

CURRICULUM PROPOSAL COVER SHEET
University-Wide Undergraduate Curriculum Committee

LSC Use Only
Number _____
Action Approved
Date 2-1-90

UWUCC Use Only
Number _____
Action _____
Date _____

I. TITLE/AUTHOR OF CHANGE

COURSE/PROGRAM TITLE MH 101, Introduction to Music
DEPARTMENT Music
CONTACT PERSON Richard Thorell, ext. 5646

II. THIS COURSE IS BEING PROPOSED FOR:

Course Approval Only
 Course Approval and Liberal Studies Approval
 Liberal Studies Approval only (course previously has been approved by the University Senate)

III. APPROVALS

Department Curriculum Committee

Calvin Webb

Department Chairperson

N/A

College Curriculum Committee

[Signature]

College Dean*

Chad [Signature]

Director of Liberal Studies
(where applicable)

[Signature]

Provost
(where applicable)

*College Dean must consult with Provost before approving curriculum changes. Approval by College Dean indicates that the proposed change is consistent with long range planning documents, that all requests for resources made as part of the proposal can be met, and that the proposal has the support of the university administration.

IV. TIMETABLE

Date Submitted
to LSC _____
to UWUCC _____

Semester/Year to be
implemented _____

Date to be published
in Catalog _____

Revised 5/88

[Attach remaining parts of
proposal to this form.]

Course Syllabus: MH 101, Introduction to Music
(UWUCC Format)

Date Submitted: January 22, 1990

Submitted by: Richard Thorell, in consultation with William Becker,
Laurence Perkins, and Jan VanSteenkist

Department: Music

I. Course Description

Number and title: MH 101, Introduction to Music

Credit hours: 3

Prerequisites: None

Catalogue Description:

Course presumes no technical background but does utilize the varied musical experience 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 experience of students.

II. Course Objectives

1. Provide students with a rudimentary technical foundation for the understanding of primitive, folk, popular, and art music of all cultures.
2. Acquaint students with the styles and representative compositions of the historical periods of Western art music.
3. Generate student interest in global sociology through the study of the musics of world cultures.
4. Acquaint students with the distinguishing aspects of the music of each culture studied, including social function, musical style, and developmental trends.

III. Course Outline

The course outline varies by instructor with different but equally valid ways of meeting the same goals. The two basic approaches used are the historical/stylistic and the ethno-musicological. An example of each is attached.

IV. Evaluation Methods

The course is taught in large sections, and evaluation is by multiple choice examination. Recital attendance is factored into the grade differently by the various instructors.

Course Syllabus (UWUCC Format), cont.

V. Required Textbooks, Supplemental Texts and Readings

Each instructor requires a text such as:

Kerman, Joseph. Listen, brief edition, New York: Worth Publishers, Inc., 1987.

-or-

Perkins, Laurence. A Universal Approach to Musical Understanding. Unpublished, 1988.

The matter of supplemental material is dealt with in part III, C of the Liberal Studies Course Approval Request Form. In brief, our MH 101 listening list includes approximately 45 separate musical examples, both excerpts and complete works.

VI. Special Resource Requirements

Attendance at musical events and the availability of such events are considered essential by all instructors, and each takes steps to see that students avail themselves of this opportunity. Some do this with an absolute requirement, others by building incentives into the grading system so that students "choose" to attend.

Audio and visual aids are also necessary to the successful implementation of MH 101. Unfortunately we can term our facilities and equipment only minimally adequate in this regard. While the room where most MH 101 sections is taught is furnished with a record player and cassette deck, this equipment is aging and is frequently in need of repair. The Music Department as yet has no CD player for instructional use, nor any slide projectors. One bright spot in this picture is the recent installation of a large screen video cassette player in the classroom.

