

Music 1001 Music Appreciation Fall 2013
Instructor: Professor Glenn Stanley
Teaching Assistant: Veronica da Rosa Guimaraes

Lecture: Tuesdays and Thursdays 1-1:50 Music Library Building Room 103
Discussion Section 1: Monday 2:30PM - 3:20PM; Discussion Section 2: Tuesday 11:00AM - 11:50AM.
Discussion Sections meet in Drama and Music Building 219B

Office Hours:

Glenn Stanley: Tuesdays and Thursdays 3-4 and by appointment. Office: Music Library Building Room 104. Tel.: 486-2478, Email: glenn.stanley@uconn.edu

Veronica da Rosa Guimaraes: Office Hours: Mondays 3:30pm to 4:30pm and by appointment. Office: Drama-Music Building, room 156. Tel.: (860) 486-2484. Email: veronica.guimaraes@uconn.edu.

Welcome to Music Appreciation! As its name implies, this course is designed to foster an appreciation of the art of music, in particular Western “Art” Music, though we will study a few examples of non-Western music, jazz, and rock. This course falls within the Arts and Humanities Content Area (1) of the General Education curriculum at the university, and thus provides a broad vision of artistic and humanistic themes. Our goals are:

1. To use the study of developments in Western music as a means to understanding some of the most important artistic, cultural, and historical processes of humanity;
2. To develop the listening skills necessary to discern the genres and styles of “classical” music, essential for the accomplishment of goal #1;
3. To become familiar with masterworks of the repertoire, developing an understanding of the historical and cultural context that made them possible; and
4. To continue applying these listening and cultural skills to all music in the future, becoming critical listeners and thinkers.

Students with Disabilities

Students with disabilities should contact the disability office for information on test procedures before discussing this with me and in any case well before any exams or assignments.

Academic Misconduct Statement

Academic misconduct in any form is in violation of the University of Connecticut Student Conduct Code and will not be tolerated. This includes, but is not limited to, copying or sharing answers on tests or assignments, plagiarism, and having someone else do your academic work. Depending on the act, a student could receive an F grade on the test/assignment, an F for the course, or could be suspended or expelled.

Required Text: Joseph Kerman and Gary Tomlinson, *Listen* (7th edition only). The Co-op has the book along with a package of 6 CDs or the equivalent in mp3 format. If you choose to purchase the text elsewhere, you must buy the **Seventh Edition** with the 6 CD format.

Requirements and Grading

1. Daily Assignments (not graded): **Prepare for every class by doing the reading and listening to be discussed ahead of time.** Listening Exercises at the end of each chapter are not collected or graded, but are helpful, and quiz and exam questions on specifics of the pieces we are studying may be derived from these exercises as well as information presented in the lectures.

2. Tests: There will be practice test (not for credit), two tests and a final examination. All three tests will be worth 40 points. Participation and writing assignments in discussion sections will be worth 30 points. See below for information on attendance, participation, and grading policies.

Test 1: Elements of Music, Early and Baroque Music, October 1

Test 2: Classical and Early Romantic Music, November 14

Final Examination: Late Romantic Music, the Twentieth Century, American Music

The tests will include the aural identification of pieces discussed in class and/or assigned for homework listening, and multiple-choice questions on these pieces and all other aspects of the course. More detail will be provided as the first test approaches. But we should stress that developing the ability to listen carefully and critically is an extremely important part of this course. Avoid cramming for these exams at all costs! They will only be easy if you prepare regularly and well. For both midterm and final, you are required to bring two No. 2 pencils, a clipboard or other hard writing surface (NOT your music textbook or notebook!), and your UConn ID. Make-up exams will be allowed only in the case of a medical emergency, verified by a doctor's note. There are no exceptions to this policy.

3. Discussion Section Participation: Participation in discussion sections (15 points) will be assessed according to two elements: attendance (obviously you cannot participate if you are not present) and contribution. Attendance will be taken every week in discussion sections; more than two unexcused absences will lower your grade by 5 points. Your contribution will be assessed in terms of your willingness to make regular attempts to answer questions or otherwise participate in class discussion. You will be given ample notice by your TA if you do not appear to be making adequate attempts to contribute, or you have attendance problems.

4. Paper: A paper (15 points) will be assigned within the discussion section. The topic and due date will be announced early in the semester.

5. Grading: Your grade will be computed on the basis of the total of points you have achieved for the course. (See above for the value of each graded component of the course.) There is a total of 150 points possible and the grades will be computed according to your percentage of the total. Working letter grades will be assigned to the tests and paper; they are guidelines for you and the letter grades will not be used to compute the final grade.

Course Schedule

Week 1

8.26/27 Discussion Sections: Course Introduction. Elements of Music: Chapter 1, Rhythm, Meter and Tempo. Chapter 2: Pitch, Dynamics, and Tone Color. Listening Exercises 1-4. (DVD 10,11,12,19-24)

8.27 Course Introduction. Prelude: "A Musical Thunderstorm by Richard Wagner", pp. 4-6 (DVD 8) Elements of Music: Chapter 3, Scales and Melody, pp. 25-31. Chapter 4, Harmony, Texture, Tonality and Mode, pp. 32-38. Listening Exercises 6 and 7 (DVD 14-15 and 16-17).

