

MUH 100:2
Spring 2017

INTRODUCTION TO MUSIC
Dr. Keith Pedersen

2 units

M-W 11:00-11:55
Cooper 118

OFFICE: CMC 217
PHONE: 619-849-2202

OFFICE HOURS: M- F 8:45-9:45
EMAIL: keithpedersen@pointloma.edu (please contact me via direct email rather than Canvas).

REQUIRED TEXTS:

None. Each student will be required to access resources via the internet, both in class and out of class.
Please bring a web-connectable device to every class.

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 becomes an expression of faith. Being of Wesleyan heritage, we aspire to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

GENERAL EDUCATION COURSE STATEMENT:

This course is one of the components of the General Education Program at Point Loma Nazarene University under the category of “Seeking Cultural Perspectives.” By including this course 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.

COURSE DESCRIPTION:

Catalog: MUH 100 (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 art music.

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 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 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, 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, conductor

Institutional and GE Learning Outcomes

Blue text and shading indicate the GE Learning Outcomes (GELOs) addressed in this class.

Context: Learning, Informed by our Faith in Christ ILO #1: Students will acquire knowledge of human cultures and the physical and natural world while developing skills and habits that foster life-long learning
GELO 1a. Written: Students will be able to effectively express ideas and information to others through written communication.
GELO 1d. Critical Thinking: Students will be able to examine, critique, and synthesize information in order to arrive at reasoned conclusions.
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
GELO 2a. Students will develop an understanding of self that fosters personal wellbeing.
GELO 2b. Students will understand and appreciate diverse forms of artistic expression.
Context: Serving, In a Context of Christian Faith ILO#3: Students will serve locally and/or globally in vocational and social settings

COURSE OBJECTIVES (Learning Outcomes):

- Music Concepts: You will be able to recognize and describe basic music concepts (such as form, harmony, melody, and rhythm) using correct terminology. (ILO #1; GELO 1a—WASC #1, 2, 3, 4—Music GELO)
- Historical Perspectives: You will demonstrate an understanding of historical/cultural perspectives about music. (ILO #2; GELO 2b—WASC #3, 4—Music GELO)
 - develop your musical perception through active listening to various musical styles: classical, contemporary, and world music (GELO 2a, GELO 2b)
 - analyze music you hear to place it in its correct style period. (GELO 1d, GELO 2b)
- Engagement with Live Performance: You will evaluate and articulate personal experiences through attending and writing about live concerts. (ILO #1, ILO #2; GELO 1a, GELO 2b—WASC 1, 4—Music GELO)
- Explore emotional responses to music (ILO #2; GELO 2a, GELO 2b—WASC 4)
 - You will explore, describe, share and compare emotional responses to this music. (GELO 2b)
 - You will value and find personal relevance and meaning in music which you have never heard before. (GELO 2a, GELO 2b)

COURSE REQUIREMENTS, POLICIES & GUIDELINES:

1. **Attendance:** Prompt attendance and active, informed participation in all class meetings is expected. According to university policy, students missing more than 3 classes are subject to de-enrollment from the course and a grade of “F” or “NC”. Six or more unexcused absences will result in de-enrollment. De-enrollment may have serious consequences on residence, athletic, and scholarship requirements; it may also necessitate a reduction or loss in a student’s financial aid. Exceptions to this policy are certain university sponsored activities approved in writing by the Provost, family emergencies, and medical emergencies for which I must receive written notification from your doctor. (If you do decide to drop the

course for any reason, please let me know by email so that I can officially remove you from my grade roster and class lists—and not worry about what has happened to you. I'd like you to make such decisions/communications during the first two weeks of classes.)

http://catalog.pointloma.edu/content.php?catoid=14&navoid=1089#Class_Attendance

If you must be absent, please email me in advance, or ASAP if you are sick. If you must leave class early, please let me know before class. Communication regarding attendance is crucial.

