Title: FA105 Introduction to Music

Credit Hours: Total Contact Hours: 3
Instructor: Susan K. Kinne
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Course Syllabus

Course Description
Introduction to Music is a one-semester survey of the Western music tradition, from the chant of the Middle Ages to the art music of this century. It includes study of the major composers, genres and forms of each period. An understanding of musical style through repeated listening is a primary goal of the class. Prerequisite(s): none

Course Objectives
After successfully completing the course, the student will be able to:

- Identify the elements music (pitch, melody, harmony, rhythm, form, tone color, texture, etc) and vocabulary of music so as to be able to discuss music
- Recognize, aurally and visually, the instruments of the orchestra and ranges of the human voice
- Recognize major works and composers of “classical” music
- Understand relationships between music of each time period and other artistic, intellectual, political events
- Use critical listening skills developed during the course to understand and evaluate music

Topical Outline of Instruction

- A Vocabulary for Music: sound, time, rhythm, texture, structure - This unit introduces a working vocabulary to express elements of music. Instrument families and their members will be introduced as well as the various ranges of the human voice. Types of instrumental and vocal ensembles are heard and discussed.

  The Late Baroque Period: 1700-1750 - Music of Bach and Vivaldi will be discussed as well as the changes in style of Baroque music. Operas, oratorios and cantatas are differentiated. Forms such as concerto, sonata and fugue are heard.

  Music and the Enlightenment: the symphony and other genres - A new musical style, known as
the Viennese style, was developed by composers living around Vienna Austria. The music of Haydn, Mozart, Beethoven and Schubert will be discussed. The focus turns to the orchestra, opera and chamber music. Musical forms such as sonata-allegro, theme-and-variation and rondo are introduced.

Romanticism: Beethoven and beyond The expansion of the orchestra, tension and relaxation, new harmonies and emotions characterize the Romantic period. Symphonic poems and program music are used to tell stories in sound. Music of Schumann, Berlioz, Strauss and Wagner are explored.

The Twentieth Century Composers turn to the past and the future. New sounds, popular music, jazz are used in art music as boundaries are blurred. Chromaticism, dissonance and atonality are explored.

Course Requirements
To successfully complete this course the student must write quality responses to weekly discussion questions for each chapter, respond to at least three other students' posts, complete all chapter quizzes, attend one 'classical' concert and write a concert review.

Text, Tools, and/or Supplies
Listen, seventh edition, by Joseph Kerman and Gary Tomlinson, published by Bedford St. Martin. The text comes with a DVD and 3-CD set. Be sure you have these as part of your text. All course content is accessed through the Blackboard learning management system.

Attendance Policy
If a student does not submit discussion posts for two weeks and take the accompanying tests for those weeks AND has not notified me prior to or during those weeks that there is a legitimate reason why no discussions or tests have been submitted, I will recommend that the student withdraw from the course and a grade will be AF (administrative failure) will be recorded with the registrar. If the student does now withdraw on their own, I will withdraw them and send an email to that student notifying them that I have done so.

Student Evaluation and Grading
The final grade for this course will be based upon: 45% weekly discussions, 40% chapter quizzes, 15% concert review.

How the course works
Click on the Start Here tab on the home page and read through some introductory documents about the course. Be sure to check Announcements and your email each time you log into the course, which should be daily.
Go to the **Assignments** tab on the home page. This will take you to the weekly folders of the course's content. Each chapter's folder contains a mix of readings, lectures, discussion questions, chapter quizzes and other items. Some weeks you will complete two chapters.

You will post your weekly discussion question responses at the **Discussion Board** tab on the home page. Discussions have due dates. The discussions are shared with other students and students should respond to at least three other posts for full credit. The instructor responds to the class as a whole each week and to individuals as needed after the discussion due date. Instructor responses to individuals and the class, usually they day after they are due by students. Instructors responses should be read by students and responded to if appropriate.

Reading and listening quizzes are accessed within each chapter's folder under **Assignments**. After the due date the quizzes are no longer seen on your Blackboard screen and are no longer available for you to take. Do not be confused with the wording. The Listen text sometimes uses the word 'test' other times the word 'quiz' is used. They are interchangeable.

You are to attend one concert during the semester. I list potential concert venues at the **Concert Review** tab and in my **Announcements**. I try to list as many free concerts as I can find. You might find free concerts in your town at local churches or community music schools. If you have difficulty getting to a concert or if a concert is cost prohibitive, I have some online concerts that you can watch and/or listen to. They are listed in the **Announcements**.

The **Course Schedule** below has an overview of all weekly reading and listening assignments for the term. Print it out and tape it to your textbook, laptop, wall, forehead.....

All due dates for discussions and tests are in the weekly chapter folders and at the **Course Calendar** tab. Print it out and tape it to your textbook, laptop, wall, forehead..... Students are allowed to work ahead one week.

**For support you can contact any of the following:**

The Instructor for technical problems and questions about course content: Susan K Kinne skinne@ccsnh.edu.