LIBERAL STUDIES COURSE APPROVAL REQUEST

I. Basic Information

- A. Knowledge Area: Fine Arts
- B. Regular or Provisional Approval: Not Applicable
- C. Current General Education Course for Which the Proposed Course May Substitute: MU 101 (Introduction to Music)

II. Which Liberal Studies goals will your course meet?

The Liberal Studies goals which MH 101 (Introduction to Music) will meet are:

A. Intellectual Skills and Modes of Thinking:

1. Inquiry, abstract logical thinking, critical analysis, synthesis, decision making, and other aspects of the critical process. (Primary Goal)

The instructor and the student will examine particular musical works in terms of their unique style characteristics--the nature of the rhythm, dynamics, tonal color, melody, harmony, texture, and form--that distinguish them as representative of a particular musical style and as distinct from works of other historical style periods. Relationships are drawn between each musical style and the broader culture of which that style is representative. This can include general artistic styles as well as political, economic, and philosophical considerations.

2. Literacy--writing, reading, speaking, listening. (Primary Goal)

The instructor emphasizes active listening to a broad range of musical styles and many specific musical works. Both the instructor and the text provide detailed guidance for this activity.

4. Historical consciousness (Secondary Goal)

As indicated in the above answers, the instructor continually seeks to define the characteristics of different musical styles and then relate them to the historical period of which they are representative.

7. Aesthetic mode of thinking (Primary Goal)

The instructor cannot dictate taste, but by providing the intellectual basis for the understanding of art music he hopes at least to influence that taste in a positive manner. By focusing on selected "musical moments" of our culture the instructor hopes to inculcate a greater appreciation for our tradition of western art music.

B. Acquiring a Body of Knowledge or Understanding Essential to an Educated Person (Primary Goal)

Students must learn something about the elements of music (rhythm, dynamics, tone color, melody, harmony, texture, and form), the characteristics of different musical styles (including non-western music), and representative works.

III. Does your course meet the general criteria for Liberal Studies?

MH 101 will meet these criteria as follows:

A. Equivalency in a "multiple-instructor" course:

All who teach the course will exchange statements of how they intend to meet the "General Criteria for Liberal Studies." Such a statement usually takes the form of a course syllabus. Once each semester there will be a formal meeting of those currently teaching the course to discuss the fulfillment of our commitment to the criteria.

B. Contributions of ethnic and racial minorities and women:

The influence of ethnic and racial minorities on our musical culture is well documented and receives special emphasis in our course. Examples are the importance of both Central European folk music and Arab music in the works of Bela Bartok, the Javanese gamelon in the music of Claude Debussy, the artifacts of Black African and American Indian cultures in the "Primitive" and "Cubist" movements of the early twentieth century, and of course the central role of Black Americans in the area of jazz. In the selections of MH 101 with an ethnomusicological organization, the non-Western musical styles mentioned above are considered within the context of their individual cultures.

The first composer mentioned in our text (Kerman) is a woman, Hildegard of Bingen (1098-1179). In a brief, one semester course in which a survey of musical styles is only one component, there is time to give mention only to those composers who best epitomize the various musical styles. For various historical reasons these tend to be men. However, when considering musical performance and the important area of performance practice, it is quite another matter. This aspect of music receives great emphasis in our course in the persons of such leading performers as Emma Kirkby, Marilyn Horn, and Joan Sutherland

C. Supplementary readings:

For this course it makes good sense to consider the listening component as the appropriate non-textbook activity. All sections employ extensive listening lists requiring approximately five hours to hear only once, and to achieve a reasonable level of aural comprehension probably no fewer than five or six exposures to each item on the list could be deemed sufficient. For much of this material printed listening guides exist. Some of the listening selections are excerpts of larger works, but others are major complete works (e.g., Beethoven's Symphony No. 5). In addition, live performances which students are encouraged to attend regularly feature complete works of chamber and symphonic music or even opera. If the purpose of this requirement is for students to experience the genre appropriate to the field, then hearing "substantial works" of music should be preferable to reading literature about it.

D. If this is an introductory course, how is it different from what is provided for beginning majors?

This course is intended solely for a general student audience. Music majors are not permitted to enroll. Our introductory music history/literature course for majors depends on a basic knowledge of music theory, employs a different text which is longer and more technical in nature, examines different musical styles in a more comprehensive manner, and employs a more technical vocabulary.

E. How MH 101 contributes to the ability to:

4. Recognize creativity and engage in creative thinking.

MH 101 concentrates on the creative process in music and deals with a number of stylistically and culturally unique approaches to creativity.

