

		Department of Music School of Humanities, Arts and Public Engagement
SPRING 2026	Introduction to Music MUH1000:1 and 2	
		2 units
MUH 1000:1 T-Th 10:00-10:55 Final Exam: T May 5, 10:30-1:00 LBRT 207	Dr. Keith Pedersen, Professor of Music 619.849.2202 (office) keithpedersen@pointloma.edu (contact via Canvas) Office Hours: M-W: 8:45-9:45; T-Th 12:30-1:20, F 11:00-12:00 (CMC 217); by appointment is always best	
MUH 1000:2 T-Th 11:00-11:55 Final Exam: Th May 7, 10:30-1:00 LBRT 207	Required Texts: None. Each student will be required to access resources via the internet (primarily YouTube) in and out of class. Computers, tablets, or Ipads are acceptable. Don't rely on phones.	

PLNU MISSION

TO TEACH ~ TO SHAPE ~ TO SEND

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service is an expression of faith. Being of Wesleyan heritage, we strive to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

GENERAL EDUCATION MISSION

PLNU provides a foundational course of study in the liberal arts informed by the life, death, and resurrection of Jesus Christ. In keeping with the Wesleyan tradition, the curriculum equips students with a broad range of knowledge and skills within and across disciplines to enrich major study, lifelong learning, and vocational service as Christ-like participants in the world's diverse societies and culture.

COURSE DESCRIPTION

Catalog: MUH 1000 (2 units) INTRODUCTION TO MUSIC-GE

Treats the development and significance of music in the Western world with emphasis on outstanding works by the world's great composers of Western art music.

Introduction to Music (MUH1000) is one of the components of the General Education Program at Point Loma Nazarene University under the category of "Exploring Arts and Culture." By including this course and others in a common educational experience for undergraduates, the faculty supports a survey of human endeavors from a historical, cultural, linguistic, and philosophical perspective, including developing critical appreciation of human expression—both artistic and literary.

The goal of this course is to help you discover and/or expand your understanding of the great expressive power of music. Music is different from the visual arts in that it cannot be seen or held. It is intangible and touches our emotions in powerful ways. But while the importance of music is common in virtually all cultures throughout recorded history, the understanding of exactly what is music—especially what is

beautiful/meaningful music—is not. Moreover, our way of talking about music involves a unique vocabulary and set of concepts. This course’s aim is to familiarize the student with a variety of music, particularly those works that represent significant contributions to Western culture and the various peoples from around the world who have influenced it, and to present these concepts in simple, straightforward terms **in order to expand the repertoire of music that individuals find meaningful and enjoyable.** You will talk about music using the vocabulary of the subject, but more importantly you will encounter music, both live and recorded, so that more music will have more meaning for you.

“In music you must think with the heart and feel with the brain.” Sir George Solti

DEPARTMENT AND COURSE LEARNING OUTCOMES

<p>1) Music Concepts: You will be able to recognize and describe basic music concepts (such as form, harmony, melody, and rhythm) using correct terminology. (quizzes and presentations)</p>	<p>-ILO #2; GELO 2b -WASC #1, 2, 3, 4</p>
<p>2) Historical Perspectives: You will demonstrate an understanding of historical/cultural perspectives about music.</p> <ul style="list-style-type: none"> • develop your musical perception through active listening to various musical styles: classical, contemporary, and world music • analyze music you hear to place it in its correct style period. (quizzes, tests) 	<p>-ILO #2; GELO 2b -WASC #3, 4 - GELO 2b - GELO 2b</p>
<p>3) Engagement with Live Performance: You will evaluate and articulate personal experiences through attending and writing about live concerts. (concert reports)</p>	<p>-ILO #2; GELO 2b -WASC 1, 4</p>
<p>4) Explore emotional responses to music:</p> <ul style="list-style-type: none"> • You will explore, describe, share and compare emotional responses to this music. (class and small group discussions, concert reports) • You will enjoy, value and find personal relevance and meaning in music which you have never heard before. (course work, tests, concert reports) 	<p>-ILO #2; GELO 2b -WASC 4 -GELO 2b -GELO 2b</p>

