

UWUCC Appx 4/12/05 Senate Info 4/26/05 04-76

Undergraduate Distance Education Review Form

(Required for all courses taught by distance education for more than one-third of teaching contact hours)

APR 6 2005

Existing and Special Topics Course

Course: MUHI 101, Introduction to Music

Instructor of Record: Matthew Baumer phone: 7-5646 e-mail: mbaumer@iup.edu

Step One: Department or its Curriculum Committee

The committee has reviewed the proposal to offer the above course using distance education technology, and responds to the CBA criteria as follows:

- 1. Will an instructor who is qualified in the distance education delivery method as well as the discipline teach the course? Yes No
- 2. Will the technology serve as a suitable substitute for the traditional classroom? Yes No
- 3. Are there suitable opportunities for interaction between the instructor and student? Yes No
- 4. a. Will there be suitable methods used to evaluate student achievement? Yes No
- b. Have reasonable efforts been made to insure the integrity of evaluation methods (academic honesty)? Yes No

5. Recommendation:

Positive (The objectives of the course can be met via distance education.)

Negative

John Gumbert 4/1/05
signature of department designee date

If positive recommendation, immediately forward copies of this form and attached materials to the Provost and the Liberal Studies Office for consideration by the University-Wide Undergraduate Curriculum Committee. Dual-level courses also require review by Graduate Committee for graduate-level offering. Send information copies to 1) the college curriculum committee, 2) dean of the college, and 3) Dean of the School of Continuing Education.

Step Two: UNIVERSITY-WIDE UNDERGRADUATE CURRICULUM COMMITTEE

Positive recommendation

Negative recommendation

Gail S. Schust 4/12/05
signature of committee chair date

Forward this form to the Provost within 24 calendar days after review by committee.

Step Three: Provost

Approved as distance education course

Rejected as distance education course

Mark Slagter 4/18/05
signature of Provost date

Step Four:

Forward materials to Dean of the School of Continuing Education.

14	Romantic Period		
15	Twentieth Century	Chapter 14	66 (p. 301), 67b (p. 305)
16	Twentieth Century/America	Chapter 15	72 (p. 331)
17	Twentieth Century/America		77 (p. 338)
18	EXAM 2		

UNIT 3: American Popular Music – equivalent to 14 hours of instruction

Class #	Topic	Reading	Listening Guide #
19	"Folk" Music	Chapter 4, 39-49	5 (p. 42), 6 (p. 48), 7b (p. 50)
20	Blues and the Folk Revival	49-61	8 (p. 52), 9 (p. 53),
21	More Blues, Folk Religious Music	Chapter 5	11 (p. 59), 12 (p. 68), 14 (p. 74)
22	Gospel and Contemporary Christian		15 (p. 78)
23	19 th -Century popular music	115-119	On WebCT
24	Tin Pan Alley and the Musical	120-125	On WebCT
25	More on the Musical		On WebCT
26	Jazz: Dixieland to Swing	85-98	19 (p. 97)
27	Bebop and Cool Jazz	99-107	23 (p. 106)
28	Modern Jazz	108-111	AL 4 (p. 113)
29	Hillbilly and country music	125-131	27 (p. 130)
30	R&B, Rock and Roll	132-135	On WebCT
31	1960s-70s	135-139	On WebCT
32	EXAM 3		

UNIT 4: World Music – equivalent to 10 hours of instruction

Class #	Topic	Reading	Listening Guide #
33	Native American Music	151-56	31 (p. 154)
34	Euro-American Folk Music	156-68	36 (p. 168), 33 (p. 162)
35	Latin American Music	168-78	34 (p. 164), 38 (p. 171)
36	Music of India	179-186	40 (p. 183)
37	Music of India		
38	Music of Japan	186-92	42 (p. 188)
39	Music of Japan		
40	Music of Africa	192-99	44 (p. 195), 45 (p.199)
41	Music of Africa		
42	Contemporary Commercial "World Music"		On WebCT
	Comprehensive Final Exam		

EVALUATION METHODS

1. Projects and discussion participation, 20% of final grade

Projects will include analyzing songs from the course CDs and from your personal collection.

Discussion will include posting answers to discussion questions in a listserv format and/or participation in scheduled online chat sessions. Each student must post one well-considered item per week that reflects knowledge of the assigned readings, engagement with course concepts, and careful consideration of postings by other students.