5. Continue learning even after the completion of their formal training,

-and-

6. Recognize relationships between what is being studied and current issues, thoughts, institutions, and/or events.

The instructors encourage attendance at a number of concerts and recitals in the hope that it might become a habit for the students after they leave the course. This attendance at events as well as the use of critical reviews and other examples of music journalism in the class do much to establish this relationship between course content and the "real" musical world.

III. Course Outline, Unit Assignment Sheets

MH 101

Unit I: Fundamentals - Kerman, Chapters 1-4

Outline of Class Lectures

A. Rhythm

- | | |
|---------------|-------------|
| 1. Beat | 4. Phrase |
| 2. Meter | 5. Tempo |
| 3. Background | 6. Notation |

B. Expression

- | | |
|-------------|-----------|
| 1. Dynamics | 2. Timbre |
|-------------|-----------|

C. Melody

- | | |
|-----------|-----------|
| 1. Pitch | 3. Melody |
| 2. Scales | 4. Phrase |

D. Harmony

- | | |
|------------------------------|-------------|
| 1. Chords | 3. Tonality |
| 2. Consonance and Dissonance | |

E. Texture

- | | |
|---------------|---------------|
| 1. Monophonic | 3. Homophonic |
| 2. Polyphonic | |

F. Form

- | | |
|---------------|----------------|
| 1. Repetition | 3. Variation |
| 2. Contrast | 4. Development |

G. Style

- | | |
|----------------------------|--------------------------|
| 1. Medieval (600-1400) | 4. Classical (1750-1825) |
| 2. Renaissance (1400-1600) | 5. Romantic (1825-1900) |
| 3. Baroque (1600-1750) | 6. 20th Century (1900-) |

Listening Assignment

Mendelssohn: "Overture to a Midsummer Night's Dream"; Liszt: "Overture to a Midsummer Night's Dream"

MUSIC 101
Introduction to Music

Unit II: Early Music and the Baroque
Reading and Listening Assignments,
Taken Selectively from Chapters 5 - 10

Chapter 5: The Middle Ages

Reading: Introduction, Music and the Church: Plainchant, pp. 65-68.

Listening: Plainchant sequence, "Columba aspexit."

Chapter 6: The Renaissance

Reading: The Mass, pp. 77-78; The High Renaissance Style, pp. 79-82;
Late Renaissance Music, pp. 94-97.

Listening: Josquin: Pange lingua Mass, excerpt.
Palestrina: Pope Marcellus Mass, excerpt from the Gloria.
Weelkes: As Vesta Was. . .

Chapter 7: The Early Baroque Period

Reading: Introduction, From Renaissance to Baroque, pp. 91-93; Style
Features of Early Baroque Music, pp. 94-95; Opera, pp. 95-99.

Listening: Gabrieli: Duccinate in neononia tuba.
Monteverdi: The Coronation of Poppea, from Act I.

Chapter 8: The Late Baroque Period: An Introduction

Reading: The entire chapter, with emphasis on The Style of Late
Baroque Music.

Chapter 9: Baroque Instrumental Music

Reading: Introduction, p. 122; Fugue, pp. 126-29; The Concerto Grosso,
pp. 130-36; Baroque Chamber Music: Trio Sonata and Solo
Sonata, p. 136; Baroque Dances: The Suite, through French
Overture, pp. 137-38.

Listening: Handel: Fugue from Concerto Grosso in Bb
Bach: Brandenburg Concerto No. 5, mvt. 1

Chapter 10: Baroque Vocal Music

Reading: Introduction, Opera, pp. 142-46; Sacred Vocal Music, The
Lutheran Chorale, Bach's Christmas Oratorio, The Chorale
Prelude, pp. 147-55.

Listening: Handel: Messiah, excerpts.
Bach: Christmas Oratorio, excerpts.
Bach: Chorale Prelude, Herzlich. . .