INSTITUTIONAL AND GENERAL EDUCATION LEARNING OUTCOMES

<p>Context: Growing, In a Christ-Centered Faith Community ILO #2: Students will develop a deeper and more informed understanding of self and others as they negotiate complex environments.</p>
<p>FELO 2b. Students will understand and appreciate diverse forms of artistic expression as evidenced by concert report reflections.</p>

IDEA COURSE EVALUATION OBJECTIVES

<ol style="list-style-type: none"> 1. Gaining a basic understanding of the subject 2. Developing knowledge and understanding of diverse perspectives, global awareness, other cultures 3. Gaining a broader understanding and appreciation of intellectual/cultural activity (music)

GELO SIGNATURE ASSIGNMENT

This signature assignment is a brief written response/report on a concert of Western Art Music due at the beginning of the final examination period. Full instructions are included in Canvas.

COURSE CREDIT HOUR INFORMATION

In the interest of providing sufficient time to accomplish the stated Course Learning Outcomes, this class meets the PLNU credit hour policy for a 2-unit class delivered over 15 weeks. It is anticipated that students will spend a minimum of 37.5 participation hours per credit hour on their coursework. For this course, students will spend an estimated 75-90 total hours meeting the course learning outcomes (this estimate follows the **USDE guidelines of 2 hours outside work for every hour of class**: see [Credit Hour Policy](#) in the PLNU Academic Catalog). The time estimations are provided in the Canvas modules.

METHODS USED IN THIS COURSE:

Students enrolled in MUH 1000 will achieve the objectives of the course through:

- Class attendance, lectures, discussion, class participation, watching background videos, group presentations, and listening exercises
- Listening to and engaging assigned recordings both in and out of class
- Concert attendance at four approved concerts and completion of insightful reports (See below for more details.)
- Communicating through and completing assignments in Canvas. (for support, see course Student Canvas Orientation or contact Office of Instructional Technology: oit@pointloma.edu.)

LISTENING: The principal work for this class is to listen to and memorize the assigned recordings. Here are some suggestions on how to memorize this music effectively.

- Listen and engage multiple times each day (a minimum of 15 minutes per day)
- Create a “system” to help you identify compositions (Flash Cards, Excel Document, iTunes Labels)
- Listen to and view multiple performances of assigned works
- Take notes in class (time periods, composers and distinguishing characteristics). For each full-length piece, you should be able to identify the composition’s name, composer, and time period after listening to as little as ten seconds from anywhere within the piece.

COURSE REQUIREMENTS, POLICIES & GUIDELINES:

For detailed classroom policies including use of technology, spiritual and health care, PLNU policies on academic accommodations, academic honesty (including permitted AI use), sexual misconduct and discrimination, copyright, FERPA, State Authorization as well as resources such as the Loma Writing Center please see **Course Syllabus Appendix** in the first module on Canvas.

PLNU ATTENDANCE AND PARTICIPATION POLICY

Regular and punctual attendance at all class sessions is considered essential to optimum academic achievement (there may be a short class quiz). If the student is absent for more than 10 percent of class sessions (virtual or face-to-face), the faculty member will issue a written warning of de-enrollment (**3 classes in a 2-unit course**). If the absences exceed 20 percent (**six classes**), the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade

for their work and participation. See [Academic Policies](#) in the Undergraduate Academic Catalog. If absences exceed these limits but are due to university excused health issues, an exception will be granted. Please email the professor when you have to be absent. Good communication protects relationships. While there are no points awarded or deducted for attendance, absences can affect your grade in two ways:

1. according to school policy, any student with over 3 weeks of absences (6 classes in this course) can be summarily deregistered from the class (which could have financial and graduation repercussions for the student).
2. in any situation where grace is requested (late assignments, make-up work, and final grade assignment) attendance will be taken into consideration. Requests from students with greater than a 90% attendance rate may be treated more favorably.

PUBLIC DISCOURSE: Much of the work we will do in this discussion-based class is interactive. The nature of Canvas discussion board posts and replies, and any recorded ZOOM meetings are **public, not private, discourse**. By continuing in this class, you acknowledge that your work will be viewed and/or heard by others in the class and is thus, public.