2. Concert report, 20% of final grade

You are required to attend a live musical event during the semester, interview members of the performing group and audience, and write about the experience in 4-6 pages. The paper should describe the setting of the event, the music that was played, and the audience. You should relate the information you gleaned from the interviews, as well as your personal opinions about the concert. Please consult me about good events to attend, which can include everything from symphony concerts to folk festivals to wedding receptions.

3. Three Unit Exams, 40% of final grade

Exams will be conducted via WebCT and will consist of three sections. Section 1 will include multiple-choice questions on terms and concepts. In Section 2, you will answer questions based on short excerpts from musical works on the course CDs. Section 3 will include one or two essay questions.

4. Final Exam, 20% of final grade

The final exam will be similar to the other exams, with the addition of a comprehensive essay question.

GRADING SCALE

A = 90-100%; B = 80-89%; C = 70-79%; D = 60-69%; F = below 60%

ONLINE “ATTENDANCE” POLICY

Since this course is online, there is no regular meeting time, but each student must be careful to devote sufficient time to course activities. In the traditional summer schedule, this class would meet for approximately two hours per day, Monday through Friday. In addition, most students would need 1-2 hours each day to complete homework, reading and listening assignments and to study for exams and quizzes, for a total of 3-4 hours per day. Students should be prepared to devote an equivalent amount of time to the online course in order to learn the material. I would not recommend that students try to complete an entire week’s assignments and reading on one day or over the weekend; rather, it is far better to set aside a regular time each day to work on the course. WebCT gives me the ability to monitor when students log in to the website, and I will reduce the participation grade of students who access course materials on fewer than 4 days per week by 10% or more if the case warrants. By the same token, failure to participate in the chatroom or listserv each week will result in a lower participation grade.

I will only grant extensions to scheduled due dates in the case of illness or family emergency, and I will not accept homework after the due date unless I have been notified of illness or approved an absence. If you miss a scheduled exam for any reason, you should contact me as soon as possible.

DISABILITIES

If you have a disability that may require assistance or accommodation, or you have questions related to any accommodations for testing, note takers, readers, etc., please speak with me as soon as possible.

ACADEMIC INTEGRITY AND CIVILITY

Please do your own work and act honorably. It is never acceptable to copy material from another student, a web page, or any other published source and pass it off as your own work. If I discover that you are guilty of plagiarism, cheating on an exam or assignment, or helping anyone else to do so, you will receive no credit for the assignment and may face other sanctions according to university policy, including suspension or expulsion. In addition, if I discover that someone else has performed any of your coursework for you, such as taking an online exam, you will fail the course.

Civility is just as important in an online class as in a regular class; please consider the impact of your words in online discussions and adhere to the [IUP Civility statement](#).

CBA Criteria

1. Will an instructor who is qualified in the distance education delivery method as well as the discipline teach the course?

My training in musicology qualifies me to teach this course content, and I have taught Intro to Music and similar courses several times in the past. While this will be my first experience with online distance education, I do have considerable experience using WebCT. Over the past five semesters, I have used WebCT to post my lecture notes and to provide links, course readings, and musical examples for students. Perhaps most relevant to this course is my experience with delivering digital music files over the internet, which will be an important part of this course. I will also make extensive use of WebCT's email and chat functions to facilitate discussion.

2. Will the technology serve as a suitable substitute for the traditional classroom?

Several different technologies will allow online students to experience and interact with the course content in ways very similar to what takes place in the classroom. Students will purchase the textbook, with listening examples on compact disc, as they would for the traditional class. Online powerpoint presentations will identify important concepts from the textbook, just as in a traditional class. As a supplement to these materials, I will record a few mini-lectures illustrating particular concepts such as syncopation or chord qualities. Students will engage with these concepts by completing projects, by participating in online discussions, and by attending and writing about a live musical event.

3. Are there suitable opportunities for interaction between the instructor and student?

Personal interaction with the instructor via email or phone will be encouraged and readily available. In addition to a regular online "office hour" I will respond to email throughout the day. I will also monitor online chat sessions and email lists and respond as necessary.

4a. Will there be suitable methods used to evaluate student achievement?

I will evaluate students in almost exactly the same way as in the traditional classroom, using four exams, a concert report, and participation. With the online class I can evaluate student participation more accurately, because all discussions appear in print and can be saved for later evaluation.

4b. Have reasonable efforts been made to insure the integrity of evaluation methods (academic honesty)?

The course syllabus contains a policy regarding academic honesty, which I will highlight and expect all students to uphold. I will gain knowledge of each student's abilities through informal assignments, such as asking each student to describe his or her musical background, and this knowledge will help to determine if a student is cheating on a later assignment. Exams will contain essay sections that will reveal a student's writing style, and if a question of integrity arises, I can compare the essays from one test to another.

