

MUH 100:4 INTRODUCTION TO MUSIC
Fall 2014

2 units
Cooper 118

M-W 11:00-11:55

OFFICE: CMC 217

OFFICE HOURS: M, W, Th, F 8:45-9:45; T 11:00-12:00

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EMAIL: keithpedersen@pointloma.edu

REQUIRED TEXTS:

Wright, Craig. *The Essential Listening to Music*, Boston, MA: Schirmer, 2013
ISBN-13: 978-1-111-34202-9

RECOMMENDED RESOURCES:

Wright, Craig. *The Essential Listening to Music*, 2-CD set, Boston, MA: Schirmer, 2013. All works needed for this class are available online through CourseMate, YouTube, Eclass, or through the PLNU Library's Naxos ecollection. Purchasing your own copies of this CD-set, however, will make it easier for you to listen to these pieces when studying for exams.)

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 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

COURSE OBJECTIVES (Learning Outcomes):

Students will:

- **value and find personal relevance and meaning in music which you have never heard before.**
- develop your musical perception through active listening to various styles of music, both “classical” and “contemporary.”
- explore, describe, share and compare emotional responses to this music.
- develop concepts and corresponding vocabulary to understand and communicate about music.
- increase your awareness of the development of western music in social, cultural, and historical contexts.
- experience music of different cultures and styles.
- experience new listening opportunities.
- analyze music you hear to place it in the correct style period.

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 2 weeks of classes.)
2. 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.

3. **Class Preparation:** Complete all readings and assignments. These should be prepared in advance of the class scheduled/due date.
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. Computers may be used for class related activities, but you are expected to turn off all phones and refrain from any form of electronic communication in 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.
 - 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 delivery, or in my mailbox (unless you and I have communicated prior to the deadline about extenuating circumstances).
 - e. Always keep multiple disc and hard copies of your work so that you can provide duplicate copies if needed.

- f. 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. 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* account 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.
 10. **Instructor Availability:** The instructor will 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.

FERPA POLICY

In compliance with federal law, neither PLNU student ID nor social security number should be used in publically posted grades of returned sets of assignments without student written permission. This professor will meet the federal requirements by distributing all grades and papers individually. Also in compliance with FERPA, you will be the only person given information about your progress in this class unless you have

designated others to receive it in the “Information Release” section of the student portal. See Policy Statements in the undergrad student catalog.

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	5
• Midterm exam	30
• Final exam (cumulative)	<u>40</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 fill-in-the-blank 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 found at the text web-site using your text ID number, at the Naxos site on the Phineas (PLNU library) web-site, on YouTube, or on recordings which can be purchased from the text publisher.

Listening Exam List (you will be expected to memorize the list as follows):

Midterm

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|--|------------|
| 1. Hildegard, <i>O rubor sanguinis</i> (Gregorian Chant) | Stream |
| 2. Machaut, <i>Kyrie, Messe de Notre Dame</i> (mass) | Stream |
| 4. Josquin, <i>Ave Maria</i> (motet) | Stream |
| 5. Palestrina, <i>Agnus Dei; Missa Papae Marcelli</i> (mass) | <u>ECl</u> |
| 5. Weelkes, <i>As Vesta Was from Latmos Hill Descending</i> (madrigal) | Stream |
| 6. Monteverdi, <i>Orfeo</i> , “A l’amara novella” (opera recitative); “Tu se morte” (opera arioso) | ECl |
| 7. Strozzi, “I want to die” (chamber cantata aria; basso ostinato) | Stream |
| 8. Purcell, <i>Dido and Aeneas</i> , “When I am laid in earth” (opera aria; basso ostinato) | Stream |
| 9. Pachelbel, Canon in D (instrumental canon) | Stream |

10. Vivaldi, Violin Concerto in E major, I (violin concerto; ritornello) Stream
11. Bach, *Brandenburg Concerto* No. 5, I (concerto grosso; ritornello) ECI m
12. Bach, *Organ Fugue in G minor* (organ fugue) Strea
13. Bach, *Wachet auf, ruft uns die Stimme*, IV (sacred cantata chorus AAB) 1/12
14. Händel, *Water Music*, Minuet & Trio (orchestral suite; binary) ECI
15. Händel, *Messiah*, “Rejoice greatly” (oratorio aria) ECI
16. Händel, *Messiah*, “Hallelujah” chorus (oratorio chorus) Stream
17. Haydn, String Quartet, the “Emperor”, II (string quartet; theme and variation) Stream
18. Haydn, Symphony No. 94, II (symphony; theme and variations) Stream
19. Mozart, *A Little Night Music*, I (serenade; sonata-allegro) Stream
20. Mozart, Symphony No. 40, I (symphony; sonata-allegro) Stream
21. Mozart, Piano Concerto in A major, I (piano concerto; sonata-allegro) ECI
22. Beethoven, “*Pathétique*” Sonata, I (piano sonata; sonata-allegro) Stream
23. Beethoven, Symphony No. 5, I (symphony; sonata-allegro) Stream
24. Beethoven, Symphony No. 5, II (symphony; theme and variations) ECI
25. Beethoven, Symphony No. 5, IV (symphony; sonata-allegro) ECI