8.29 Elements: Chapter 4 cont. Chapter 5, Musical Form and Musical Style, pp. 39-45. Listening Exercise 8 (DVD 16-18). Benjamin Britten, *The Young Person's Guide to the Orchestra* (DVD 19-24), if time permits.

Week 2

9.3 Discussion Section (Tuesday only): review material from discussion section of week 1.

9.3 Elements cont. Early Music: The Middle Ages. Reading: pp. 47-53. Listening: Hildegard of Bingen, "Columbia aspexit" (CD 1:2), p. 53.

9.5 The High Renaissance and Late Renaissance. Reading: pp.65-66, 69-73, 77-78. Listening: Josquin Desprez: Missa Pange lingua , Gloria (CD 1: 9), 69-72. Thomas Weelkes: As Vesta was from Latmos Hill descending CD 1:12, p. 78. (Read p. 77 on the Italian and the English Madrigal.)

Week 3

9.9/10 Discussion Sections: Review of previous chapters. Renaissance Dances, pp. 79-80. Listening: Anonymous: Galliard, "Daphne" (CD 1: 13). Anonymous: "Kemp's Jig" (CD 1: 14).

9.10. The Early Baroque Period, pp. 83-89, 92-94. Listening: Henry Purcell, Dido and Aeneas, conclusion (CD 1:18-19) Prelude: The Late Baroque Era (Chapter 9), pp. 101-18.

9.12 Baroque instrumental Music (Chapter 10). Concerto, pp. 119-27. Listening: Antonio Vivaldi, Violin Concerto in G, *La stravagana*, movements (mvts.) 1-3 , pp. 119-27 (CD 1: 24-26).

Week 4

9.16/17 Discussion Section: Baroque instrumental Music (Chapter 10). Baroque Dances, pp. 135-38. Listening: 1. George Frideric Handel, Minuet (CD 2:9). 2. J.S. Bach, Gigue from Cello Suite (CD. 2: 10).

9.17 Baroque instrumental Music (Chapter 10). Concerto cont. , pp. 127-131. Listening: Johann Sebastian Bach, Brandenburg Concerto No. 5, mvt. 1, (CD 2: 1-5). Fugue, pp. 131-35. Listening: J.S. Bach, Prelude and Fugue in C Major, (CD 2:6-7).

9.19 Baroque Vocal Music (Chapter 11). Opera, pp. 139-144. Listening: George Frideric Handel, *Julius Caesar*, "La giustizia (CD 2:11). Oratorio, pp. 144-48. Listening: Handel, *Messiah*, "There were shepherDiscussion Sections:" and "Glory to God" (CD 2:12); "Hallelujah Chorus" (CD 2:13).

Week 5

9.23/24 Discussion Sections: Baroque Vocal Music (Chapter 11). Focus on Bach. Review of Baroque Music.

9.24 The Classical Period. Prelude: Music and the Enlightenment, Chapter 12, pp. 154-165.

9.26 The Symphony (Chapter 13), pp. 166-185. Listening: Mozart, Symphony No. 40, mvt. 1 (CD 2:17-22). Review for Test 1.

Week 6

9.30/10.1 Discussion Sections: Review of Sonata Form (Mozart Symphony No. 40). Opera Buffa (Comic Opera), pp. 194-200. Listening: Mozart, *Don Giovanni*. "Ho Capito" and "Là ci darem la mano" (CD 2:39-41).

10.1 Test 1 on Elements, Early Music and Baroque.

10.3 The Symphony cont. Listening: Haydn, Symphony No. 95, mvts. 2 and 4 (CD 2: 26-30 and 34-37).

Week 7

10.7/8 Discussion Sections: Discussion of Test Listening: Haydn, Symphony No. 95, mvt. 3 (CD 2:31-33).

10.8 Other Classical Genres (Chapter 14). The Sonata, pp. 187-88. Listening: Francesca Lebrun, Sonata in F (CD 2:38). Other Classical Genres. (Chapter 14). The Classical Concerto, pp. 188-92 Listening: Mozart, Piano Concerto in A, mvt. 1 (CD 3: 1-5).

10.10 Beethoven (Chapter 15), pp. 209-21. Listening: Symphony No. 5, mvt. 1. (CD 3:6-14).

Week 8

10.14/15 Discussion Sections: Review of Beethoven Symphony No. 5, mvt. 1. Mvt. 2 (CD 3:15-16).

10.15 Beethoven Symphony, mvts. 3-4 (CD 3:17-20) and String Quartet in F, mvt. 2, p. 222 (CD 3:21).

10.17 Prelude: Music after Beethoven: Romanticism (Chapter 16), pp. 223-37. The Early Romantics (Chapter 17). The Lied, pp. 238-42 and 246-48. Listening: Franz Schubert, "Erlkönig" (CD 3: 22) and Clara Wieck (Schumann), "Der Mond kommt still gegangen" (CD 3:25).