Matthew Baumer
 MUHI 101, Introduction to Music
 Sample Module

UNIT 1: The Study of Music – equivalent to 6 hours of instruction			
Class #	Topic	Reading	Listening Guide #
1	Introduction to the study of music		
2	Music in culture	Chapter 1-3	
3-4	Musical Terms	Chapter 3	1-4 (p. 30-35)
5	Analyzing Music	Chapter 3	
6	EXAM 1		

Class 3 – Musical Terms, part 1

The objective for this module is to become familiar with the terms used to describe elements of music, and to begin to apply them to a listening selection.

1. Read chapter 3 of the textbook

- Listen at least twice to each of the music examples for the first four listening guides, and listen for what's highlighted in the comments in each listening guide.
- Take the review quiz about chapter 3 [hyperlink].

2. View the powerpoint presentation [hyperlink] for chapter 3, part 1

- Complete the activities described in the presentation.
- (N.B. In the powerpoint as printed here, *[comment]* marks a place where I will insert a short audio comment illustrating the term. *[audio example]* or *[sound]* will be a recorded music or sound example, sometimes with voice-over narration.)

3. Assignment/Discussion (complete by 5 p.m. Thursday of the first week of class)

- Select a song you know well from your CD collection. While you listen to it, think about what you like about the music (not the lyrics) of the song. Choose two of the musical elements mentioned in the powerpoint presentation, such as melody or rhythm, and write one paragraph (4-5 sentences) about how each of these elements is used in your song (two paragraphs total). You should use the musical terms mentioned in the chapter, but you need not limit yourself to them; use any kind of description that gets your point across.
- Post your two paragraphs as a discussion item in Communication Tools > Discussions > Chapter three [hyperlink]. Please preface your comments with your name and the title and artist of the song you chose to discuss.
- Read a few of the other posts as they appear. Respond to one post by asking a question or offering a further observation about the song.

Harmony

- When 2 or more pitches sound at a time
 - Chord or triad (3 pitches at same time) [sound]
 - Also 2 melodies at same time
- Harmony sounds consonant or dissonant
 - Cons: restful, pleasant, at home [sound]
 - Diss: conflicting, tense, ugly [sound]
 - Activity: Of these five sounds, which are consonant, which are dissonant? [sound] (Answer)

Harmony – the basic chords

- Lots of music uses three basic chords
 - I or tonic chord
 - begins and ends pieces, sounds at rest
 - IV or subdominant chord
 - Between tonic and dominant chord, not at rest
 - V or dominant chord [sound]
 - Contrast to tonic chord, not at rest, leads back to tonic chord
- Activity
 - This piece uses only I, IV, and V; can you hear them?

Duration

- Length of a pitch or a silence
 - Also length of phrase, section, whole piece
- Rhythm: pattern made by durations
 - Ex: short short short long [sound]
- Beat: the regular pulse of most music
 - The pulse of the music [sound]
 - Rarely, music has no steady beat [sound]

Duration – Tempo

- Tempo: # of beats per minute
 - Activity: using a watch with a second hand, take your pulse; how many beats per minute?
 - Walk around the room at a comfortable pace; how many steps per minute? [Hint: time for 15 seconds, then multiply by 4]
 - Activity: Listen to each of the four pieces in listening guides 1 through 4. How many beats per minute in each? [Answer]

Duration - Meter

- Meter: grouping of the beat in 2 or 3
 - Beat 1 accented (strong), 2 and 3 unaccented (weak)
 - Duple meter: 1 2 1 2 1 2 [sound]
 - Triple meter: 1 2 3 1 2 3 1 2 3 [sound]
 - Quadruple meter: 1 2 3 4 1 2 3 4 [sound]
- One cycle = a measure or bar

Rhythm: locations in a measure

- Downbeat = first beat; upbeat = last beat
- Offbeat = between beats [sound]
 - Down (off) weak (off) Medium (off) Up (off)
 - 1 + 2 + 3 + 4 +
- Syncopation
 - When offbeat or weak beat is accented
 - Very common in popular music [sound]

Elements of Music, part 1

- Pitch (high and low sounds)
 - Overtone series and octaves
 - Range, register
 - Melody, harmony
- Duration (length of sound)
 - Beat, meter
 - rhythm

Pitch (high and low)

