

Queens College, Aaron Copland School of Music
Introduction to Music, fall 2010
Music 001, Section 9M3WA
Room 226

Monday and Wednesday 9:25-10:40 am
Office hours: Monday and Wednesday, 10:40-11:15
Office:

Instructor: Alice Jones
Email: 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).

By the end of this course, you will be able to:

- Outline major periods of Western classical music history (facts, composers, ideas)
- Describe and distinguish between the styles and contributions of major composers from different historical eras in writing
- Identify different genres, composers, styles, instruments, and forms through listening
- Understand basic elements of music theory

Previous experience with music is neither expected nor required.

Required text

Kristine Forney and Joseph Machlis – *The Enjoyment of Music*, 10th ed. New York: WW Norton & Company, 2007. This book comes with a 4-CD set which is also required. These are available at the campus bookstore.

Supplemental texts:

- Aaron Copland – *Music and Imagination*. Cambridge: Harvard University Press, 1952.
- Piero Weiss and Richard Taruskin – *Music in the Western World: A History in Documents*, 2nd edition. Thomson Schirmer, 2008.

Chapters from these texts will be available on Blackboard. The books are also available from major book sellers if you choose to purchase them.

Class communication and Blackboard

Communication about assignments, tests, and other class business will often take place via email. Make sure that you provide me with an accurate email address on the first day of class. It is your responsibility to inform me if your contact information should change.

Some course materials (supplemental reading, listening assignments from sources other than the textbook, website links, etc.) will also be available on Blackboard under “Course Documents.” Make sure you register for this course on this website.

Preparing for lectures

There will be reading, listening, and (often) written homework assignments for each class meeting which should be completed before class. Reading assignments will come from the assigned textbook as well as supplemental sources (available on Blackboard). Chapters from the textbook include listening activities (from the Student Resource DVD and the 4-CD set) that should also be completed 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 policy

Prompt attendance at all lectures is mandatory. Each student is allowed up to 2 absences without penalty. Every absence thereafter will result in a loss of 5 points from the student’s final grade. Two late arrivals (more than 10 minutes after the start of class) count as an absence. There may be pop quizzes (either announced or unannounced) at the start of class. These will be based on the reading and listening assignments.

Sleeping, use of cell phones, or using computers for tasks other than taking notes are not allowed during class.

Grading

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

- 10% – Homework assignments and attendance
- 65% – Quizzes and exams
 - 20% – Listening quizzes (4)
 - 25% – Midterm exams (2)
 - 20% – Final exam
- 25% – Essays
 - 15% – Concert essays (3)
 - 10% – Final exam review essay

Grading scale

A+ = 97-100	B- = 84-86	C- = 70-73
A = 94-96	B = 80-83	D+ = 67-69
A- = 90-93	C+ = 77-79	D = 60-66
B+ = 87-89	C = 74-76	F = below 60

Homework assignments

Written homework assignments can be found on the course calendar (below) and on Blackboard (under “Assignments”). All homework must be handed in to me at the start of class. I will not accept any

assignments via email. Assignments should be typed (when possible; graphing assignments may be done by hand) and written in complete sentences.

Late assignments will never be accepted without 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.

Quizzes and exams

There will be 4 brief listening identification quizzes throughout the term. These will consist of identifying pieces, composers, and musical elements in works that have been assigned as listening homework as well as in unfamiliar pieces.

Listening quiz dates:

Quiz #1 Medieval and Renaissance (music assigned for lectures 7-8) – October 4

Quiz #2 Baroque (music assigned for lectures 9-12) – October 18

Quiz #3 Classical (music assigned for lectures 13-16) – November 1

Quiz #4 Romantic (music assigned for lectures 18-24) – November 29

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.

Midterm exam dates:

Midterm #1 (Elements of Music) – September 20

Midterm #2 (Medieval, Renaissance, Baroque, Classical) – November 1

The final exam will be similar to the midterm exams and will be cumulative, although its content will draw most heavily on the last third of the term. Final exams are scheduled for the week of December 14-21. I will let you know the specific date and time for the final exam when it becomes available.