Week 9

10.21/22 Discussion Sections: The Early Romantics cont. The Character Piece for Piano, pp.248-52. Listening: Robert Schumann, "Eusebius", "Florestan", and "Chiarina" (CD 4: 1-3) and Frederic Chopin, Nocturne in F-Sharp (CD 4:4).

10.22 The Early Romantics cont. 3. Program Music (pp. 252-59). Listening, Hector Berlioz, *Fantastic Symphony*, mvt. 5 (CD 4: 5-11).

10.24 Romantic Opera (Chapter 18), pp. 260-61, 262-70, 272-77. Listening: Giuseppe Verdi, Excerpt from *Rigoletto*, Act III (CD 4:12-17); Richard Wagner, Excerpt from *The Valkyrie*, Act 1 (CD 4: 18-23).

Week 10

10.28/29 Discussion Sections: Review of Verdi and Wagner. Opera cont., pp. 278-80. Listening: Giacomo Puccini, Excerpt from *Madame Butterfly*, "Un bel di (CD 4:24).

10.29 The Late Romantics (Chapter 19), pp. 281-99. Program Music, pp. 281-86. Listening : Piotr Tchaikovsky, *Overture-Fantasy, Romeo and Juliet* (CD 25-36). Nationalism, pp. 286-90. Listening: Modest Musorgsky, *Pictures at an Exhibition: "Promenade", "Gnomus", "Promenade", "The Great Gate of Kiev"* (CD 5:1-5).

10.31 The Late Romantics cont. Responses to Romanticism, pp. 290-95. Listening: Johannes Brahms, *Violin Concerto, mvt. 3* (CD 4:37-42). Romantic Nostalgia, pp. 295-99. Listening: Gustav Mahler, *Symphony No. 1, mvt. 3, Funeral March* (CD 5:5-12).

Week 11

11.4/5 Discussion Sections: Review of Romantic Music

11.5 The Twentieth Century and Beyond: Prelude: Music and Modernism (Chapter 20), pp. 307-16. Early Modernism (Chapter 21), pp. 317-38. Debussy and Impressionism. Listening: Claude Debussy *Clouds* (CD 5:13-18).

11.7 Early Modernism cont. Stravinsky: The Primacy of Rhythm, pp. 320-25. Listening: *The Rite of Spring*, Excerpt from part 1 (CD 5: 19-25). Expressionism, pp. 325-35. Listening: Arnold Schoenberg: *Pierrot lunaire: "Night" and "The Moonfleck"* (CD 5:26-27)

Week 12

11.11/12 Discussion Sections: Review of Early Modernism: Debussy, Stravinsky, Schoenberg. Modernism in America: Ives, pp. 335-38. Listening: *The Rockstrewn Hills* (CD 5:33-34).

11. 12 Early Modernism cont. Expressionism cont. Listening: Alban Berg, *Wozzeck*, Excerpt from Act II (CD 5:28-32). Review for Test 2

11.14 TESTt 2

Week 13

11.18/19 Discussion Sections: Discussion of Test 2. Alternatives to modernism (Chapter 22), 339-355. 1. Maurice Ravel. Listening:, *Piano Concerto in G* (CD 6: 1-5). 2. Béla Bartók. Listening: *Music for Strings, Percussion, and Celesta* (CD 6: 6-12).

11.19 Alternatives to modernism cont. 1..Aaron Copland. Listening: *Appalachian Spring*, Excerpts (CD 6:13-16). 2. Sergei Prokofiev, Excerpt from *Alexander Nevsky* (CD 5:36-37).

11.21 The Late Twentieth Century (Chapter 23) 1. Modernism: The Second Phase, pp. 356-61. Listening: Anton Webern, *Five Orchestral Pieces, No. 4* (CD 6:17). 2. The Postwar Avant-Garde, pp. 361-66. Listening: György Ligeti, *Lux aeterna* (CD 6:18-21), Edgard Varèse, *Poème électronique* (CD 6:22).

11.26 and 11.28 Thanksgiving Break

Week 14

12.2/3 Discussion Sections: The Late Twentieth Century cont. Music at the End of the Millennium, pp. 367-71 and 373-76. Listening: Steve Reich, *Music for 18 Musicians* (CD 6:23-24); John Adams, *El Nino* (DVD 6-8).

12.3 Music in America: Jazz and Beyond (Chapter 24), pp. 377-84, 386-91. Listening: Sippie Wallace, "If you Ever Been Down" (CD 6:28) and Duke Ellington, "Conga Brava" (CD 6:29).

12.5 Music in America: Jazz and Beyond cont. Listening: Charlie Parker and Miles Davies, "Out of Nowhere" (CD 6:30). Leonard Bernstein, Excerpt from *West Side Story* (C 6:33-34). Review for Final Examination.

Music 1001: Musical background and tastes

1. Name:

Major:

Discussion Section time:

2. Do you: (a) play an instrument/sing (other than in shower)? If yes, explain

(b) read music?

(c) have any background in music theory (harmony etc.)? If yes, explain

(d) know any pieces of 'classical' music? If yes, name any favorites

3. List some favorite types of music, favorite bands, singers etc.

4. Any other comments, observations, e.g. a particularly memorable musical experience in your life