- Sound = vibration
- Pitch = how high/low the sound
 - # of vibrations per second or hertz
 - Audible: (low) 10-15,000 (high) hertz
 - Activity: Find a glass that makes a nice ding when tapped with a spoon. See how the pitch changes with different amounts of water.
- Overtone series
 - When things vibrate, they make a collection of frequencies, not just one pitch
 - Explore this site [\[link\]](#) for an example

Pitch (High and Low)

- Octave Phenomenon
 - 2X or $\frac{1}{2}$ the hertz sounds similar, tho higher or lower *[comment]*
- Registers: parts of sound spectrum
 - High, medium high, med. low, low *[comment]*
- Scale and key: pitches used in a piece
 - 12 different pitches in Western music
 - Only 7 used in the scale
 - Key = on what pitch the scale begins

Major and Minor Scales

- [Short movie demonstrating this]
- This piece is in major *[sound example]*
- This piece is in minor *[sound example]*
- What adjectives would you use to describe the sound of each scale?



Melody

- Succession of pitches
 - Most noticeable part of song, carries the words
 - Repeated so we remember it
- Melody has a shape or contour
 - rising, falling, arch, etc.
 - Activity: draw the shape of this melody *[sound]*
 - Intervals: distance from one pitch to next
 - Steps to adjacent note, skips to a non-adjacent note *[sound]*
 - Conjunct (mostly steps) or disjunct (many skips)
 - Activity: Is this melody conjunct or disjunct? On what words are the big skips? *[sound]*

Melody: phrases

- Phrase: a segment of melody
 - Like a sentence, with clauses, punctuation, and eventually a period.
- Activity:
 - Listen to this melody and watch the time counter in the player. At what timings are there breaks in the melody, indicating the end of a phrase? What "punctuation mark" does each break suggest?
 - *[sound example]*

SYLLABUS OF RECORD

MUHI 101, INTRODUCTION TO MUSIC

CATALOG DESCRIPTION

(3c-0l-3sh) Presumes no technical background (for non-majors) but does utilize the varied musical experiences of each individual to help extend interest as far as possible. Attendance at various concerts of university organizations, cultural life events and visiting artist concerts is required to augment listening experiences of students.

COURSE OBJECTIVE

Provide an intellectual basis for the understanding and appreciation of art music in western culture.

COURSE REQUIREMENTS

Attend class on a regular basis.

Pass five examinations on class lectures, reading assignments, and listening assignments. (Recordings of the assigned listening selections will be on reserve in the Media Resources Center, second floor, Stapleton Library.)

An optional requirement which you may elect is participation in one or more concert *field trips* to Pittsburgh. This will count anywhere from 10% to 30% of your final grade, but you MUST agree to accept certain conditions which are discussed in detail later.

TEXT

Listening to Music, 3rd edition, by Craig Wright (Required). A 6-CD set of recordings for the text is also available, but not required.

CLASS PROCEDURE

Because of large class size, Music 101 will be primarily a lecture course. Examinations will be multiple choice and machine scored. Examination grades will be averaged to determine the final course grade. (Note that the concert *field trip* option will be included as 10%–30% of your grade if you participate.) On examination days please bring a #2 pencil to class.

SCHEDULE

Unit I:	The Fundamental Elements of Music: Chapters 1 – 3 Unit Exam: Tuesday, September 19
Unit II:	Medieval, Renaissance, and Baroque: Chapters 4 – 7 Unit Exam: Thursday, October 12
Unit III:	The Classical Style: Chapters 8 – 11 Unit Exam: Thursday, November 2
Unit IV:	Nineteenth Century Romanticism: Chapters 12 - 15 Unit Exam: Tuesday, November 21
Unit V:	The Twentieth Century: Chapters 16 – 18 Unit Exam: During Final Exam Period (Unblocked Exam: See Fall Class Schedule)

Please be advised that it may be necessary to reschedule examination dates, but this will be announced one week in advance.

CONCERT ETIQUETTE

The concerts which you may elect to attend as a component of your MH 101 class will be relatively formal musical and social events. Elegant rooms such as Heinz Hall and the Benedum Center in and of themselves tend to elicit our "best behavior." The type of music being performed can only reinforce that tendency. In an attempt to be perfectly clear here are a few prohibitions: No talking while the performance is in progress; no refreshments (!); enter and exit the hall only at appropriate intervals—not while the performance is in progress; in short, basically reserved and respectful behavior. Oh yes, please don't bring books or class notes and study during a concert!