UNIT III

MUSIC 101 The Viennese Classical Style (including Beethoven)

Reading and Listening Assignments and Class Lecture Schedule

The reading assignment for this unit, in contrast to the previous one, is very simple: Read all of chapters 11 through 14. Even without editing this is only 75 pages. The listening assignment is likewise all-inclusive of the compositions discussed in the book and found on the record/cassette album. It includes:

- Haydn: String Quartet in D (The Lord), third movement and finale
- Haydn: Symphony No. 88 in G, fourth movement
- Mozart: Overture to Don Giovanni
- Mozart: scene from Act I of Don Giovanni
- Mozart: Symphony No. 40 in G minor, first movement
- Mozart: Piano Concerto No. 17 in G, third movement
- Beethoven: Symphony No. 5 in D minor
- Beethoven: Piano Sonata No. 31 in A^b, Op. 110, first movement

I will do my best to adhere to the following class lecture schedule, which -- you will soon realize -- follows the order of our text.

- March 8 Introduction, Style Characteristics of Classical Music, Being the Minuet.
- March 10 Minuet, continued. Begin Sonata Form.
- March 20 Sonata Form, continued. Overture to Don Giovanni.
- March 22 Rondo Form. Begin The Symphony.
- March 24 The Symphony, continued. Haydn and Mozart Examples.
- March 27 Opera. Don Giovanni.
- March 29 The Concerto and String Quartet.
- March 31 Beethoven, Symphony No. 5.
- April 3 Beethoven's "Third Period"
- April 5 Unit Examination. The Listening Identification component will be especially important on this exam.

MUSIC 101
Unit IV: Romanticism
Reading and Listening Assignments, Lecture Schedule
Spring, 1989

Chapter 15

Read Entire Chapter

Chapter 16

Reading: Introduction, The Lied, Schubert, The Song Cycle (249-54); The Character Piece for Piano (257-58); Chopin (259-61); Early Program Music (263-64); Berlioz (267-72).

Listening: Schubert, "Der Jüngling an der Quelle"
"Erlkönig"
Chopin, Etude in G Minor, Op. 10, No. 12
Nocturne in F sharp, Op. 15, No. 2
Berlioz, Fantastique Symphony, fifth movement

Chapter 17

Reading: Introduction, Verdi (273-77); Wagner 281-89);
Late Romantic Opera, Puccini, Strauss (290-95)

Listening: Wagner, Tristan and Isolde, "Prelude," and "Philter
Scene" from Act I
Puccini, Madame Butterfly, "Un bel di"

Chapter 18

Reading: Introduction, Late Romantic Program Music, Tchaikovsky (296-98); Nationalism, Musorgsky (300, 302-06); Responses to Romanticism, Brahms, Mahler (306-15).

Listening: Musorgsky, Pictures at an Exhibition, excerpts
Brahms, A German Requiem, excerpts (Thorell tape)
Mahler, Symphony No. 1, third mvt., Funeral March

Lecture Schedule

Fri. April 7	The Romantic Style
Mon. April 10	Schubert and the Lied
Wed. April 12	Chopin and the Piano, Berlioz
Fri. April 14	Wagner
Mon. April 17	Wagner cont., Puccini
Wed. April 19	Tchaikovsky, Musorgsky, Brahms
Fri. April 21	Brahms, cont., Mahler
Mon. April 24	Unit Examination

Music 101
Unit V: The Twentieth Century
Reading and Listening Assignments

Chapter 19

Read the entire chapter.

Chapter 20

Reading: Entire Chapter

Listening: Debussy: Clouds from Three Nocturnes
Stravinsky: Part I from The Rite of Spring
Bartok: 2nd movement of String Quartet No. 2
Schoenberg: Nos. 18-21 from Pierrot lunaire
Boulez: Improvisation on Mallarme, I

Chapter 21

Reading: Intro. (362), Orff and Carmina burana (368-70)

Listening: Orff: Carmina burana

Chapter 22

Reading: Entire Chapter

Listening: Ives: Orchestral Set No. 2
Gershwin: Piano Concerto, third movement
Copland: Appalachian Spring
Varese: Poeme electronique
Crumb: Ancient Voices of Children
Cage: 4' 33"
Glass: Konyasnisqatsi

Class Schedule: April 26 Introduction, Debussy
28 Stravinsky
May 1 Schoenberg
3 Bartok, Boulez
5 Ives, Copland
8 Jazz, Gershwin

Examination during finals week.