LANGUAGE & BELONGING: Point Loma Nazarene University faculty are committed to helping create a safe and hospitable learning environment for all students. As Christian scholars we are keenly aware of the power of language and believe in treating others with dignity. As such, it is important that our language be equitable, inclusive, and prejudice free. Inclusive/Bias-free language is the standard outlined by all major academic style guides, including MLA, APA, and Chicago, and it is the expected norm in university-level work. Good writing and speaking does not use unsubstantiated or irrelevant generalizations about personal qualities such as age, disability, economic class, ethnicity, marital status, parentage, political or religious beliefs, race, gender, sex, or sexual orientation. Inclusive language also avoids using stereotypes or terminology that demeans persons or groups based on age, disability, class, ethnicity, gender, race, language, or national origin. Respectful use of language is particularly important when referring to those outside of the religious and lifestyle commitments of those in the PLNU community. By working toward precision and clarity of language, we mark ourselves as serious and respectful scholars, and we model the Christ-like quality of hospitality.

If you (or someone you know) have experienced a bias incident regarding language, you can find more information on reporting and resources at www.pointloma.edu/bias.

DIVERSITY STATEMENT: Point Loma Nazarene University is committed to diversity in the classroom, in its publications and in its various organizations and components. Faculty and staff recognize that the diverse backgrounds and perspectives of their colleagues and students are best served through respect toward gender, disability, age, socioeconomic status, ethnicity, race, culture and other personal characteristics.

ASSESSMENT AND GRADING

Your grade will be based on the quality of your work in these areas:	<u>Percentage Points</u>
• 4 concert reports (4 x 5%): 2 concert reports required to pass	20
• Desert Island Assignment	5
• Quizzes/assignments (lowest 3 scores will be dropped)	20
• In-class group presentation	5
• Midterm exam	20
• Final exam (cumulative)	<u>30</u>
(In the examinations students will demonstrate their comprehension	100

of musical terms and concepts and recognition of music presented in the course.)

Sample Standard Grade Scale Based on Percentages

A	B	C	D	F
A 93-100	B+ 87-89	C+ 77-79	D+ 67-69	F Less than 59
A- 90-92	B 83-86	C 73-76	D 63-66	
	B- 80-82	C- 70-72	D- 60-62	

ASSIGNMENTS AND INCOMPLETES

Submit all assignments and projects in by the time assigned in Canvas. This is usually the **midnight prior to your class** which is organized by modules on Canvas. Most assignments will remain open until 10 minutes before class with no penalty, but I generally accept no assignments after an assignment closes. Exams must be taken on the date and at the time assigned. Incompletes for the course will only be assigned in unusual circumstances. Coursework must be submitted to Canvas (not emailed to me) in a viewable, Canvas-compatible, digital form (doc or docx). Google Chrome is the best browser to use with Canvas. ***Please note that Canvas will not open Pages documents, so submit them as Microsoft Word documents (all students have access to Word through PLNU).***

MAJOR COURSE PROJECTS

1. DESERT ISLAND ASSIGNMENTS

Each student will be expected to present one “Desert Island” project. That is, you will post to Canvas a PowerPoint presentation including a link to a recording of the one song you would take with you if you were marooned on a desert island. You will explain to the class why this song is important to you and then play it for us. As we develop vocabulary and concepts during the course, you may comment on these ideas as they relate to your chosen piece. The total presentation shouldn’t need to be more than 5-6 minutes long. We will plan on two reports each class according to the schedule accessible via the link in the assignment on Canvas after the second week of classes.

2. IN-CLASS PRESENTATION

Each student will participate in a group presentation of one of the assigned pieces on our Listening List (see below) to the class. We will develop vocabulary and concepts during the class, and you may use these ideas as they relate to your chosen piece. The total presentation shouldn’t need to be more than 10-15 minutes long, including listening to the work (or a portion if it is longer than 6 minutes). It may stretch out if it leads to an interesting discussion. We will plan on about 1-2 presentations each class according to the schedule we will set. See Canvas assignment and rubric for expectations.

3. CONCERT REPORTS

REQUIRED CONCERTS:

- **Friday, March 20: Homecoming Concert: Point Loma Singers (7:30), Crill Performance Hall (free)**
- **Sunday, April 26: Choral Union (3:00), Vivaldi *Gloria*, Crill Performance Hall (free)**

RECOMMENDED CONCERTS (you may upload anytime—no need to wait until finals week):

- On-campus concerts in Crill Hall may vary, but do not include musical theatre, gospel, rock, pop, etc.
- Only one on-campus concert may be of the jazz idiom (PLNU Jazz Band)

- PLNU On-campus Concerts: www.pointloma.edu/musicevents

Approved Off-Campus Professional Concert Opportunities (will require the purchase of a ticket):

Student Discounts are available for selected performances for as little as \$10. ALWAYS CALL BEFORE HEADING ATTENDING.