You must dress appropriately for these concerts. This means **DRESS UP**, not tuxedos and formal gowns, but suits and ties for the men, dresses, sweater and skirt, or dress pants suit for the women. Again, here are a few prohibitions: no jeans; no shorts, no sweatshirts, etc.; and never, ever any baseball caps! If you have doubts about this indispensable aspect of the concert option, please ask your instructor. If you feel that this policy is unreasonable, please remember that nobody is *forcing* you to attend any concert, merely inviting your participation.

A FOOTNOTE ON CONCERT ATTENDANCE AND ACADEMIC INTEGRITY

If you participate in a concert *field trip* to Pittsburgh you will be expected to attend the entire performance. Missing an act of an opera, or "skipping out" at intermission will result in credit for an event being denied. Claiming credit in such cases will be considered academic dishonesty and will result in a failing grade for the entire MH 101 course.

For your protection, save your **PROGRAM** and **TICKET STUB** for any event attended. In a normal semester your instructor will record lots of data in his grade book, and an error is not an impossibility. Should this happen to you, your program and ticket stub, with perhaps a very few notes added about the performance, could help you verify your case.

HOW YOUR COURSE GRADE WILL BE DETERMINED

If you do not elect the concert *field trip* option the procedure is simple. Your five examination grades will be added together and the sum divided by 5 to arrive at your average. This will be your final course grade. If you have attended one; two, or three concerts the procedure is somewhat more involved, but first please be aware of a most important prerequisite:

For any concerts attended to count toward your grade, you must pass at least one examination.

Put differently, it is not reasonable to fail every examination in a course and still receive a passing grade.

If you attend one concert the examination grades will first be averaged as above. Then that number will be multiplied by .9 (as in 90% of your grade). I will then add 10 to that total, the 10 representing your "perfect" performance for the 10% of your grade counted as concert attendance. The result will be your final course grade. If you attend two concerts I will multiply your examination average by .8 (80%) and add to it 10 points for each event, this representing 20% of your final grade. For three concerts the examination average is multiplied by .7 and 10 points are added for each of the three events attended.

MAKE-UP EXAMINATION POLICY

Make-up examinations will be given in the following circumstances:

1. Absence due to a legitimate conflicting University obligation such as an ROTC field trip, academic conference, participation in an off-campus sporting event, etc. In all such cases written notice must be given to the instructor in advance of the absence. Coaches, etc. usually provide this.
2. Absence due to illness when verifiable with the Pechan Health Center or other medical authority. You should receive a slip from the Health Center. For a visit to your home doctor, a bill, record of scheduled appointment, hospital admission slip, or some such documentation should be available. Such documentation is probably sufficient, but your instructor may wish to confirm the validity of the absence.
3. Absence due to death or serious illness in the immediate family. In the case of absence due to illness or death in the family, the student must notify the instructor and request a make-up exam AS SOON AS POSSIBLE after returning to class. For all unexcused absences a grade of 0% will be factored into the examination average for the semester.

THE CONCERT FIELD TRIP OPTION

Participating in this aspect of the class is very easy. You can only gain by attending one or more events; you risk losing nothing. It works this way: This semester you may choose from the events listed below as *Field Trips* for partial credit in the course. These are bus trips, and your instructor arranges for both the purchase of tickets and rental of the bus, a package deal. You will receive reservation forms for each trip offered. Each trip probably will cost around \$25. It will occupy an entire evening from 5:45 pm until about midnight, and it will be of considerable musical worth. Each trip in which you participate will count as 10% of your grade, and you may elect as many as three trips for a maximum of 30% of your final course grade. This semester the events for which trips are planned are as follows:

The Pittsburgh Symphony Orchestra, Heinz Hall <i>Concerto for Orchestra</i> , by Bela Bartok <i>Violin Concerto</i> , by Samuel Barber <i>Roman Festivals</i> , by Ottorino Respighi	Friday, September 15
The Pittsburgh Symphony Orchestra, Heinz Hall <i>Tragic Overture</i> , by Johannes Brahms <i>Viola Concerto</i> , by Samuel Adler (A World Premiere!) <i>Pelleas and Melisande</i> , by Arnold Schoenberg	Friday, October 6
The Pittsburgh Opera presents <i>Anna Bolena</i> , by Donizetti, Benedum Center	Friday, October 20
The Pittsburgh Opera presents <i>The Marriage of Figaro</i> , by Mozart, Benedum Center	Friday, November 17

MUHI 101: Introduction to Music
Unit I: The Fundamental Elements of Music
Wright: Listening to Music, Chapters 1-3

Unit Outline

- A. Rhythm (pages 13-20)
 - 1. Beat
 - 2. Rhythmic Notation
 - 3. Meter
 - 4. Tempo