Quizzes and 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 3 concerts of classical music (style, not era) and write a 2-4 page essay about your experience. Essays must be typed (12-point font, double spaced, 1" margins) and handed in to me at the start of class. Attach the program of the concert to your essay. I will not accept any assignments via email.

These concerts may be on-campus or off-campus. I will provide information about upcoming performances both in class and on Blackboard. Refer to pp. 5-11 of your textbook for suggestions as to how to prepare for concerts and how to be a courteous concert-goer.

Your essay should draw upon material and issues covered in class as a basis of comparison, assessment, and departure. In addition, your essay should respond to specific assigned passages from Aaron Copland's text (a more full description of these essays can be found on another handout; this is also available on Blackboard under "Assignments").

Grammar, punctuation, spelling, and content will be taken into account in grading. Each essay may be rewritten once to improve its score. Rewrites are due within one week after they have been returned to you.

Due dates:
1st essay – October 4
2nd essay – November 8
3rd essay – December 6

Final exam review essay – due December 13

Write a descriptive 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, 20th Century). Identify when these historical eras occurred, the main artistic figures for each (musical and the other arts), and compare 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 and homework due
1	Monday August 30	Course introduction and Listening to music
2	Wednesday September 1	Elements of music: melody and rhythm Reading: Forney Prelude, chapters 1-2 (pp. 2-19)
	Monday September 6	Labor Day – no class
3	Wednesday September 8	Elements of Music: harmony, texture, and scales Reading: Forney chapters 3, 4, 17, 18 (pp. 19-26, 108-115) Written HW #1: <ul style="list-style-type: none">• Graph the melodic contour of the chorus of Bob Marley – One Love. Provide words where possible in order to make your graph clear.• Graph the melodic contour of Beatriz de Dia – “A Chantar” (Blackboard). The melody is in the vocal part, not the accompanying string sound. Again, provide words along with the contour.• Answer the following questions for each piece: How does the melodic contour fit the text of the song (what words are emphasized by the melodic shape)? Are there any patterns (repeated melodic shapes)? Also, what is the meter for each of these pieces?
4	Monday September 13	Elements of music: form and expression Reading: Forney chapters 5, 6 (pp. 27-35) Written HW #2: <ul style="list-style-type: none">• Listen to Henry Purcell’s “Dido’s Lament” (CD I track 34-36). Graph the melodic contour of the aria (tracks 35-36 only), provide words underneath your graph, and show where phrases end. What is the texture (using textbook vocabulary) for this piece?• Listen to Black Eyed Peas’ “Meet Me Halfway.” Focusing on the texture of the music (who is singing/rapping, what is the accompanying sound: i.e. the instrumentation only), chart the large sections of this piece. Provide either text or timings in order to make your graph clear. How does texture clarify the structure of this piece? A link to a youtube video is available on the Blackboard website.
5	Wednesday September 15	Elements of music: instruments, ensembles, and society Reading: Forney chapters 7-10 (pp. 36-65) Listening: <ul style="list-style-type: none">• Benjamin Britten’s “Young Person’s Guide to the Orchestra” (Student Resource DVD). Written HW #3: <ul style="list-style-type: none">• Listen to Jean-Jacques Mouret’s Rondeau from <i>Suite des symphonies</i> (CD I tracks 68-70). Graph/chart the form of this piece. What elements

(melody, texture, harmony) indicate the work's distinct sections (form)?
What is the form of the piece?

- Pick one instrument from each instrument family (winds, strings, brass, keyboard, percussion, and mallet percussion) and list three adjectives to describe its sound (Student Resource DVD).