- San Diego Symphony <http://www.sandiegosymphony.org> SDSO Box office - 619.235.0804
- San Diego Opera www.sdopera.com (*Carmen*—PLNU grad in featured role; call for great student tix)
- Bach Collegium San Diego <https://bachcollegiumsd.org/>
- La Jolla Music Society www.LJMS.org
- La Jolla Symphony & Chorus <http://www.lajollasympphony.com/index.php>
- Los Angeles Philharmonic <http://www.laphil.com/>
- Los Angeles Opera <http://www.losangelesopera.com/>

ACADEMIC WRITING & MLA STYLE: For all written work, please use MLA Style and follow all standards of academic writing taught to you in your college composition class. The MLA Style includes the standard use of inclusive language. See also the above **LANGUAGE & BELONGING** section of this syllabus. *Points are deducted for errors in MLA Style use.*

EXAMS

Although there will be some terminology quizzes during the semester, the exams will be primarily multiple-choice music-identification questions, along with a few terms from the following list to match with provided definitions. I will play 10-15 seconds of a section of a piece and you will be expected to identify the title of the work (including movement and form, if applicable) and the composer. The pieces will be chosen from the following list (1-23 for mid-term; 1-45 for final). These recordings can be found at the Naxos site on the Phineas (PLNU library) web-site, on YouTube, or on recordings which can be purchased from text publishers. Using the YouTube recordings that follow will ensure you are listening to the correct piece. (See Syllabus Appendix on Canvas.)

Listening Exam List (please tell me if any of these links are broken):

Midterm (you will be expected to memorize the list as follows):

1. Hildegard, *O rubor sanguinis* (Gregorian Chant); https://www.youtube.com/watch?v=g2j_t1o_g5U
2. Machaut, *Kyrie, Messe de Notre Dame* (mass Ordinary); <https://youtu.be/lZPEf2PaZ8w> **0:00-2:53**
3. Josquin, *Ave Maria* (motet); <https://www.youtube.com/watch?v=FNblyFlvxlk>
4. Palestrina, *Agnus Dei; Missa Papae Marcelli* (mass Ordinary; point-of-imitation); <https://www.youtube.com/watch?v=QhJTMa8iq3I>
5. Weelkes, *As Vesta Was from Latmos Hill Descending* (madrival); <https://www.youtube.com/watch?v=95DJ7oqTWK8&list=RD95DJ7oqTWK8>
6. Strozzi, "I want to die" (chamber cantata recitative, arioso, and aria); <https://www.youtube.com/watch?v=avMPpDW-UFI> **0:00-4:25**
7. Purcell, *Dido and Aeneas*, "When I am laid in earth" (opera aria; basso ostinato); **1:09-4:45** https://www.youtube.com/watch?v=ou8A0g_jYyA
8. Pachelbel, *Canon in D* (instrumental canon in 3 parts, plus *basso ostinato*); bass) https://www.youtube.com/watch?v=JvNQLJ1_HQ0
9. Vivaldi, *Violin Concerto in E major, I Four Seasons, Spring* (violin concerto; ritornello); <https://www.youtube.com/watch?v=aFHPri0ZeXE&feature=youtu.be> **00:24-3:24**
10. Bach, *Brandenburg Concerto No. 5, I* (concerto grosso; ritornello); <https://www.youtube.com/watch?v=XBw6wwa7eC8>