2. **Class Preparation:** Complete all readings and assignments. These should be prepared in advance of the class scheduled/due date unless otherwise specified. Almost all assignments will be submitted on Canvas. WASC standards recommend 2 hours of outside class work for every hour in class. While some of our classes may require more time than this, I have tried to balance the course to average this standard over the course of the semester. Listening preparation for exams can also be done in small chunks on your way to dorms, classes, meals, etc.
3. **Methods used in this course:** In this class we will use lecture, listening, discussion, student response, and student presentations.
4. **Class Participation:** The overall quality of your class participation rests upon attendance, written responses, and contributions to class discussions. Please bring an internet-accessible device to each class and use them for class related activities, remembering, however, that you are expected to refrain from any form of electronic communication, web-surfing, or social media during class.
5. **Assignments:** Completion of all assignments is required.
 - a. Assignments/exams may not be made up.
 - b. It is your responsibility to see to it that I receive your work, usually submitted on Canvas.
 - c. Each assignment must follow format given and be completed on or before deadlines.
 - d. Late assignments will not be accepted either in person, by email, or in my mailbox (unless you and I have communicated prior to the deadline about extenuating circumstances).
 - e. Always keep computer copies of your work so that you can provide replacement copies if needed.
 - f. **The ability to write well is a hallmark of an educated person and related to career success in many fields. PLNU graduates have indicated this is one skill they would have improved more while in college. Consequently, college-level writing standards are expected on every written assignment (correct grammar, mechanics, documentation, etc.). Assignments with more than 3 errors on a page may be returned unmarked. No handwritten assignments accepted (unless so specified).**
 - g. Do check Crocodoc for specific professor comments on written assignments. These are not intended to annoy, but to help you develop the ability to write correctly.
 - g. You may be required to attend office hours with the professor if need arises.
6. **Email:** You are responsible for routinely checking your *pointloma.edu* email account and Canvas site for electronic messages from me (and sometimes from your classmates). You are fully accountable for all course material, announcements, communications that are distributed via email; and I will send messages only to your *pointloma.edu* accounts.
7. **Extenuating Situations & Grades:** No “Incomplete” grades will be assigned unless extenuating circumstances (e.g., death in the family, automobile accidents, hospitalization) prevail. If you find yourself in such a situation, contact me immediately. You must submit, in a timely fashion, any necessary and valid documents to verify your situation (e.g., doctor's letter on letterhead, funeral service program, police report, telegram). Federal fair use policy requires ending access to Canvas resources after

three weeks. Instructors should keep this in mind when establishing incomplete grade resolution requirements and deadlines.

8. **Academic honesty:** Academic dishonesty is a serious offense in any academic institution. Moreover, in a Christian environment we believe one's character and honesty have spiritual and moral implications. Thus, cheating and plagiarism (any use of someone else's ideas or words without citing the source) will earn you an "F" for the written work in question, and may be grounds for failure in the course. (See *PLNU Catalog*.) Standards of honesty also apply to attendance: signing in for someone else or leaving after signing in is dishonest and will have consequences.
9. **Classroom Decorum:** Appropriate academic attire is required in all class sessions: this excludes sorority/fraternity rush and sexually suggestive (either in design or logo) or revealing attire. Additionally, please do not eat, drink from an open cup, or use the restroom during class. While I certainly understand emergencies, the loud slamming of the doors at the front of the class is very distracting from the learning environment.
10. **Instructor Availability:** The instructor will usually be available during the office hours listed on page 1. Making an appointment when possible will be appreciated. Other times may also be arranged if the listed times are unworkable.

ACADEMIC ACCOMODATIONS:

While all students are expected to meet the minimum standards for completion of this course as established by the instructor, students with disabilities may require academic accommodations. At Point Loma Nazarene University, these students are requested to file documentation during the first two weeks of the semester with the Academic Support Center (ASC), located in the Bond Academic Center. This policy assists the University in its commitment to full compliance with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Section 504 (a) prohibits discrimination against students with special needs and guarantees all qualified students equal access to and benefits of PLNU programs and activities. Once the student files documentation, the ASC will contact the student's instructors and provide written recommendations for reasonable and appropriate accommodations to meet the individual learning needs of the student.

COURSE EVALUATION:

Your work will not be graded on a curve. A traditional US scale will be used (+ and – grades are divided at 7 and 3 points).

- A** indicates exceptional work: 90+pts. (roughly 30% of students normally achieve this level)
- B** indicates superior work: 80+pts. (roughly 40% of students normally achieve this level)
- C** indicates acceptable work: 70+pts.
- D** indicates minimally passing work: 60+pts.
- F** indicates unsatisfactory work: 60>pts.