- B. Melody (pages 20-29)
 - 1. Pitch
 - 2. Octave
 - 3. Notating Melodies
 - 4. Tonality
 - 5. Scales
 - 6. Phrase

- C. Harmony (pages 29-36)
 - 1. Chords
 - 2. Consonance and Dissonance

- D. Timbre, or Color (pages 37-48)
 - 1. Voices
 - 2. Instrumental Families
 - 3. The Orchestra and Other Ensembles

- E. Dynamics (pages 48-9)

- F. Texture (pages 49-53)
 - 1. Monophonic
 - 2. Polyphonic
 - 3. Homophonic

- G. Form (pages 53-7)
 - 1. Strophic
 - 2. Theme and Variations
 - 3. Binary
 - 4. Ternary
 - 5. Rondo
 - 6. Sonata-Allegro
 - 7. Fugue

- H. Style (pages 60-4)

Listening Assignment: Modest Musorgsky, four movements from *Pictures at an Exhibition* (Chapter 1)

Lecture Schedule:

August 31	Introduction, Rhythm
September 5	Rhythm continued, Melody
September 7	Harmony, Timbre
September 12	Timbre continued, Dynamics
September 14	Texture, Form, Style
September 19	Unit Examination

MUHI 101, Unit II: Medieval, Renaissance, and Baroque
Reading and Listening Assignments from Chapters 4 through 7

Chapter 4: Medieval Music

- Reading: Introduction and music in the Monastery, p. 65; **Gregorian Chant**, pp. 66-8; Music in The Cathedral, Notre Dame of Paris, p. 69; Notre Dame of Rheims (Don't forget the box on the top of p. 71!), and Machaut's *Messe de Notre Dame*, especially the **Mass, Proper and Ordinary**, pp. 71-3; Music at Court, pp. 73-5. **And always check relevant Listening Exercises and Key Words at the end of the chapter.**
- Listening: Hildegard of Bingen: Gregorian chant, "O viridissima virga"
Countess of Dia: Troubadour song, "A chantar m'er"

Chapter 5: Renaissance

- Reading: Introduction, pp. 80-2; Josquin Desprez and the Renaissance **Motet**, pp. 83-6; Popular Music in the Renaissance: the **Madrigal**, pp. 86-9; The Counter-Reformation and Palestrina (note: point of imitation), pp. 89-93. **Again, Listening Exercises and Key Words.**
- Listening: Josquin Desprez: Motet, "Ave Maria"
Thomas Weelkes: Madrigal, "As Vesta Was from Latmos Hill Descending"
Palestrina: "Sanctus," from the *Missa Aeterna Christi munera*

Chapter 6: Early Baroque Music

- Reading: Introduction, pp. 95-8; Characteristics of Baroque Music: **The Basso Continuo**, The Rise of Instrumental Music, **Treatment of Musical Elements**, pp. 98-101; The Venetian **Polychoral Motet** and Giovanni Gabrieli, pp. 101-03; Early Baroque **Opera**: Claudio Monteverdi (What is a *secco* recitative?) and Henry Purcell, pp. 103-11; The Rise of Instrumental Music: Sonata and Concerto Grosso, especially **sonata da camera**, **sonata da chiesa**, **TRIO SONATA**, Concerto grosso (with concertino and tutti), and the idea of **ritornello form**, pp. 112-17. **Exercises and Words.**
- Listening: Giovanni Gabrieli: Polychoral Motet, "In ecclesiis"
Claudio Monteverdi: *L'Orfeo*, recitative, "A l'amara novella" and arioso, "To se' morta"
_____: *L'Orfeo*, strophic aria, "Possente spirito"
Henry Purcell: *Dido and Aeneas*, recitative, "Thy hand, Belinda!" and lament aria, "When I am laid in earth"
Antonio Vivaldi: Violin Concerto in E Major, Opus 8, No. 1, "La Primavera" (Spring), first movement (Once over lightly)