11. Bach, *Organ Fugue in G minor* (organ fugue); <https://www.youtube.com/watch?v=PhRa3REdozw>
 12. Bach, *Wachet auf, ruft uns die Stimme, IV* (sacred cantata chorus AAB
<https://www.youtube.com/watch?v=1rUz0GM-NM>)
 13. Händel, *Water Music, Minuet & Trio* (orchestral suite; binary);
<https://www.youtube.com/watch?v=UcknsYVgdkM&spfreload=1>
 14. Händel, *Messiah, "Rejoice greatly"* (oratorio aria); <https://youtu.be/rAAluHeZQVw>
 15. Händel, *Messiah, "Hallelujah" chorus* (oratorio chorus);
https://www.youtube.com/watch?v=_gnmuzq6HI
 16. Haydn, *String Quartet, the "Emperor", II* (string quartet; theme and variation);
<https://www.youtube.com/watch?v=udPddgVKzLg>
 17. Haydn, *Symphony No. 94, II* (symphony; theme and variations);
<https://www.youtube.com/watch?v=9qu5XZrME4>
 18. Mozart, *A Little Night Music, I* (serenade; sonata-allegro); https://youtu.be/Qb_iQBgzU-I?t=27
 19. Mozart, *Symphony No. 40, I* (symphony; sonata-allegro); **00:00-7:47**
https://www.youtube.com/watch?v=jzUJWDU_1Rg
 20. Mozart, Piano *Concerto in A Major, K.488, Movement #1* (piano concerto; sonata-allegro);
<https://www.youtube.com/watch?v=LuesOjh038Q>
 21. Beethoven, *Symphony No. 5, I* (symphony; sonata-allegro);
<https://youtu.be/a9UApyCIFKA?t=2> **0:00-7:49**
 22. Beethoven, *Symphony No. 5, IV* (symphony; sonata-allegro); **23:51-35:10**
<https://youtu.be/a9UApyCIFKA?t=1431>
 23. Beethoven, *"Pathétique" Sonata, I* (piano sonata; sonata-allegro);
<https://www.youtube.com/watch?v=SrcOckYQX3c>
- Final is cumulative**
- 24.c Schubert, *Erlking* (art song; through composed); <https://youtu.be/JS91p-vmSf0>
 25. Chopin, *Nocturne in C# minor* (nocturne); <https://www.youtube.com/watch?v=o4Wf3IIWiUE>
 - 26.b Mendelssohn, *Violin Concerto in E minor, I* (violin concerto; sonata-allegro);
<https://youtu.be/LFh4PPZtpJE?t=38> **0:38-13:52**
 27. Berlioz, *Symphony fantastique, V* (program symphony); <https://www.youtube.com/watch?v=cao6WyF-61s&feature=youtu.be>
 28. Verdi, *La Traviata, "Follie" I* (opera recitative); https://www.youtube.com/watch?v=4G_J_sPfqHM
0:00-1:03; and *"Sempre libre"* (opera aria);
1:03-4:45https://www.youtube.com/watch?v=4G_J_sPfqHM
 29. Bizet, *Carmen, "Habenera"* (opera aria); <https://www.youtube.com/watch?v=K2snTkaD64U>
 30. Puccini, *Turandot, "Nessun dorma"* (opera aria); <https://www.youtube.com/watch?v=xN-JCdM4or0>
 - 31.f Wagner, *Tristan und Isolde, Liebstod* (music drama);
https://www.youtube.com/watch?v=pg_EHUGRgos
 - 32.l Brahms, *Violin Concerto in D, III* (violin concerto; rondo)
https://www.youtube.com/watch?v=Gk_eOC_Pnwo
 - 33.m Tchaikovsky, *The Nutcracker, "Dance of the Reed Pipes"* (ballet: ABA)
<https://www.youtube.com/watch?v=cGPB4AD8A6w>
 - 34.a Mussorgsky, *Pictures at an Exhibition: The Great Gate of Kiev*;
<https://youtu.be/Itm46ZVLfA?t=1> (programmatic suite; rondo)
 - 35.n Debussy, *Prelude to the Afternoon of a Faun* (tone poem);
<https://www.youtube.com/watch?v=Y9iDOt2WbjY>
 - 36.e Stravinsky, *The Rite of Spring, Introduction and Scene I* (ballet);
<https://www.youtube.com/watch?v=jF1OQkHybEQ> **0:00-7:09**