Your grade will be based on the quality of your work in these areas:	<u>Points</u>
• 4 concert reports (4 x 5%)	20
• Desert Island Assignment	5
• Quizzes/assignments	15
• In class presentation	5
• Midterm exam	25
• Final exam (cumulative)	<u>30</u>
(In the examinations students will demonstrate their comprehension of musical terms and concepts and recognition of music presented in the course.)	100

To encourage active participation in music, students who perform in a PLNU Music Department ensemble will receive 10 extra points. There are numerous ensembles to choose from: Band (W 6-8:30), Orchestra (T-Th 5-6:30), Chorale (M-W 1:30-2:20), Choral Union (2nd Quad, T-Th 1:30-2:20 OR M; 7-9:30pm), Concert Choir and Point Loma Singers (1st Quad, MWF; 12:30-1:20; T-Th 1:30-2:20).

EXAMS:

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 (1-25 for mid-term; 1-50 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.

Listening Exam List (please let me know if any of these YouTube links are taken down):

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); <https://www.youtube.com/watch?v=5GgkAM8crbU> **0:00-2:53**
3. Josquin, *Ave Maria* (motet); <https://www.youtube.com/watch?v=XaT3tcXZg0c>
4. Palestrina, *Agnus Dei; Missa Papae Marcelli* (mass); <https://www.youtube.com/watch?v=QhJTMa8iq3I>
5. Weelkes, *As Vesta Was from Latmos Hill Descending* (madrigal); <https://www.youtube.com/watch?v=95DJ7oqTWK8&list=RD95DJ7oqTWK8>
6. Monteverdi, *Orfeo, "A l'amara novella" 7:17* (opera recitative); "Tu se morte" (opera arioso) <https://www.youtube.com/watch?v=7Wo-3DtI34> **8:03-10:33**
7. Strozzi, "I want to die" (chamber cantata aria; basso ostinato); <https://www.youtube.com/watch?v=avMPpDW-UFI> **0:00-4:00**
8. Purcell, *Dido and Aeneas, "When I am laid in earth"* (opera aria; basso ostinato); <https://www.youtube.com/watch?v=a9TAI3Bb1EU> **1:18-5:00**
9. Pachelbel, *Canon in D* (instrumental canon in 3 parts, plus *basso ostinato*); bass) https://www.youtube.com/watch?v=JvNQLJ1_HQO
10. 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**
11. Bach, *Brandenburg Concerto No. 5, I* (concerto grosso; ritornello); <https://www.youtube.com/watch?v=rnAcRm7IL74> **00:00-8:52**
12. Bach, *Organ Fugue in G minor* (organ fugue); <https://www.youtube.com/watch?v=PhRa3REdozw>
13. Bach, *Wachet auf, ruft uns die Stimme, IV* (sacred cantata chorus AAB); <https://www.youtube.com/watch?v=JCULWK4tNuc> **13:26-16:58**
14. Händel, *Water Music, Minuet & Trio* (orchestral suite; binary); <https://www.youtube.com/watch?v=UcknsYVgdkM&spfreload=1> **9:26-11:54**
(you'll enjoy the opening introduction of the piece **0:00-c.4:00**)
15. Händel, *Messiah, "Rejoice greatly"* (oratorio aria); https://www.youtube.com/watch?v=YnEk4r_V9hU
16. Händel, *Messiah, "Hallelujah" chorus* (oratorio chorus); https://www.youtube.com/watch?v=_gnmuzq6HI
17. Haydn, *String Quartet, the "Emperor", II* (string quartet; theme and variation); <https://www.youtube.com/watch?v=udPddgVKzLg>
18. Haydn, *Symphony No. 94, II* (symphony; theme and variations); <https://www.youtube.com/watch?v=9qu5XZYrME4>
19. Mozart, *A Little Night Music, I* (serenade; sonata-allegro); https://www.youtube.com/watch?v=Qb_jQBgzU-I
20. Mozart, *Symphony No. 40, I* (symphony; sonata-allegro); **00:00-7:47**
https://www.youtube.com/watch?v=jzUJWDU_1Rg