Chapter 7: Late Baroque Music: Bach and Handel

- Reading: Introduction and the Theatrical Quality of Baroque Art, pp. 121-22; **Aspects of Late Baroque Musical Style**, pp. 122-25; **Johann Sebastian Bach, The Cantata**, pp. 125-31; **Bach's Orchestral Music, The Brandenburg Concertos** (What's a *cadenza*?), pp. 132-34; **Fugue** (subject? exposition? episodes?), pp. 134-36; George Frideric Handel, Handel and the Orchestral Dance Suite, pp. 136-40; Handel and the Oratorio (opera seria/oratorio), *Messiah* (da capo aria), pp. 140-45. **Exercises and Words.**
- Listening: J.S. Bach: Cantata, *Wachet auf!*, movements 1, 4 and 7
_____: Brandenburg Concerto No. 5 in D Major, movement 1
_____: Organ Fugue in g minor
G.F. Handel: *Water Music Suite*, minuet and trio (Once over lightly)
_____: *Messiah*, aria, "Rejoice greatly"
_____: *Messiah*, "Hallelujah" Chorus

MUHI 101, Unit III: Classicism
Reading and Listening Assignments from Chapters 8 through 11

Chapter 8: Classical Ideals: The World of Haydn and Mozart

Reading: This chapter is a **marvelous** introduction to the concept of Classicism in our western civilization. **READ, STUDY, AND DIGEST IT ALL** as a foundation for our **CONCENTRATED LISTENING** to the music of Haydn, Mozart, and Beethoven. Don't forget the **Key Words!**

Chapter 9: Classical Forms

Reading: Introduction and Ternary Form (Minuet and Trio); **focus especially on the Minuet and Trio from Haydn's *Symphony No. 94*, pp. 164-68; Sonata-Allegro Form, very important!** You need not deal with the listening guide to the first movement of Mozart's *A Little Night Music*, pp. 168-74; Theme and Variations, pp. 175-79; Rondo Form, pp. 179-81; Form, Mood, and the Listener's Expectations, p. 181. **Listening Exercise No. 20 and Key Words.**

Listening: Joseph Haydn: *Symphony No. 94*, "Minuet and Trio" (**Once over lightly**)
_____ : *Symphony No. 88*, final movement, "Allegro con spirito"

Chapter 10: Classical Genres

Reading: Introduction, The Symphony and Mozart's *Symphony No. 40 in g minor, first movement*, pp. 185-89; The String Quartet and Haydn's *String Quartet, Opus 76, No. 3*, pp. 190-93; The Sonata, pp. 193-94; The Concerto, pp. 194-95 only; Opera and Mozart's *Don Giovanni*, pp. 198-203; read once over lightly pp. 203(bottom)-206. **Listening Exercises and Key Words.**

Listening: **W.A. Mozart: *Symphony No. 40 in g minor*, first movement, "Allegro molto"**
Joseph Haydn: *String Quartet, Op. 76, No. 3*, second movement (**Once over lightly**)
W.A. Mozart: *Don Giovanni*, Act I, scene 1

Chapter 11: The Bridge to Romanticism: Ludwig van Beethoven

Reading: Introduction and The Early Years, pp. 209-11; *Piano Sonata, Opus 13 (Pathetique)*, first movement, pp 211-12; The Heroic Period, one paragraph on p. 214; *Symphony No. 5 in c minor*, pp. 217-25; The Final Years, p. 226; **Listening Exercises and Key Words.**

Listening: Beethoven: *Piano Sonata in c minor*, Opus 13 "Pathetique," first movement
_____ : *Symphony No. 5 in c minor*

Unit III Lecture Schedule:

October 17	Introduction; Style Characteristics; Form and Genre The Minuet: Haydn, <i>Symphony No. 94</i> , "Minuet and Trio"
October 19	Sonata-Allegro Form: Mozart's <i>Symphony No. 40</i>, first movement
October 24	Sonata Form and Mozart's <i>Symphony No. 40</i> continued Theme and Variations: Haydn, <i>String Quartet, second movement</i>
October 26	Rondo: Haydn, <i>Symphony No. 88</i> , final movement Beethoven: <i>Symphony No. 5 in c minor</i>
October 31	Beethoven <i>Symphony No. 5</i> continued
November 2	Unit Examination

MUHI 101, Unit IV: Romanticism
Reading and Listening Assignments, Chapters 12 through 15

Chapter 12: The Romantic Spirit

Reading: Once again, a marvelous introduction to the concept of Romanticism in our western civilization. **READ, STUDY, AND DIGEST IT ALL** as foundation for our listening efforts (not quite so concentrated as in the previous unit). Listening Exercise No. 25 is excellent. Don't forget the Key Words.

Chapter 13: The Early Romantics

Reading: Introduction, The Art Song and Franz Schubert, pp. 246-52; Program Music, Hector Berlioz and the *Symphonie fantastique*, pp. 254-60; The Pianists, p. 264, first paragraph; Frederic Chopin, pp. 268-71; Listening Exercises 26 and 27, Key Words.