Final is cumulative

26. Schubert, *Erlking* (art song; through composed) Stream
27. Chopin, Nocturne in C# minor (nocturne) Stream
28. Liszt, *Transcendental Etude* No. 8, “Wild Hunt” (etude) ECI
29. Berlioz, *Symphony fantastique*, V (program symphony) Stream
30. Tchaikovsky, *The Nutcracker*, “Dance of the Reed Pipes” (ballet) Stream
31. Mendelssohn, Violin Concerto in E minor, I (violin concerto; sonata-allegro) ECI
32. Verdi, *La Traviata*, “Follie” I (opera recitative); and “Sempre libre” (opera aria) Stream
33. Bizet, *Carmen*, “Habenera” (opera aria) Stream
34. Puccini, *La boheme*, “Che gelida manina” (opera aria) Stream
35. Wagner, *Tristan und Isolde*, *Liebstd* (music drama) Stream
36. Brahms, Violin Concerto in D, III (violin concerto) Rondo Stream
37. Mussorgsky, *Pictures at an Exhibition: The Great Gate of Kiev* Stream
38. Debussy, *Prelude to the Afternoon of a Faun* Stream
39. Ravel, *Bolero* ECI
40. Stravinsky, *The Rite of Spring*, Introduction and Scene I (ballet) Stream
41. Schoenberg, *Moonstruck Pierrot, Madonna* Stream
42. Shostakovich, Symphony No. 5, IV (sonata-allegro) symphony ECI
43. Bartók, *Concerto for Orchestra*, IV, *Broken Intermezzo* (concerto for orchestra) ECI
44. Ives, *Three Places in New England, Putnam’s Camp* (program symphony) ECI
45. Copland, *Appalachian Spring* (ballet) Stream
46. Zwilich, *Concerto Grosso 1985*, III (concerto grosso) Stream
47. Varèse, *Poème électronique* (opening) ECI
48. Adams, *Short Ride in a Fast Machine* ECI
49. Armstrong, “Willie the Weeper” (New Orleans jazz/Dixieland) Stream
50. Mariachi Music, “El Burro” (mariachi) ECI

Chapter 1	Flat	Chapter 3	Variation	Chapter 7
Popular music	Tonality	Color	Strophic	Theme and variations
Classical music	Key	Timbre		Rondo
	Scale	Vibrato	Chapter 4	
Chapter 2	Major scale	Dynamics	A cappella	Chapter 9
Beat	Minor scale	<i>Forte</i>	Imitation	Symphony
Meter	Modulation	Trill	Chapter 5	String quartet
Rhythm	Chromatic	<i>Piano</i>		
Measure (bar)	phrase	Texture	Opera	Chapter 12
Tempo	Leap	Monophony	Libretto	Program music
Ritard	Harmony	Polyphony	Recitative	Absolute music
Melody	Chord	Counterpoint	Aria	
Pitch	Triad	Homophony	Cantata	Chapter 15
Octave	Interval	Repetition	Oratorio	Tone cluster
Staff	cadence	Contrast	<i>Da capo</i> aria	Atonal
Sharp	Dissonance			
	Consonance			

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 bring in a recording (tape, CD, or Ipod/MP3/computer) 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 minutes long, although it may stretch out if it leads to an interesting discussion. We will plan on two reports each class according to the schedule I will pass out.

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:

**Saturday, November 2: Cantate—Point Loma Singers, Vocal Jazz Ensemble (7:30), Crill
 Sunday, Dec. 7: Choral Union—Handel’s *Messiah* (3:00), Brown Chapel**

RECOMMENDED CONCERTS:

See PLNU Music Department calendar <http://www.pointloma.edu/music/events>

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 only has to be 1 page (250 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.) Hand in hard copy at start of class on the assigned date.

Websites/Resources:

http://www.ted.com/index.php/talks/benjamin_zander_on_music_and_passion.html

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> – useful information and help with materials in the textbook.