21. Mozart, Piano [Concerto in A Major, K.488, Movement #1](https://www.youtube.com/watch?v=LuesOjh038Q) (piano concerto; sonata-allegro);
<https://www.youtube.com/watch?v=LuesOjh038Q>
 22. Beethoven, “[Moonlight](https://www.youtube.com/watch?v=zucBfXpCA6s)” Sonata, III (piano sonata; sonata-allegro);
<https://www.youtube.com/watch?v=zucBfXpCA6s>
 23. Beethoven, [Symphony No. 5, I](https://www.youtube.com/watch?v=7jh-E5m01wY) (symphony; sonata-allegro); <https://www.youtube.com/watch?v=7jh-E5m01wY> 0:00-8:00
 24. Beethoven, [Symphony No. 5, II](https://www.youtube.com/watch?v=7jh-E5m01wY) (symphony; theme and variations); <https://www.youtube.com/watch?v=7jh-E5m01wY> 8:00-18:54
 25. Beethoven, [Symphony No. 5, IV](https://www.youtube.com/watch?v=7jh-E5m01wY) (symphony; sonata-allegro); <https://www.youtube.com/watch?v=7jh-E5m01wY> 24:00-35:35
- Final is cumulative**
26. Schubert, [Erllking](https://youtu.be/JS91p-vmSf0) (art song; through composed); <https://youtu.be/JS91p-vmSf0>
 27. Chopin, [Nocturne in C# minor](https://www.youtube.com/watch?v=o4Wf3IIWiUE) (nocturne); <https://www.youtube.com/watch?v=o4Wf3IIWiUE>
 28. Mendelssohn, [Violin Concerto in E minor, I](https://youtu.be/K67o86CS5uo) (violin concerto; sonata-allegro);
<https://youtu.be/K67o86CS5uo> 0:00-12:21
 29. Berlioz, [Symphony fantastique, V](https://www.youtube.com/watch?v=cao6WyF-61s&feature=youtu.be) (program symphony); <https://www.youtube.com/watch?v=cao6WyF-61s&feature=youtu.be>
 30. Liszt, [Transcendental Etude No. 8, “Wild Hunt”](https://youtu.be/NAc-GZ6CreE) (piano etude); <https://youtu.be/NAc-GZ6CreE>
 31. Verdi, *La Traviata*, “[Follie](https://www.youtube.com/watch?v=4G_J_sPfQHM)” I (opera recitative); https://www.youtube.com/watch?v=4G_J_sPfQHM 0:00-1:03; and “[Sempre libre](https://youtu.be/cao6WyF-61s)” (opera aria); [1:03-4:45https://youtu.be/cao6WyF-61s](https://youtu.be/cao6WyF-61s)
 32. Bizet, *Carmen*, “[Habenera](https://www.youtube.com/watch?v=8y1dj7bvjE)” (opera aria); <https://www.youtube.com/watch?v=8y1dj7bvjE>
 33. Puccini, *La Boheme*, “[Che gelida manina](https://www.youtube.com/watch?v=OkHGUaB1Bs8)” (opera aria); <https://www.youtube.com/watch?v=OkHGUaB1Bs8> 0:00-4:30
 34. Wagner, *Tristan und Isolde, Liebstd* (music drama); <https://www.youtube.com/watch?v=RLoHcB8A63M>
 35. Brahms, [Violin Concerto in D, III](https://www.youtube.com/watch?v=Gk_e0C_Pnwo) (violin concerto; rondo)
https://www.youtube.com/watch?v=Gk_e0C_Pnwo
 36. Tchaikovsky, *The Nutcracker*, “[Dance of the Reed Pipes](https://www.youtube.com/watch?v=cGPB4AD8A6w)” (ballet);
<https://www.youtube.com/watch?v=cGPB4AD8A6w> <https://www.youtube.com/watch?v=Y9iDOt2WbjY>
 37. Mussorgsky, *Pictures at an Exhibition: The Great Gate of Kiev*;
<https://www.youtube.com/watch?v=b8gs4TozJbQ>
 38. Debussy, *Prelude to the Afternoon of a Faun* (tone poem);
<https://www.youtube.com/watch?v=Y9iDOt2WbjY>
 39. Ravel, *Bolero* (ballet/orchestral movement); <https://www.youtube.com/watch?v=IsF53JpBMLk>
 40. Stravinsky, *The Rite of Spring, Introduction and Scene I* (ballet);
<https://www.youtube.com/watch?v=jF1OQkHybEQ> 0:00-7:09
 41. Schoenberg, *Moonstruck Pierrot, Madonna* (song cycle);
<https://www.youtube.com/watch?v=1DbGhbDJqM4>
 42. Gershwin, *Rhapsody in Blue* (piano/orchestral movement);
<https://www.youtube.com/watch?v=ss2GFGMu198>
 43. Copland, *Simple Gifts: Appalachian Spring* (ballet); <https://www.youtube.com/watch?v=FW-t9Lqa1rE>
 44. Zwilich, *Concerto Grosso 1985, III* (concerto grosso); <https://www.youtube.com/watch?v=fmKTAKQFpkw>
 45. Shostakovich, [Symphony No. 5, IV](https://www.youtube.com/watch?v=8GTIi6HKi2Y) (symphony; sonata-allegro);
<https://www.youtube.com/watch?v=8GTIi6HKi2Y>
 46. Orff, *Carmina Burana* (scenic cantata); <https://www.youtube.com/watch?v=EJC-j3SnXk>
 47. Varèse, *Poème électronique* (opening); <https://www.youtube.com/watch?v=iqxMgC7C3po>
 48. Reich, *Music for Mallets* (minimalism); <https://youtu.be/rCiGDdEdrks>
 49. Armstrong, “[Willie the Weeper](https://www.youtube.com/watch?v=qmjAwYyuxbg)” (New Orleans jazz/Dixieland);
<https://www.youtube.com/watch?v=qmjAwYyuxbg>
 50. Mariachi Music, “[El Burro](https://youtu.be/WV83Xa-scVg)” (mariachi); <https://youtu.be/WV83Xa-scVg>