- 37.h Schoenberg, *Moonstruck Pierrot*, *Madonna* (song cycle);
<https://www.youtube.com/watch?v=1DbGhbDJqM4>
- 38.j Gershwin, *Rhapsody in Blue* (piano/orchestral movement);
<https://www.youtube.com/watch?v=ss2GFGMu198>
- 39.k Copland, *Simple Gifts: Appalachian Spring* (ballet); <https://www.youtube.com/watch?v=FW-t9Lqa1rE>
- 40.o Zwilich, *Concerto Grosso 1985, III* (concerto grosso);
<https://www.youtube.com/watch?v=fmKTAKQFpkw>
- 41.g Orff, *Carmina Burana* (scenic cantata); <https://www.youtube.com/watch?v=QEILLECo4OM>
- 42.j Varèse, *Poème électronique* (opening); <https://www.youtube.com/watch?v=iqxMgC7C3po>
- 43.p Reich, *Music for Mallets* (minimalism); <https://youtu.be/e9EvbSvaH4g>
- 44.i Armstrong, “*Willie the Weeper*” (New Orleans jazz/Dixieland);
<https://www.youtube.com/watch?v=qmjAwYyuxbg>
- 45.d Mariachi Music, “*El Burro*” (mariachi); <https://youtu.be/WV83Xa-scVg>

INTRODUCTION TO MUSIC KEY WORDS LIST

(there are other significant terms, but these are the ones which will be on the test)

Unity/repetition	chromatic	monophony	suspension	rondo
Variety/contrast	dynamics	homophony	seventh	theme and variation
color	accent	polyphony	opera	concerto
timbre	forte	counterpoint	libretto	program music
melody	piano	imitation	recitative	absolute music
scale	rhythm	harmony	aria	Lied
tonality	beat/pulse	chord	cantata	Tone poem
key	tempo	triad	oratorio	Music concrete
major scale	ritardando	tonic	Da capo aria	avant garde
minor scale	meter	dominant	symphony	tone cluster
sharp	measure (bar)	modulation	string quartet	atonal
flat	syncopation	consonance	variation	Minimalism
diatonic	texture	dissonance	strophic	blues
				mariachi

(boldface does not signify importance; it is used only to help group terms together. Grey=after midterm.)

Strive to be able to list the names, dates and 2-3 major composers from each historical style period.

WEBSITES/RESOURCES:

- The course will be based on online resources, including Howard Goodall’s video series: *How Music Works* and *The Story of Music*. Links will be provided in Canvas quizzes.
- [OXFORD MUSIC ONLINE](#) (accessible in the databases on the Ryan Library website)
 - *The Oxford Dictionary of Music*: Basic definitions and explanations, short and sweet.
 - *The Oxford Companion to Music*: Expanded definitions and detailed explanations.
 - [GROVE MUSIC ONLINE](#): The definitive resource in English with expansive articles on almost all music subjects. Click the link above to access online. Better yet, check out the volumes (30+!) at the library (great pictures and over 30 million words!). Important composers and ideas may have book length articles.
- *The 100 Most Essential Pieces of Classical Music* (Download on AMAZON \$8)
- [Naxos Music Library](#). Free internet access to half-a-million musical recordings.
- [Zander TEDTalk on Music and Passion--](#) may change how you listen to music forever!

- PLNU Ryan Library (click here for a [Guide to Maximizing Your Use of Ryan Library Off Campus](#))
- Access to [textbooks and recordings for similar courses](#)

MOVIES ABOUT COMPOSERS/MUSICIANS

While not always factually accurate (it is Hollywood, after all), these movies can often give a wonderful sense of the life, cultural context, and especially the music of these composers in a way that brings to life these remarkable and talented individuals. (I trust our students can discern that, while each film is an artistic portrayal of music and the lives of musicians, not all scenes they contain reflect values espoused by the professor or university.)

***Amadeus (1984)*, Warner Bros.** A fanciful retelling of the life of the most famous prodigy of them all, Wolfgang Amadeus Mozart. Even if the premise of the plot is false, this winner of 8 Academy Awards beautifully and spectacularly captures the spirit and feel of the Classical era and its music.

Immortal Beloved (1994), Columbia Pictures. The search for an anonymous “Immortal Beloved” tells some of the story of the personal challenges of the adult life of the most colossal figure in classical music, Ludwig von Beethoven.

Impromptu (1991), Sovereign Pictures. A Hollywood version of the very real romantic relationship between the female writer George Sand and the master of the piano, Frederic Chopin.

