

		<b>Department of Music</b>  <b>MUH1000:3—Introduction to Music</b>  <b>2 units</b>
<b>FALL 2020</b> <i>(the one we'll always remember)</i>		
<b>Monday and Wednesday</b>	<b>Dr. Keith Pedersen, Professor of Music</b>	
<b>8:30-9:30</b>	<b>619.849.2202</b>	
<b>Cooper 118 (hopefully sometime)</b>	<a href="mailto:keithpedersen@pointloma.edu">keithpedersen@pointloma.edu</a> (contact via Canvas)	
<b>Final Exam:</b> <b>Wed., Dec. 2, 7:30-10:00 AM</b>	<b>Office Hours:</b> M-W 11:00-12:00; T-TH 8:30-9:30 by arrangement; <b>DROP-IN: F 11:00-12:00</b> <b>CMC 217 (or via Zoom)</b>	
<b>Required Texts: None.</b> Each student will be required to access resources via the internet in and out of class. Computers, tablets, or IpadS are acceptable. Phones will not work well.		

## 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.

### FOUNDATIONAL EXPLORATIONS 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.

**Introduction to Music** (MUH1000) is one of the components of the Foundational Explorations Program at Point Loma Nazarene University under the category of "Seeking Cultural Perspectives." 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.

## 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. \

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

### INSTITUTIONAL AND FOUNDATIONAL EXPLORATIONS LEARNING OUTCOMES

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

### DEPARTMENT AND COURSE LEARNING OUTCOMES

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

### IDEA COURSE EVALUATION OBJECTIVES

<ol style="list-style-type: none"> <li>Gaining a basic understanding of the subject</li> <li>Developing knowledge and understanding of diverse perspectives, global awareness, other cultures</li> <li>Gaining a broader understanding and appreciation of intellectual/cultural activity (music)</li> </ol>
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## 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 university guidelines of 2 hours outside work for every hour of class). 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 multiple methods:

- Class attendance, discussion, class participation, group presentation, 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.)

**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 and view multiple performances of assigned works
- Take notes in-class (to keep track of time periods and composers). 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 care, the PLNU Academic Honesty Policy, PLNU Copyright Policy, PLNU Academic Accommodations Policy, FERPA, and State Authorization policy please see Course Syllabus Appendix in the first module on Canvas.

## 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%)	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 of musical terms and concepts and recognition of music presented in the course.)	100

### 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

All assignments and projects are to be submitted/turned in by time assigned in Canvas. This is usually before the beginning of the class session when they are **due by 8:20 am; (the assignment will close at 8:25 am** to allow for those “just missed it” moments). **WASC guidelines indicate that 2 hours of outside preparation (homework) for every 1 hour in class is normal.** Exams must be taken on the date and at the time assigned. Incompletes for the course will only be assigned in extremely unusual circumstances.

### MAJOR COURSE PROJECTS

#### 1. 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 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

Attendance at live concerts helps students gain a greater understanding of the complexities of this art form and experience how live performance enriches musical understanding and appreciation. You are asked to attend a minimum four concerts (in their entirety) during the semester and write a response according to the instructions on Canvas (consult rubric). **As this semester will begin online, you will be offered choices of several online concerts to “attend.” I encourage you to get in the spirit: watch with friends, or, better yet, make a night out of it: 1) dress up, 2) enjoy a meal on Zoom “together,” 3) then watch the whole concert complete with intermission refreshments, and 4) conclude with an after concert dessert and discussion of what you heard.**

#### 4. REQUIRED CONCERTS

Concert #1: [Oratorio: Handel's \*Messiah\*](#)

**RECOMMENDED CONCERTS** (Concerts #2, #3, #4-Pick from 3 different categories. Watch entire concert) Expectations for the reports are found in the Canvas assignments; do read the accompanying rubric.

##### **Orchestral Music**

[Symphony: Symphony #9 "Choral," Beethoven.](#) (The bass was a sophomore in the Temple University choir when I was doing my master's degree there; we sang in the same section.)

##### **Stage Music**

[Ballet: Swan Lake, Pyotr Tchaikovsky](#)

##### **Chamber Music**

[String Quartet: Afiara Quartet—Mendelssohn String Quartet #2, Op. 13; Lau \*Winds of Change\*; Wijeratne String Quartet; F. J. Haydn String Quartet Op. 50, #2](#)

##### **Vocal Music**

[Opera: \*Rigoletto\*, Giuseppe Verdi](#)

### **PLNU ATTENDANCE AND PARTICIPATION POLICY**

Regular and punctual attendance at all **synchronous** class sessions is considered essential to optimum academic achievement (there may be a short class quiz). In some courses, a portion of the credit hour content will be delivered **asynchronously** and attendance will be determined by submitting the assignments by the posted due dates. 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 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.