Unity/repetition	diatonic	ritardando	modulation	symphony
Variety/contrast	chromatic	texture	consonance	string quartet
color	dynamics	monophony	dissonance	variation
timbre	accent	homophony	suspension	strophic
melody	rhythm	polyphony	seventh	rondo
scale	<i>forte</i>	counterpoint	opera	theme and variation
tonality	<i>piano</i>	imitation	libretto	concerto
key	tempo	harmony	recitative	program music
major scale	ritard	chord	aria	absolute music
minor scale	meter	triad	cantata	avant garde
sharp	measure (bar)	Tonic	oratorio	tone cluster
flat	syncopation	Dominant	Da capo aria	atonal

(boldface does not signify importance; it is used only to help group terms together)

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

DESERT ISLAND ASSIGNMENTS:

Each student will be expected to present one “Desert Island” project. That is, you will email instructor 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.

IN CLASS PRESENTATION:

Each student will participate in a group presentation of one of the assigned pieces on our Listening List 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.

CONCERT REPORTS:

You are asked to give 4 reports of art music performances given by the PLNU Music Department (most start at 7:30), San Diego Symphony, La Jolla Chamber Orchestra, San Diego Opera, or other similar college or professional musical organizations. The Music Department sponsors Monday afternoon Student Recitals as part of the requirements for music students; these recitals may NOT be used for concert reports. **Late reports will not be accepted**. Your honest response will make the assignment more meaningful.

REQUIRED CONCERTS (choose 2 out of following 3):

Friday, March 24: Point Loma Singers Homecoming Concert (7:30), Crill

Saturday, April 8: Vocal Jazz Festival (7:30), Crill

Sunday, April 23: Choral Union—Vivaldi’s *Gloria* (3:00), Crill

RECOMMENDED CONCERTS:

See PLNU Music Department calendar <http://www.pointloma.edu/music/events>
See also San Diego Symphony, La Jolla Chamber Orchestra, San Diego Opera, Bach Collegium San Diego or other similar college or professional musical organizations

Submit a written plan for concerts by 1/25: 1) name of concert, 2) performers, 3) date, 4) time and 5) location.

In prose, the report should include the title and composer of major works performed (or a few smaller works you choose to focus on), the name of the performing group, a description of the performing group, and the date, time and location of the performance. Describe your impression/response to the performance and music heard. The following questions may be used as guides (you are not limited to these questions). Did you like a particular work? Why or why not? Was the performance good, interesting, exciting, or emotionally engaging? Was the experience the same or different from what you expected? How? Were there elements of the performance that raised questions in your mind? What was the most significant aspect of the performance? The report should be 1-2 pages (250-350 words), double spaced, and include your name, instructor's name, course number and section, and date. College writing standards are expected (more than 3 errors on a page may result in no grade.) Upload to Canvas by the assigned date.

Websites/Resources:

The course will be based on the BBC production of Howard Goodall's two series: *How Music Works* and *The Story of Music*. Links will be provided in quizzes.

http://www.ted.com/talks/benjamin_zander_on_music_and_passion

This video may just change how you listen to music forever.