The publishers of **Listen** offer technical support for students at
Publisher - Bedford St Martins technical support:
This website has a phone number to call.
http://www.bedfordstmartins.com/Bookbag/Profile/Contact.aspx?Display=ContactTechnicalSupport
This website has an email address.
http://www.bedfordstmartins.com/Catalog/support.aspx

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**Course Schedule**

Intro to Music./Music Appreciation FA105ZZ
Exact due dates for quizzes and discussion responses are at Blackboard's Course Calendar and Assignments.

Weeks 1 & 2  Get comfortable with Blackboard site and Listen website.

Introduction  To the Student
Unit 1  Fundamentals

Prelude  by Richard Wagner
LISTENING CHART 1 Prelude to The Valkyries

Chapter 1 Rhythm, Meter and Tempo
LISTEN for rhythm, meter, syncopation and tempo

Week 3  Chapter 2 Pitch, Dynamics and Tone Color
LISTEN for pitch, dynamics and the Orchestra in Action

Week 4  Chapter 3 Scales and Melody
LISTEN for melody and tune

Week 5  Chapter 4 Harmony, Texture, Tonality and Mode
LISTEN for texture, mode and key

Week 6  Chapter 5 Musical Form and Musical Style
LISTEN for musical form
LISTENING CHART 2 Britten’s The Young Person’s Guide to the Orchestra

We do not study Chapters 6, 7, 8

Unit III The Eighteenth Century

Prelude  Chapter 9 The Late Baroque Period

Week 7  Chapter 10 Baroque Instrumental Music
LISTENING CHART 3 Vivaldi, Violin Concerto in G, first movement
LISTENING CHART 4 Vivaldi, Violin Concerto in G, second movement
LISTENING CHART 5 Bach, Brandenburg Concerto No. 5, first movement
LISTENING CHART 6, Bach, Well-Tempered Clavier, Book 1, Fugue 1
LISTEN Rameau, Minuet and Tambourin, Castor and Pollux
LISTEN, Bach Gigue, from Cello Suite No. 2

Week 8  Chapter 11 Baroque Vocal Music
LISTEN Handel, *La giustizia* from *Julius Caesar* - YouTube
LISTEN Handel, *Messiah* excerpts

*Prelude* Chapter 12 Music and the Enlightenment
WATCH the BBC documentary *Mozart: Miracle of Nature*

Week 9  Chapter 13 The Symphony
LISTENING CHART 7 Mozart, Symphony No. 40 in G minor, first movement
LISTENING CHART 8 Haydn, Symphony No. 95, second movement
LISTENING CHART 9 Haydn, Symphony No. 95, third movement
LISTENING CHART 10 Haydn, Symphony No. 95, fourth movement

Chapter 14
LISTEN Mozart, *Don Giovanni*, Act 1, scene iii-DVD; Commedatore scene from the movie *Amadeus* - YouTube

Unit IV The Nineteenth Century

Week 10  Chapter 15 Beethoven
LISTENING CHART 14 Beethoven, Symphony no. 5, first movement
LISTENING CHART 15 Beethoven, Symphony no. 5, (complete work)

*Prelude*  Chapter 16 Music after Beethoven: Romanticism

Week 11  Chapter 17 The Early Romantics
LISTEN Schubert, “*Der Erlkönig*”
LISTEN Schuman, “*Der Mond kommt still gegangen*”
LISTEN Schuman, “*Dichterliebe*”
LISTEN Schuman, “*Im wunderschnen Monat Mai*”
LISTEN Schuman, “*Carnaval*”
LISTEN Chopin, Nocturne in F-sharp, Op. 15, No. 2
LISTENING CHART 16 Berlioz, Fantastic Symphony, fifth movement

Week 12  Chapter 18 Romantic Opera
LISTEN Verdi, *Rigoletto* - YouTube
LISTEN Wagner, *The Valkyrie* – YouTube
LISTEN Puccini, *Madame Butterfly* - YouTube
Week 13  Chapter 19 The Late Romantics
LISTENING CHART 17 Tschaikowsky, Overture-Fantasy, *Romeo and Juliet*
LISTEN Mussorgsky, *Pictures at an Exhibition*
LISTENING CHART 19 Mahler, Symphony No. 1, third movement

**Unit V** The Twentieth Century

Chapter 20 Prelude Music and Modernism

Week 14  Chapter 21 The Twentieth Century: Early Modernism
LISTENING CHART 20 Debussy, *Clouds*
LISTENING CHART 21 Stravinsky, *The Rite of Spring*, from Part I
LISTENING CHART 22 Ives, “The Rockstrewn Hills”

Chapter 22 Alternatives to Modernism
LISTEN Copland, *Appalachian Spring*
LISTEN Prokofiev, *Alexander Nevsky*—”Battle on the Ice”—YouTube

Week 15  Chapter 23 The Late Twentieth Century
LISTEN Cage, *4’33”* — YouTube
LISTEN Saariaho, “*From the Grammar of Dreams*”
LISTEN Adams, *El Niño*

We do not study Chapter 24

Week 15  Finals Week - There is no final for this course

Your grade is based upon 20 chapter reading and listening quizzes (40%), 20 discussion question responses (45%) and one concert review (15%).

updated 2 August 2013