##### **Asynchronous Attendance/Participation Definition**

A day of attendance in asynchronous content is determined as contributing a substantive note, assignment, discussion, or submission by the posted due date. Failure to meet these standards

will result in an absence for that day. Instructors will determine how many asynchronous attendance days are required each week.

## 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 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](https://www.youtube.com/watch?v=g2j_t1o_g5U)
2. Machaut, *Kyrie, Messe de Notre Dame* (mass Ordinary); <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 Ordinary); <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. 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](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](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/rAAIuHeZQVw>
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=9qu5XZYrME4>
18. Mozart, *A Little Night Music, I* (serenade; sonata-allegro); [https://www.youtube.com/watch?v=Qb\\_jQBgzU-I](https://www.youtube.com/watch?v=Qb_jQBgzU-I)
19. Mozart, *Symphony No. 40, I* (symphony; sonata-allegro); **00:00-7:47** [https://www.youtube.com/watch?v=jzUJWDU\\_1Rg](https://www.youtube.com/watch?v=jzUJWDU_1Rg)



20. 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>
21. Beethoven, “*Pathétique*” Sonata, I (piano sonata; sonata-allegro);  
<https://www.youtube.com/watch?v=SrcOcKYQX3c>
22. Beethoven, *Symphony No. 5, I* (symphony; sonata-allegro);  
<https://www.youtube.com/watch?v=zM3y09RjKLS> 0:00-8:46
23. Beethoven, *Symphony No. 5, IV* (symphony; sonata-allegro);  
<https://www.youtube.com/watch?v=kHYBoG7hiZk> 0:00-11:46
- 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/K67o86CS5uo> 0:00-12:21
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](https://www.youtube.com/watch?v=4G_J_sPfqHM) 0:00-1:03; and “*Sempre libre*” (opera aria); 1:03-4:45  
[https://www.youtube.com/watch?v=4G\\_J\\_sPfqHM](https://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=RLoHcB8A63M>
- 32.l Brahms, *Violin Concerto in D, III* (violin concerto; rondo)  
[https://www.youtube.com/watch?v=Gk\\_e0C\\_Pnwo](https://www.youtube.com/watch?v=Gk_e0C_Pnwo)
- 33.m Tchaikovsky, *The Nutcracker*, “*Dance of the Reed Pipes*” (ballet);  
<https://www.youtube.com/watch?v=cGPB4AD8A6w>
- 34.a Mussorgsky, *Pictures at an Exhibition: The Great Gate of Kiev*;  
<https://www.youtube.com/watch?v=b8gs4TozJbQ>
- 35.j 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.k Schoenberg, *Moonstruck Pierrot, Madonna* (song cycle); <https://www.youtube.com/watch?v=1DbGhbDjqM4>
- 38.n Gershwin, *Rhapsody in Blue* (piano/orchestral movement);  
<https://www.youtube.com/watch?v=ss2GFGMu198>
- 39.h 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. Varèse, *Poème électronique* (opening); <https://www.youtube.com/watch?v=iqxMgC7C3po>
- 43.p Reich, *Music for Mallets* (minimalism); <https://youtu.be/rCiGDdEdrks>
- 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	<b>monophony</b>	suspension	rondo
Variety/contrast	<b>dynamics</b>	<b>homophony</b>	seventh	theme and variation
<b>color</b>	<b>accent</b>	<b>polyphony</b>	<b>opera</b>	concerto
<b>timbre</b>	<i>forte</i>	<b>counterpoint</b>	<b>libretto</b>	<b>program music</b>
melody	<i>piano</i>	<b>imitation</b>	<b>recitative</b>	<b>absolute music</b>

scale	rhythm	harmony	<b>aria</b>	Lied
tonality	beat/pulse	chord	<b>cantata</b>	Tone poem
key	tempo	triad	<b>oratorio</b>	<b>Music concrete</b>
major scale	ritardando	tonic	<b>Da capo aria</b>	<b>avant garde</b>
minor scale	meter	dominant	symphony	<b>tone cluster</b>
sharp	measure (bar)	modulation	string quartet	<b>atonal</b>
flat	syncopation	consonance	variation	<b>Minimalism</b>
diatonic	<b>texture</b>	dissonance	strophic	blues
				mariachi

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

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 two video series: *How Music Works* and *The Story of Music*. Links will be provided in 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, 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 (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.)