Section 01: Monday, May 15, 10:15-12:15, Orendorff

Section 02: Tuesday, May 16, 12:30-2:30, Orendorff

Section 04: Thursday, May 18, 10:15-12:15, Orendorff

Please notify instructor immediately of any conflicts with final exam schedule.

MUSIC 101 - INTRODUCTION TO MUSIC

3 Credits

Fall 1988

Laurence Perkins

OBJECTIVES

1. Provide students with a rudimentary technical foundation for the understanding of primitive, folk, popular, and art music of all cultures.
2. Acquaint students with the styles and representative compositions of the historical periods of Western art music.
3. Generate student interest in global sociology through the study of the musics of world cultures.
4. Acquaint students with the distinguishing aspects of the music of each culture studied, including social function, musical style, and developmental trends.

TEXT

A Universal Approach to Musical Understanding, Laurence Perkins '8

PROCEDURES

1. Students will develop aural skills needed to recognize major and minor modes, diatonic and pentatonic scales, tonal center, primary chord progressions, meter, and formal structure. These skills will be cultivated through recorded examples and class exercises.
2. Music studied will include Western classical, folk and popular, as well as music of the following ethnic cultures:
 - North American Indian
 - Latin America
 - Africa - South of the Sahara
 - China
 - Japan
 - India
 - Russia
 - Java and Bali
3. Attendance at five concerts is required:
 - September 20 - Willi Ancu and his African Drum Ensemble
8:30 p.m. Gorell - Free
 - November 29 - Rhythms and Sounds of the Andes
8:30 p.m. Gorell - Free
 - December 12 - Itzhak Perlman - Violinist
8:00 p.m. Fisher--\$8.00 or Subscription 8:00 p.m.
(ticket sales Nov. 28, 8:00 a.m.) (ticket

Plus two other concerts chosen from the concert schedule - Students unable to attend five concerts must write a two-page paper for each concert missed, drawn from at least two sources, on a subject announced by the instructor. Failure to attend a concert or write the paper will result in 1/3 of a letter-grade deduction from the student's final average.

4. Schedule of films (tentative)

September	13	Discovering American Indian Music
	15	The Dancing Lion
	20	Discovering the Music of Africa
October	4	Chinese Music and Musical Instruments
	6	Peking Opera
	13	Discovering the Music of Japan
	20	Discovering Russian Folk Music
November	1	Music and Dance in Bali
	10	Discovering the Music of India
	29	Discovering the Music of Latin America
December	1	Mexican - American Culture
	13	Mixsummerdaydream

EVALUATION

Three in-session examinations will be given, each worth 20% of the final grade. An equivalent make-up examination is scheduled for each of these exams for students who either miss the first exam or want to improve their score. The highest score will be recorded.

The final examination will determine 40% of the final grade. No make-up exam will be given.

<u>Exam Dates</u>	<u>Make-up Exams</u>
Sep. 29	Oct. 6
Oct. 27	Nov. 3
Nov. 22	Dec. 1
Final - Dec. _____	

IV. CHECK LIST-- FINE ARTS

Knowledge Area Criteria which the course must meet:

- Treat concepts, themes, and events in sufficient depth to enable students to appreciate the complexity, history, and current implications of what is being studied; and not be merely cursory coverages of lists of topics.
- Suggest the major intellectual questions/problems which interest practitioners of a discipline and explore critically the important theories and principles presented by the discipline.
- Allow students to understand and apply the methods of inquiry and vocabulary commonly used in the discipline.
- Encourage students to use and enhance, wherever possible, the composition and mathematics skills built in the Skill Areas of Liberal Studies.

Fine Arts Criteria which the course must meet:

- Examine major works by leading artists, including where appropriate women and minorities, chosen to represent significant differences in style and/or historical era.
- Examine at least one work critically and in detail.
- Include where possible both Western and non-Western art.
- Address the fine arts through at least one of the following:
 - Examination of major stylistic trends within the art(s) from a historical perspective.
 - Introduction of various philosophies and theories of art.
 - Fostering of an understanding and appreciation of the creative process.
 - Participation in the creative process with emphasis on divergent creative activities.
- Require students to attend appropriate concerts, theater productions, exhibitions, etc. (For detailed explanation refer to UWUCC Course Syllabus, part VI, and to individual course syllabi.)