6	Monday September 20	Midterm exam #1: Elements of music
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7	Wednesday September 22	Medieval music and life Reading: <ul style="list-style-type: none">• Forney chapters 11-13 (pp. 66-84)• Weiss pp. 12, 21-27, 47-49, 53 (Blackboard) Listening: <ul style="list-style-type: none">• Hildegard of Bingen – <i>Alleluia, O virga mediatrix</i> (CD 1 tracks 1-3)• <i>Gaude Maria virgo</i> (CD 1 tracks 4-5)• Raimbaut de Vaqueiras – <i>Kalenda maya</i> (CD 1 tracks 6-10)• Guillaume de Machaut – <i>Puis qu'en oubli</i> (CD 1 tracks 11-15) Written HW #4: <ul style="list-style-type: none">• Describe the different historical style periods in the listening activity on p. 63 (Student Resource DVD). What generalizations about each historical period can you make based on the musical elements of these examples (instruments and ensembles, textures, dynamic levels)?
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8	Monday September 27	Renaissance music and life Reading: <ul style="list-style-type: none">• Forney chapters 14-16 (pp. 85-100)• Weiss pp. 75-76, 79-82, 85-88, 104-105, 113-116, 118-120, 124-126, 132 Listening: <ul style="list-style-type: none">• Martin Luther – <i>Ein feste Burg ist unser Gott</i> (youtube link on Blackboard)• Giovanni Luigi da Palestrina – <i>Pope Marcellus Mass, Kyrie</i> (Blackboard) and <i>Gloria</i> (CD 1 tracks 23-24)• Tielman Susato – <i>Three Dances</i> (CD 1 tracks 25-28)
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9	Wednesday September 29	Baroque: vocal music Reading: <ul style="list-style-type: none">• Forney chapters 19-21 (pp. 100-101, 116-129)• Weiss pp. 120-122, 145-149, 153-157, 196-198 Listening: <ul style="list-style-type: none">• Henry Purcell – <i>Dido's Lament</i> from <i>Dido and Aeneas</i> (CD 1 tracks 34-36)• Claudio Monteverdi – "<i>Sí ch'io vorrei morire</i>" from <i>Madrigals</i>, book 4 (Blackboard)
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10	Monday October 4	Music in the French royal court Concert essay #1 due Listening quiz #1 Reading:
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- Forney chapter 26 (pp. 151-156)
- Weiss pp. 168-170

Listening:

- Jean-Jacques Mouret – Rondeau from *Suite des symphonies* (CD 1 tracks 68-70)

11` Wednesday
October 6

Baroque: Johann Sebastian Bach

Reading:

- Forney chapters 25, 27 (pp. 133-139, 157-161)
- Weiss pp. 161-165, 180-185, 209-210, 212-215

Listening:

- Johann Sebastian Bach – Prelude and Fugue No. 2 in c minor from the Well-Tempered Clavier, book 1 (Blackboard)
- Johann Sebastian Bach – Cantata No. 80 (CD 1 tracks 43-51)

Monday
October 11

Columbus Day – no class

12 Wednesday
October 13

Baroque: Antonio Vivaldi

Reading:

- Forney chapter 25 (pp. 144-150)
- Weiss pp. 173-175, 188-190

Listening:

- Antonio Vivaldi – Spring Concerto, mvt 1 (CD 1 tracks 62-67)

Written HW #5:

- Choose another fugue by Johann Sebastian Bach. Write a brief (1 page) description (not a graph) of what happens musically in the piece. What musical elements contribute to how you hear a fugue? Does this purely instrumental music “mean” anything? Choose from the following fugues: Well-Tempered Clavier Fugues Nos. 1, 10, or 12 (Blackboard)

13 Monday
October 18

Form and the Classical style

Listening quiz #2: Baroque

Reading:

- Forney chapters 28-33 (pp. 166-188)
- Weiss pp. 240-252

Listening:

- Wolfgang Amadeus Mozart – *Eine Kleine Nachtmusik*, mvt 1 and 3 (CD 1 tracks 71-78)

Written HW #6:

- Summarize the six contrasting philosophical attitudes towards instrumental music presented in Weiss (Jean-Jacques Rousseau, Adam Smith, Charles Avison, James Beattie, Thomas Twining, and Immanuel Kant). How do their Classical-era thoughts differ from Baroque attitudes?