<http://w3.rz~berlin.mpg.de/cmp/classmus.html> - a site for biographical

information that has been extrapolated from the New Grove Dictionary.

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

<http://www.oasiskc.net/~bryanc/vivhome.htm> - a great biography of Vivaldi

<http://www.frontiernet.net/~sboerner/mozart> - a great site on Mozart that is still under construction, but the links are tremendous.

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, 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.)

I = Introductory CD in textbook S=stream EC=EClass

DATE	READING/TOPIC	L.E.I.#
1. 9/3-W	Class Introduction; Expectations, Policies, & Syllabus; Zander presentation	
2. 9/8-M	Ch. 1: The Appeal of Music, pp. 1-12; Ch. 3: Color/Timbre, pp. 29-39	
3. 9/10-W	Ch. 2: Rhythm, Melody, pp. 13-23; (Chinese/Indian)	
4. 9/15-M	Ch. 2: Harmony, pp. 24-28; Ch. 3: Texture, Form, Dynamics, pp. 40-46; (Klezmer)	
5. 9/17-W	Ch. 4: Medieval Music—Sacred Music (Gregorian Chant, Organum, Mass, Islamic—Hildegard, Machaut), pp. 47-54	1, 2
6. 9/22-M	Ch. 4: Renaissance Music—Sacred (Motet, Mass—Josquin, Palestrina), pp. 55-60	3, 4
7. 9/24-W	Ch. 4: Renaissance Music—Secular (Madrigal, Chanson, Lied—Weelkes), pp. 60-63	5
8. 9/29-M	Ch. 5: Early Baroque—Opera (Aria—Monteverdi, Strozzi, Purcell), pp. 64-74	6, 7, 8
9. 10/1-W	Ch. 5: Middle Baroque—Concerto Grosso (Pachelbel, Vivaldi), pp. 75-81	9, 10, 11
10. 10/6-M	Ch. 6: Late Baroque (Organ Fugue, Cantata,—Bach), pp. 82-89	12, 13
11. 10/8-W	Ch. 6: Late Baroque (Oratorio—Handel), pp. 90-94	14, 15, 16
12. 10/13-M	Ch. 7-8: Classical Ideals and Forms, pp. 95-116	19, 20
	<u>(DUE: 1 concert report)</u>	
13. 10/15-W	Ch. 8-9: Classical Forms and Genres (Symphony, Quartet) pp. 117-132	17, 18, 21
14. 10/20-M	Ch. 10: Bridge to Romanticism (Beethoven) pp. 139-152	22, 23, 24, 25
15. 10/22-W	Make-up/Review	
	<u>10/24-10/26 FALL BREAK</u>	
16. 10/27-M	MIDTERM EXA M	
17. 10/29-W	Ch. 11: Romanticism (Art Song/Lied, Nocturne, Etude—Schubert, Chopin, Liszt) pp. 153-168	26, 27, 28
18. 11/3-M	Ch. 12: Program Music/Ballet (Smetna, Berlioz, Tchaikovsky), pp. 169-180	29, 30
19. 11/5-W	Ch. 13: Mendelssohn, Rom. Opera/Verisimo (Verdi, Bizet); pp. 180-184, 190-192	31, 32, 33
20. 11/10-M	Ch. 13: Verisimo/German Romantic Opera (Puccini, Wagner): pp. 185-189, 192-3	34, 35
21. 11/13-W	Ch. 14: Late Romanticism: (Brahms, Mussorgsky, Dvorak): pp. 194-204	36, 37
22. 11/17-M	Ch. 15: Impressionism (Debussy); Exoticism (Ravel) & Eastern Music (Bali): pp. 205-211	38, 39.
23. 11/19-W	Ch. 15: Modernism /Twelve Tone(Stravinsky, Schoenberg), pp. 211-221	40, 41
24. 11/24-M	Ch. 16: Nationalistic Modernism (Shostakovich, Bartok) (DUE: 2 concert reports)	42, 43
	<u>11/26-11/30 THANKSGIVING BREAK</u>	
25. 12/1-M	Ch. 16: American Modernism (Ives, Copeland, Zwilich): pp. 222-228	44, 45, 46
26. 12/3-W	Ch. 16: Post-Modernism (Varese, Cage, Adams): pp. 230-240	47, 48
27. 12/8-M	Ch. 16: Jazz, Mariachi and new trends (Armstrong, Taverner, Pärt, Whitacre): pp. 228-230	49, 50
	<u>(DUE: 1 concert report)</u>	
28. 12/10-W	Make-up and Review	

FINAL EXAM (cumulative): Friday, December 19 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 Easter. No other requests for early examinations or alternative days will be approved.)