Listening: Franz Schubert: "Erlkonig" and "Die Forelle"
Hector Berlioz: *Symphonie fantastique*, fifth movement
Frederic Chopin: "Mazurka in Bb Major," Opus 7, no. 1
_____ : "Revolutionary Etude," Opus 10, no. 12

Chapter 14: Romantic Opera

Reading: Introduction, p. 278; Romantic Opera in Italy, Italian *Bel Canto* Opera, pp. 278-79; Romantic Opera in Germany, pp. 287-93. Listening Exercise No. 30, Key Words.

Listening: Richard Wagner: *Tristan und Isolde*, "Liebestod"

Chapter 15: Late Romanticism

Reading: Introduction, The Late Romantic Symphony and Concerto, pp. 299-300; Johannes Brahms, pp. 300-01; Vocal Music from Cradle to Grave, especially *A German Requiem*, fourth movement, pp. 303-04; Antonin Dvorak and *Symphony No. 9 in e minor*, "From the New World," second movement, "Largo"; Orchestral Song and Gustav Mahler, pp. 311-15. Key Words.

Listening: Johannes Brahms: *A German Requiem*, fourth movement
Antonin Dvorak: *Symphony No. 9 in e minor*, "From the New World," Largo
Gustav Mahler: "I am lost to the world," from *Five Ruckert Songs*

Unit IV Lecture Schedule:

November 7	Introduction
November 9	Franz Schubert and the German Romantic Lied Frederic Chopin and the Romantic Miniature Hector Berlioz and Grandiose Romantic Genre
November 14	Richard Wagner and the Music Drama
November 16	Wagner continued Johannes Brahms, and perhaps Dvorak and Mahler
November 21	Unit Examination

MUHI 101, Unit V: Modernism
Reading and Listening Assignments, Chapters 16 through 18

Chapter 16: From Romantic to Modern: Impressionism

- Reading: Introduction, Impressionism in Painting and Music, Claude Debussy, *The Exotic in Music*, pp. 320-29. **Listening Exercise No. 34, Key Words.**
- Listening: Claude Debussy: *Prelude to the Afternoon of a Faun*
_____ : Piano Prelude, "Voiles" (Sails)

Chapter 17: The Twentieth Century

- Reading: Introduction, Modernism: Diversity and Experimentation, pp. 333-35; **Twentieth Century Musical Style**, pp. 336-39; **The Early Avant-Garde: Stravinsky, and Schoenberg**, pp. 339-51; Three American Experimentalists: Ives, Varese, and Cage, pp. 354-62; An American Traditionalist: Aaron Copland, pp. 362-63, and pp. 364-68; New Trends: Minimalism and Postminimalism, pp. 369-71. **Listening Exercises No. 35 and 37, Key Words.**
- Listening: **Igor Stravinsky: *The Rite of Spring*, Introduction and Scenes 1-3**
Arnold Schoenberg: *Pierrot lunaire*, numbers 6 and 7
_____ : "Trio," from *Suite for Piano*
Charles Ives: *The Fourth of July* (Once over lightly)
Edgard Varese: *Ionization* (Once over lightly)
John Cage: "4' 33" (Once over lightly)
Aaron Copland: *Appalachian Spring*, excerpts
John Adams: *Short Ride in a Fast Machine* (Once over lightly)

Chapter 18: American Popular Music: Blues, Jazz, Broadway, and Rock

- Reading: Introduction and Blues, pp. 377-80; Jazz, pp. 380-88; George Gershwin, pp. 389-90; Broadway, Leonard Bernstein, pp. 390-93; Rock, pp. 393-96. **Listening Exercises, Key Words.**
- Listening: "Lost Your Head Blues," Bessie Smith
"Droppin' Shucks," Louis Armstrong's The Hot Fives
"My Melancholy Baby," Charlie Parker, Dizzy Gillespie
George Gershwin: *Rhapsody in Blue*, Part 1
Leonard Bernstein: *Symphonic Dances* from *West Side Story*, "Mambo," and "Somewhere"

Unit V Lecture Schedule:

November 28	Introduction, Impressionism and Claude Debussy Igor Stravinsky and the <i>Rite of Spring</i>
November 30	Arnold Schoenberg: Atonality and Serialism Experimentalists: Ives, Varese, and Cage
December 5	Traditionalism: Aaron Copland Minimalism: John Adams
December 7	American Folk and Popular Music Blues, Jazz, Broadway, Rock

Your Unit V Examination is an Unblocked Final, given during Finals Week at the time scheduled