14 Wednesday
October 20

Classical: comic opera

Reading: Forney chapter 39 (pp. 216-227)

Listening:

- Mozart – Figaro overture (Blackboard)
- Mozart – Figaro, “Non so più”, “Ah, son perduto!”, “Cosa sento!” (CD 2 tracks 49-56)

Written HW #7:

- Graph the form of the overture to Mozart’s *The Marriage of Figaro*. Use the first movement of *Eine kleine Nachtmusik* as a guide. Be as specific as you can about melodic contour, texture, and harmony; also use adjectives, images, or other ideas as you see fit. Label the Exposition, Development, and Recapitulation. Identify the primary and secondary thematic areas, if possible. Be sure to include timings for your labels. What form (of those listed in the textbook) does it appear to be?

15	Monday October 25	Classical: the concerto Reading: <ul style="list-style-type: none"> • Forney chapter 37 (pp. 206-209) • Weiss pp. 258-263 Listening: <ul style="list-style-type: none"> • Mozart – Piano Concerto in G Major, K. 453, mvt 1 (CD 2 tracks 29-39)
16	Wednesday October 27	Classical: the symphony and string quartet Reading: <ul style="list-style-type: none"> • Forney chapter 34-35 (pp. 189-196) • Weiss pp. 252-254, 273-276 Listening: <ul style="list-style-type: none"> • Haydn – Symphony No. 94, mvt 2 (CD 1 tracks 79-85) • Haydn – String Quartet Op. 33 No. 2 in E-flat Major, “The Joke,” mvt 3 and mvt 4 (Blackboard) Written HW #8: <ul style="list-style-type: none"> • Assume that the third movement of Haydn’s string quartet is a typical slow movement in a multi-movement Classical work. What would have been an 18th century’s listener’s expectations when attending a concert that included a slow movement? How does Symphony No. 94 adhere (or not adhere) to this set of expectations?
17	Monday November 1	Listening quiz #3: Classical Test #2: Medieval, Renaissance, Baroque, and Classical eras
	Wednesday November 3	No classes that end before 4 p.m.
18	Monday November 8	Classical/Romantic: Ludwig van Beethoven Concert essay #2 due Reading: <ul style="list-style-type: none"> • Forney chapter 36 (pp. 197-205, 228-229) • Weiss pp. 277-282 Listening:

- Ludwig van Beethoven – Symphony No. 5 (entire) (CD 2 tracks 4-28)

19	Wednesday November 10	Romantic: Lieder Reading: <ul style="list-style-type: none"> • Forney chapters 40-43 (pp. 230-243) • Weiss pp. 287-289 Listening: <ul style="list-style-type: none"> • Franz Schubert – Erlkönig (CD 2 tracks 57-64) • Franz Schubert – An die Musik (Blackboard) • Franz Schubert – Gretchen am Spinnrade (Blackboard) Written HW #9: <ul style="list-style-type: none"> • Pick an inner movement from Beethoven’s Symphony No. 5. Write a brief essay (1-2 pages) that describes how this movement relates to the first movement of the symphony. You may talk about musical elements, create a narrative, and/or consider how the chosen inner movement relates to the four-movement structure as a whole.
20	Monday November 15	Romantic: virtuosi and domestic music-making Reading: <ul style="list-style-type: none"> • Forney chapters 45-47 (pp. 248-258) • Weiss pp. 285-286, 289-293, 308-310, 313-315 Listening: <ul style="list-style-type: none"> • Frédéric Chopin – Étude Op. 10 No. 12 in c minor, “Revolutionary” (Blackboard) • Franz Liszt – Hungarian Rhapsody No. 2 (Blackboard) • Clara Schumann – Nocturne from <i>Soirées musicales</i>, Op. 6 (CD 3 tracks 1-4)
21	Wednesday November 17	Romantic: program music Reading: <ul style="list-style-type: none"> • Forney chapters 49-50 (pp. 264-270) • Weiss pp. 293-303 (omit chapter 102, pp. 295-296) Listening: <ul style="list-style-type: none"> • Hector Berlioz – <i>Symphonie fantastique</i>, mvt 4 “March to the Scaffold” (CD 3 tracks 12-17) • Hector Berlioz – <i>Symphonie fantastique</i>, mvt 5 “Witches’ Sabbath” (Blackboard)
22	Monday November 22	Romantic: the symphony (again) Reading: <ul style="list-style-type: none"> • Forney chapter 52, 53 (pp. 277-279, 282-284) • Weiss pp. 307-308, 342-345 Listening: <ul style="list-style-type: none"> • Johannes Brahms – Symphony No. 3 in F Major, mvt 1 (Blackboard) • Johannes Brahms – Symphony No. 3 in F Major, mvt 3 (CD 3 tracks 26-28) Written HW #10: <ul style="list-style-type: none"> • Pick two of the symphonies assigned thus far (Haydn Symphony No. 94;

