GOALS
The goal of this course is to develop your understanding and knowledge of Western art music through close listening of masterpieces and period pieces, as well as complementary reading. The course will follow a chronological survey of works that will further your understanding of the elements of music, and will enable you to perceive a musical work’s events and internal relationships. No previous knowledge of music is expected.

STUDENT LEARNING OUTCOME
Upon successful completion of this course, the student will:
• Explain terminology from various time periods in the history of music
• Identify music aurally and contextualize musical works

EXIT SKILLS
Upon successful completion of this course, the student will be able to:
1. Define and explain the elements of music, including vocabulary, forms, instruments, and performers.
2. Recognize and identify common instruments and voice types and their techniques of performance.
3. Recognize and distinguish various styles of music from the Middle Ages, Renaissance, Baroque, Classical, Romantic, and contemporary periods.
4. Recognize various forms and styles of vocal music, both secular and sacred, solo, ensemble, and choral, throughout the periods covered.
5. Understand and describe the various forms of instrumental music, including symphonic, program music, and chamber music.
6. Recognize the major composers of western classical music and their representative works.
7. Successfully critique live concert performances.

TEXTS
—Joseph Kerman and Gary Tomlinson, Listen (8th Edition). Here is a supplemental compilation of videos: https://www.youtube.com/playlist?list=PLEkDC4gc51hBlcG7IMvPikXaB7PzlRA4D
Bring the Listen book to each class.

GRADING
Grades are based on four quizzes (15% each), cumulative final exam (30%), and concert report (10%). I will not accept late papers or give make-up exams. Attendance is mandatory; more than two absences (or three late arrivals) might result in you being dropped from the class. If you stop attending class but do not drop the class, you may receive a failing grade.

CONCERT REPORT
The concert report will be at least three pages long (typed, double-spaced) and is to include a description/analysis/review of a professional classical music concert. Use the terminology discussed in class to describe your reaction to the music. Try to listen to the music before attending the concert. If you are unsure of the suitability of a concert for the concert report, ask me.
UNIT I: Fundamentals
July 5: Welcome
July 6: The Elements of Music (Read Kerman pp.4-41)

UNIT II: Medieval, Renaissance, and Early Baroque music
July 7: QUIZ #1 on The Elements of Music
The Middle Ages—Chant, Troubadour Songs, Polyphony, Organum
—Anonymous: In paradisum; Hildegard: Columba aspexit; Ventadorn: La dosa votz;
Perotin: Alleluia: Diffusa est gratia; Anonymous: Sumer is icumen In; Machaut: Dame, de qui toute ma joie vient
Read Kerman pp.44-59

July 10: The Renaissance—Motet, Mass, Madrigal, instrumental music, opera,
— Dufay: Ave maris stella; Josquin: Pange lingua Mass; Desprez: Mille regrets; Palestrina: Pope Marcellus Mass;
Weelkes: As Vesta Was from Latmos Hill Descending; Anonymous: Daphne; Anonymous: Kemp’s Jig; Gabrieli: O magnum mysterium; Monteverdi: Coronation of Poppea; Purcell: Dido and Aeneas; Frescobaldi: Suite
Read Kerman pp.60-93

UNIT III: The Eighteenth Century
July 11: Introduction to the Baroque Period, Concerto
—Vivaldi: Violin Concerto in G (movements 1 and 2); Vivaldi: “Spring” Concerto (i); Bach: Brandenburg Concerto No. 5 (i)
Read Kerman pp.98-126

July 12: Fugue, Dance Suite, Vocal music (Opera, Oratorio, Cantata); Chorale prelude, Vocal music
—Bach: Prelude and Fugue in C Major; Handel: Minuet; Bach: Gigue; Handel: “La giustizia” from Julius Caesar;
Handel: Messiah; Bach: Christ lag in Todesbanden
Read Kerman pp.126-149

UNIT IV: The Nineteenth Century
July 13: QUIZ #2 on Medieval, Renaissance, and Baroque music
Introduction to Classical Music, Sonata Form
—Mozart: Symphony #40 (i)
Read Kerman pp.150-168

Haydn; Variations; Minuet and Trio; Rondo
Haydn: “Surprise” Symphony #94 (ii); Symphony #99 (iii); Symphony #101 (iv)
Read Kerman pp.169-180

July 17: Mozart; Concerto, Opera buffa; Beethoven
—Mozart: Piano Concerto #23 (i); Mozart: Don Giovanni; Beethoven: Symphony #5 (i-iv);
Beethoven: Piano Sonata in E
Read Kerman pp.181-217

Review Day

July 18: QUIZ #3 on The Nineteenth Century (part 1)
Romantic Introduction, Song Cycles, Piano miniatures, Symphonie Fantastique
—Schubert: Erlkönig; Schumann: Dichterliebe; Clara Schumann: Der Mond...; Schubert: Moment musical;
Schumann: Carnaval; Chopin: Nocturne in F# minor; Berlioz: Symphonie Fantastique (v)
Read Kerman pp.218-255

Opera: Wagner, Verdi, Puccini Orchestral music; The Late Romantics; Romantic Recap
—Verdi: Rigoletto; Wagner: The Valkyrie; Puccini: Madame Butterfly; Chaikovsky: Romeo and Juliet; Mussorgsky: Pictures; Brahms: Violin Concerto (iii), Mahler: Symphony No. 1 (iii)
Read Kerman pp.256-296
UNIT V: Twentieth Century and Beyond

July 19: **QUIZ #4 on The Nineteenth Century (part 2)**

- Early 20th-century music—Impressionism, Primitivism, Expressionism
  - Debussy: *Clouds*; Stravinsky: *Rite of Spring*; Schoenberg: *Pierrot lunaire*; Berg: *Wozzeck*; Ives: *Second Orchestral Set (ii)*; Ives: *The Unanswered Question*
  - Read Kerman pp.302-334

July 20: Opera, Twelve-tone Technique and Beyond

  - Read Kerman pp.335-367

July 21: American Music; Review for Final

  - Read Kerman pp.367-379 and 398-402

July 24: **CONCERT REPORT DUE**

    **FINAL REVIEW DAY**

July 25: **COMPREHENSIVE FINAL EXAM**

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**Academic Integrity**

Violations of academic integrity include, but are not limited to, the following actions: cheating on an exam, plagiarism, working together on an assignment, paper or project when the instructor has specifically stated students should not do so, submitting the same term paper to more than one instructor, or allowing another individual to assume one's identity for the purpose of enhancing one's grade.

**Cell Phone Policy**

- Students may not use their cell phones to accept or make calls while in class
- If cell phones are brought to class, they must be turned to silent or vibration mode
- Students who do not adhere to this policy will be asked to leave the class. If it happens a second time, the student will be referred to the Vice President of Student Services.