<http://pointloma.naxosmusiclibrary.com/login>

Free internet access to half-a-million musical recordings.

NEW GROVE DICTIONARY OF MUSIC AND MUSICIANS

http://www.pointloma.edu/RyanLibrary/Databases_Find_Articles.htm

Select "Grove Music Online" (you must click the red text first if you are accessing from outside the library). Better yet, check out the volumes at the library (great pictures).

<http://music.wadsworth.com> – access to textbooks and recordings for similar courses

<http://www.jsbach.org> - a wonderful site full of information on Bach. High quality site – the best on any composer.

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.)

Amadeus (1984), Warner Bros. A fanciful retelling of the life of the most famous prodigy of them all, W A 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.

SCHEDULE OF READINGS, DISCUSSION & ASSIGNMENTS:

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

L.E.L.=Listening example list

DATE	READING/TOPIC	Assign.	L.E.L.#
1. 1/10-T	Class Introduction; Expectations, Policies, & Syllabus		
2. 1/11-W	Color/Timbre	1, 1.B, 2	
<u>1/16 MARTIN LUTHER KING HOLIDAY</u>			
3. 1/18-W	Melody, Dynamics	3, 3B	
4. 1/23-M	Rhythm, Texture	4, 4B	
5. 1/25-W	Harmony, Form	5, 5B, 6	
6. 1/30-M	Medieval Music—Sacred Music (Chant, Organum, Mass, Hildegard, Machaut)	7, 7B	1, 2
7. 2/1-W	Renaissance Music—Sacred (Motet, Mass—Josquin, Palestrina)	8	3, 4
8. 2/6-M	Renaissance Music—Secular (Madrigal, Chanson, Lied—Weelkes),		5
9. 2/8-W	Early Baroque—Opera (Aria—Monteverdi, Strozzi, Purcell),	9, 9.B	6, 7, 8
10. 2/13-M	Middle Baroque—Concerto Grosso (Pachelbel, Vivaldi),	10, 11	9, 10, 11
11. 2/15-W	Late Baroque (Organ Fugue, Cantata,—Bach)	12	12, 13
12. 2/20-M	Late Baroque (Oratorio—Handel)	13	14, 15, 16
13. 2/22-W	Classical Ideals and Forms	14	17, 18,
14. 2/27-M	Classical Forms and Genres (Symphony, Quartet)	1 concert report: CR	19, 20, 21
15. 3/1-W	Bridge to Romanticism (Beethoven)	15	22, 23, 24, 25
<u>3/5-3/9 SPRING BREAK</u>			
16. 3/13-M	Study Day		
17. 3/15-W	MIDTERM EXAM		
18. 3/20-M	Romanticism (Art Song/Lied, Nocturne, Etude—Schubert, Chopin, Mendelssohn)	16	26, 27, 28
19. 3/22-W	Program Music/Ballet (Berlioz, Liszt, Smetna)	17	29, 30
20. 3/27-M	Rom. Opera/Verisimo (Verdi, Bizet)	1 concert report: CR	31, 32
21. 3/29-W	Verisimo/German Romantic Opera (Puccini, Wagner)		33, 34
22. 4/3-M	Late Romanticism: (Brahms, Dvorak,); Nationalism (Tchaikovsky, Mussorgsky)	18	35, 36, 37
23. 4/5-W	Impressionism (Debussy); Exoticism (Ravel)		38, 39
24. 4/10-M	Modernism /Twelve Tone (Stravinsky, Schoenberg)		40, 41
25. 4/12-W	American Populism (Gershwin, Copeland, Zwilich)	19	42, 43, 44
<u>4/13-4/17 EASTER BREAK</u>			
26. 4/19-W	Nationalist Populism (Shostakovich, Orff)		45, 46
27. 4/24-M	Post-Modernism (Varese, Cage, Reich)	1 concert report: CR	47, 48
28. 4/26-W	Jazz, Mariachi and new trends (Armstrong, Taverner, Pärt, Whitacre)		49, 50
4/30-S		DUE midnight: 1 concert report: CR	

FINAL EXAM (cumulative): WEDNESDAY, MAY 3 10:30-1:00

(According to university policy, only students with more than 3 exams on one day may petition to change an exam time. If this is your situation, you must confirm directly with me before Fall Break. No other requests for early examinations or alternative days will be approved.)