Additional Fine Arts Criteria which the course should meet:

- Fulfill the conditions set forth in this statement: "An appropriate Fine Arts curriculum for our times is one that takes as its overarching goal the building of a disposition to appreciate excellence in arts for the purpose of realizing the worthwhile experience that art at its best is capable of providing. The principle capabilities of such a disposition would be historical understanding, aesthetic appreciation, and critical reflection." (from R. A. Smith, "Aesthetic Education in Modern Perspective.")
- Include where possible a writing component.

MUSIC 101
Introduction to Music
Spring, 1989
Richard Thorell, Instructor
Office: 312 Cogswell
Telephone: 357-5646
Office Hours: Monday and Wednesday; 2:00-3:30 pm
Tuesday and Thursday; 11:00am-noon

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 based 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 of Stapleton Library.)

An optional requirement which you may elect is attendance at a specified number of designated concerts and recitals during the semester. This will count as 30% of your final course grade, and you must agree to accept certain conditions which are discussed in detail later.

TEXT

Listen, brief edition, by Joseph Kerman. There are also cassette and record sets that accompany the text; the purchase of either is 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 recital attendance grade will be included as 30% if you elect this option.) On examination day, please bring a #2 pencil to class.

SCHEDULE:

- Unit I: Fundamentals: Chapters 1-4
Unit Exam: Wednesday, February 15
- Unit II: Early Music and the Baroque: Chapters 5-10
Unit Exam: Monday, March 6
- Unit III: The Classical Style: Chapters 11-14
Unit Exam: Wednesday, April 5
- Unit IV: The Nineteenth Century: Chapters 15-18
Unit Exam: Monday, April 24
- Unit V: The Twentieth Century: Chapters 19-22
Unit Exam: During Final Exam Period

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

CONCERT AND RECITAL ATTENDANCE: An Optional Requirement

The many concerts and recitals on the IUP campus each semester are intended primarily for the enjoyment and edification of our students, and all are invited and encouraged to attend. Attendance at these events, furthermore, can constitute an optional course requirement which, if elected, will account for 30% of your final course grade. However, you must earn a passing grade on at least one examination in order to receive a passing grade for the course.

On electing this requirement you must accept certain conditions regarding both the type and number of events attended as well as guidelines concerning concert etiquette. To fulfill the concert and recital attendance requirement, a student must attend a sufficient number of events during the semester to earn eleven attendance credits. Events are to be chosen from the list on the accompanying events schedule sheet. With four exceptions, you will earn one attendance credit for each event attended. These exceptions carry bonus points for the specific purpose of giving a special inducement to attend. These events, for each of which four attendance credits will be given, are (1) The Pittsburgh Chamber Music Society program, March 21, (2) The Pittsburgh Renaissance and Baroque Society event, March 31, (3) The Pittsburgh Opera, April 7, and (4) The Pittsburgh Symphony Concert, April 13. Fulfillment of the requirement (earning all eleven attendance credits) will earn an A. If you only earn ten credits the grade will be a B, nine credits a C, eight credits a D, and fewer than eight, an F. If you elect the recital attendance requirement and subsequently change your mind you must notify the professor in writing before the course withdrawal deadline on March 10.

For each event attended on campus you must pick up an attendance slip from an usher at the door before the event and return it to the usher immediately after. (You may not pick up or turn in more than one slip -- your own, and none will be accepted if turned in late, e.g. after class the next day.) If you arrive very late for the program or leave early you will receive one half credit.

For the IUP Artist Series programs on February 9 and April 28 there will be no attendance slips. For these events bring your program and ticket stub to your professor at the next meeting of the class, and be prepared to answer a few simple questions about the event.