DATE	READING/TOPIC	L.E.L.=Listening example list	
		Assign.	L.E.L.#
1. 8/17-	<b>M</b> Class Introduction; Expectations, Policies, & Syllabus	<b>1</b>	
2. 8/19-	<b>W</b> Color/Timbre	<b>2, 3</b>	
3. 8/24-	<b>M</b> Melody, Dynamics	<b>4,</b>	
4. 8/26-	<b>W</b> Rhythm, Texture	<b>5A, 6,</b>	
5. 8/31-	<b>M</b> Harmony, Form	<b>7*, 8</b>	
6. 9/2-	<b>W</b> Medieval—Sacred Music (Chant, Organum, Mass, Hildegard, Machaut)	<b>9*, 10</b>	1, 2
7. 9/7-	<b>M</b> Renaissance Music—Sacred (Motet, Mass—Josquin, Palestrina)	<b>11</b>	3, 4
8. 9/9-	<b>W</b> Renaissance Music—Secular (Madrigal, Chanson, Lied—Weelkes)	<b>12, 13*</b>	5
9. 9/14-	<b>M</b> Early Baroque—Opera/Cantata (Aria—Strozzi, Purcell)	<b>14</b>	6, 7
10. 9/16-	<b>W</b> Middle Baroque—Concerto Grosso (Pachelbel, Vivaldi)	<b>15, 16</b>	8, 9
11. 9/21-	<b>M</b> Late Baroque (Organ Fugue, Cantata,—Bach)	<b>16.b*, 17, 18.</b>	10, 11, 12
12. 9/23-	<b>M</b> Late Baroque (Oratorio—Handel)	<b>19, 20</b>	13, 14, 15
13. 9/28-	<b>M</b> Classical Ideals, Forms and Genres (String Quartet Haydn)	<b>21, CR#1</b>	16, 17
		<b>(Concert Report #1)</b>	
14. 9/30-	<b>W</b> Classical Forms and Genres (Symphony, Quartet--Mozart)	<b>22</b>	18, 19, 20
15. 10/5-	<b>M</b> Bridge to Romanticism (Beethoven)	<b>23, 24, 25*</b>	21, 22, 23
16. 10/7-	<b>W</b> Catch-up/Exam Preparation Day	<b>25.b</b>	
17. 10/12-	<b>M</b> <b>MIDTERM EXAM</b>		
18. 10/14-	<b>W</b> Romanticism (Art Song/Lied, Nocturne—Schubert, Chopin)	<b>26</b>	24, 25
19. 10/19-	<b>M</b> Program Music vs. Absolute Music (Smetna, Berlioz, Mendelssohn)	<b>27</b>	26, 27
20. 10/21-	<b>W</b> Rom. Opera/Verisimo (Verdi, Bizet); <b>Concert report (#2)</b>	<b>CR#2</b>	28, 29
21. 10/26-	<b>M</b> Verisimo/German Romantic Opera (Puccini, Wagner)	<b>28</b>	30, 31
22. 10/28-	<b>W</b> Late Romanticism: (Brahms,); Nationalism (Tchaikovsky, Mussorgsky)	<b>29*.</b>	32, 33, 34
23. 11/2-	<b>M</b> Impressionism (Debussy); Exoticism (Ravel) IDEA	<b>30</b>	35
24. 11/4-	<b>W</b> Modernism /Twelve Tone (Stravinsky, Schoenberg)	<b>31</b>	36, 37
25. 11/9-	<b>M</b> American Populism (Gershwin, Copland)	<b>32</b>	38, 39
26. 11/11-	<b>W</b> Neo-classicism (Zwilich, Orff)	<b>33*</b>	40, 41
27. 11/16-	<b>M</b> Post-Modernism (Varese, Cage, Reich); <b>Concert report (#3)</b>	<b>CR3</b>	42, 43
28. 11/18-	<b>W</b> Black and Latinix (Armstrong, Mariachi)	<b>34</b>	44, 45
29. 11/23-	<b>M</b> - New trends (Taverner, Pärt, Whitacre) <b>Concert report (#4)</b>	<b>CR4</b>	

- \* = in class assignment

**FINAL EXAM (CUMULATIVE): WEDNESDAY, DEC. 2, 7:30-10:00 AM**

(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, please confirm directly with me before November. No other requests for early examinations or alternative days can be approved.)