiculturalism <b>Reading:</b> Forney 427-433, 459-460; Weiss 492-499; John Cage <i>Silence</i> 3-6 (Bb); Alan Kozinn <i>NYTimes</i> articles “Searching New Music For Keepers”, “Percussionists Go From Background to Podium” (Bb) <b>Listening:</b> <ul style="list-style-type: none"><li>• Javanese gamelan (CD 3 tracks 63-69)</li><li>• John Cage – Sonata V from <i>Sonatas and Interludes</i> (CD 4 tracks 65-66)</li><li>• Steve Reich – <i>Drumming</i>, part I (Bb; video)</li><li>• Tod Machover – <i>Begin Again Again...</i>, Introduction and Variation 4 (CD 4, tracks 76-77, 80-81)</li></ul>	Review essay
----	---------------------	---	-----------------

---

May 20-27	Final exams
-----------	-------------

---