Tous les matins du monde (1991), Koch-Lorber Films. Perhaps the most achingly beautiful film about music I have ever seen, using the sound of the *viola da gamba* to explore different kinds of relationships, from romantic to professional to mentor. If this doesn't convince you Baroque music is about emotions, nothing will. Don't let the French subtitles scare you away (does include some explicit scenes).

SCHEDULE OF READINGS, DISCUSSION & ASSIGNMENTS:

(This schedule is subject to revision as necessary; students are responsible for any announced changes.)

L.E.=Listening

Example List

DATE	READING/TOPIC	Assign.	L.E.#
1. T-1/13	Class Introduction; Expectations, Policies, & Syllabus	1	
2. Th-1/15	Color/Timbre	2, 3	
3. T-1/20	Melody, Dynamics	4	
4. Th-1/22	Rhythm, Texture	5, 6*	
5. T-1/27	Harmony, Form	7, 8*, 9	
6. Th-1/29	Medieval—Sacred Music (Chant, Organum, Mass, Hildegard, Machaut)	10, 11*	1, 2
7. T-2/3	Renaissance Music—Sacred (Motet, Mass—Josquin, Palestrina)	12	3, 4
8. Th-2/5	Renaissance Music—Secular (Madrigal, Chanson, Lied—Weelkes)	13	5
9. T-2/10	Early Baroque—Opera/Cantata (Aria—Strozzi, Purcell)	14, 14.b	6, 7
10. Th-2/12	Middle Baroque—Solo Concerto (Pachelbel, Vivaldi)	15, 16	8, 9
11. T-2/17	Late Baroque (Concerto Grosso, Organ Fugue—Bach)	17	10, 11
12. Th-2/19	Late Baroque (Cantata—Bach)	18	12
13. T-2/24	Late Baroque (Oratorio—Handel)	19, 20, 21*	13, 14, 15
14. Th-2/26	Classical Ideals, Forms and Genres (String Quartet—Haydn)	22	16, 17
15. T-3/3	Classical Forms and Genres (Symphony, Concerto—Mozart) (Con. Rep #1)	23, 24	18, 19, 20
16. Th-3/5	Classical Bridge to Romanticism (Beethoven-concerto), Exam Prep Day	25, 25b*	21, 22
March 7-15: Spring BREAK			
17. T-3/17	Classical Bridge to Romanticism (Beethoven—symphony)	26, 27*	23
18. Th-3/19	MIDTERM EXAM		
19. T-3/24	Romanticism (Art Song/Lied, Nocturne—Schubert, Chopin) Concert report #2	28, 29, 24, 25	
20. Th-3/26	Program Music vs. Absolute Music (Smetana, Berlioz, Mendelssohn)	30, 31	26, 27
21. T-3/31	Rom. Opera/Verisimo (Verdi, Bizet);		28, 29
22. T-4/7	Verisimo/German Romantic Opera (Puccini, Wagner)	32	30, 31
April 2-6: EASTER BREAK			
23. Th-4/9	Late Romanticism: (Brahms); Nationalism (Tchaikovsky, Mussorgsky)	33	32, 33, 34
24. T-4/14	Impressionism (Debussy); Exoticism (Ravel)	34	35
25. Th-4/16	Modernism /Twelve Tone (Stravinsky, Schoenberg)	35	36, 37
26. T-4/22	American Populism (Gershwin, Copland)	36	38, 39
27. Th-4/23	Neo-classicism (Zwiliich, Orff)	37*	40, 41
28. T-4/28	Post-Modernism (Varese, Cage, Reich); Concert report (#3)	38, 39	42, 43
29. Th-3/30	Black and Latinx (Armstrong, Mariachi)		44, 45
M-5/4	DUE midnight: Concert report (#4)	40 CR#4	

FINAL EXAM (CUMULATIVE):

- **SECTION 1—TUESDAY, MAY 5, 10:30-1:00**
- **SECTION 2—THURSDAY, MAY 7, 10:30-1:00**

(Successful completion of this class requires taking the final examination on its scheduled day. The final examination schedule is posted on the [Traditional Undergraduate Records: Final Exam Schedules](#) site. If you find yourself scheduled for three (3) or more final examinations on the same day, you are authorized to contact each professor to arrange a different time for one of those exams. However, unless you have three (3) or more exams on the same day, **no requests for alternative final examination times will be granted.** If this is your situation, please confirm directly with me before the end of March.)