Beethoven Symphony No. 5; Berlioz *Symphonie fantastique*; Brahms Symphony No. 3) and compare them in a brief essay (1-2 pages). Consider any musical elements that strike you as characteristic of the composer's or historical period's style (instrumentation, orchestration, melody, harmony, texture, form, use of motives, etc.). How are these symphonies similar? How are they different? What generalizations can you make about the genre of the symphony?

23 Wednesday November 24	Romantic: Music Drama Reading: <ul style="list-style-type: none"> • Forney chapters 58, 60 (pp. 299-301, 311-317) • Weiss pp. 319-329 Listening: <ul style="list-style-type: none"> • Richard Wagner – <i>Tristan und Isolde</i>, Prelude to Act I and Liebestod (Blackboard)
24 Monday November 29	Post-Romantic woes: Claude Debussy Listening quiz #4: Romantic Reading: <ul style="list-style-type: none"> • Forney chapter 63 (pp. 328-339) • Weiss pp. 355-358 Listening: <ul style="list-style-type: none"> • Claude Debussy – <i>Prelude to the Afternoon of a Faun</i>
25 Wednesday December 1	Post-Romantic woes: expanded concepts of musical sound Concert essay #3 due Reading: <ul style="list-style-type: none"> • Forney chapters 64-67 (pp. 340-356) • Weiss pp. 362-369, 372-378, 391-395 Listening: <ul style="list-style-type: none"> • Arnold Schoenberg – <i>Pierrot lunaire</i> No. 1 “Mondestrunken” (Blackboard) and No. 18 “Der Mondfleck” (CD 4 tracks 8-9) • Igor Stravinsky – <i>The Rite of Spring</i> (CD 4 tracks 1-7)
26 Monday December 6	20 th century: the American vernacular Reading: <ul style="list-style-type: none"> • Forney chapters 69-72 (pp. 363-370, 378-390) • Weiss pp. 406-408, 416-418 Listening: <ul style="list-style-type: none"> • Aaron Copland – <i>Billy the Kid</i> “Street in a Frontier Town” (CD 4 tracks 17-21) • Aaron Copland – <i>Fanfare for the Common Man</i> (Blackboard) • Leonard Bernstein – <i>Prelude, Fugue, and Riffs</i> (Blackboard) Written HW #11: <ul style="list-style-type: none"> • Graph the form of Bernstein’s <i>Prelude, Fugue, and Riffs</i>. Use the instrumentation as a guide to define the work’s 3 large sections. List any other musical elements that characterize the work’s structure.

27	Wednesday December 8	20 th century: political oppression Reading: <ul style="list-style-type: none"> • Weiss pp. 382-384, 419-429 Listening: <ul style="list-style-type: none"> • Dmitri Shostakovich – Symphony No. 5 (Blackboard)
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28	Monday December 13	20 th century: multiculturalism Review essay due Reading: <ul style="list-style-type: none"> • Forney chapters 75, 77, 80 (pp. 414-423, 427-439, 459-469) • Weiss pp. 471-474, 492-501 Listening: <ul style="list-style-type: none"> • Javanese gamelan (CD 3 tracks 63-69) • John Cage – Sonata V from <i>Sonatas and Interludes</i> (CD 4 tracks 65-66) • John Cage – Third Construction (Blackboard; audio and video) • Steve Reich – Drumming, part I (Blackboard; video)
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	December 14- 21	Final exams