If you wish to attend an off-campus event not listed on the accompanying schedule you **MUST** receive approval from your instructor before attending. Performance by, for example, the Philadelphia or Pittsburgh Symphony Orchestra will be readily acceptable, those by high school choruses or bands will not. You can document your attendance in the same manner as stated above, bringing your program and ticket stub to class.

main

CONCERT AND RECITAL ETIQUETTE, SOME SPECIFICS:

Entering and Exiting the Concert Hall: Ushers will usually be on duty to pass out programs and to regulate the flow of traffic. If you arrive late, wait until the music stops before entering. If you must leave early, please wait until a selection has ended. (Be sure that you pick up and turn in your recital attendance slip.)

Talking and Whispering: People who attend such events are actively concentrating on the music. Talking while the music is playing is unnerving to those in the audience as well as to the performers; it is extremely discourteous and should never occur.

Applause: Applause is appropriate at the end of a number. Conversely, this means it is generally inappropriate after individual movements of, for example, a sonata, symphony, or a song cycle. If you are uncertain about this, just wait and observe what the rest of the audience does. Remember, there is no award given for being the first to applaud.

Attire: In recent years standards of dress for public events such as concerts have deteriorated or become nonexistent. "Anything goes" is a standard or lack of one which can no longer be considered acceptable. In general, you will be on safe ground if you make a sincere effort to dress "up" to the event. If you have a good suit, sport coat, tie, dress, high heels, etc. that you have been wanting to wear, this is the appropriate occasion. Some specific prohibitions: Levis, shorts, slacks (ladies), sweat shirts, muscle shirts, T-shirts, sneakers, shower thongs, etc. Gentlemen, please do wear a coat and tie, also socks! Ladies, please do wear a dress, suit, or skirt and top combination. Dressy pant suits are okay, hose are strongly recommended.

Miscellaneous: No refreshments, no feet draped over the balcony railing or seat in front of you, and no walkman stereos!

Finally: Any serious infringement or willful disregard of these conditions will result in a failing grade for the recital attendance portion of the course. If you think that you might feel an irrepressible urge to challenge these conditions, don't sign up!

MUSIC 101
Spring, 1989

Optional Concert and Recital Attendance Requirement

I wish to withdraw from the optional concert and recital attendance requirement.

Signature _____

Section _____

In order to withdraw, this form, with your signature, must be in your instructor's possession no later than March 10, 1989.

MUSIC 101
Spring, 1989

Optional Concert and Recital Attendance Requirement

I wish to elect the optional Music 101 concert and recital attendance requirement. I understand that I must agree to abide by the guidelines concerning concert etiquette, especially in matters of dress and decorum, outlined in the course syllabus, and that failure to observe them may result in credit for a given event being denied or, in serious cases, a failing grade for the entire recital attendance portion of the course.

Signature _____

Section _____

(To elect this requirement, affix your signature above, cut along the dotted line, and return the bottom half of this page to your instructor during the first two weeks of the semester.)

MU 101 - Introduction to Music

Addendum to Course Syllabus

Make-Up Examination Policy

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

1. Absence due to a 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.
2. Absence due to illness when verifiable with the Peckan Health Center or other responsible medical authority. (Please note that the Health Center will not provide you with a written excuse, but your visit and their estimate of your condition will be a matter of record.) For extended illness at home, surgery, etc., a letter from parents to the university is probably sufficient, but the instructor may wish to confirm the validity of the absence.
3. For all unexcused absences a grade of 00 percent will be factored into the examination average for the semester.

Please note that all make-ups are essay/short answer exams.

RE Howell

CALENDAR OF EVENTS

MUSIC 101 CONCERTS AND RECITALS, SPRING 1989

February	7	Tuesday	*IUP ARTIST SERIES/PATRICK METHENEY, JAZZ GUITARIST	8:00	Fisher Auditorium
February	9	Thursday	*FACULTY RECITAL SERIES	8:30	Corell Recital Hall
February	16	Thursday	NEW YORK HARP ENSEMBLE CONCERT	8:00	Corell Recital Hall
February	22/24	Wed./Fri.	*JESUS CHRIST SUPERSTAR	8:00	Fisher Auditorium
	26	Sunday		2:00	Fisher Auditorium
February	25	Saturday	FACULTY CHAMBER ORCHESTRA	3:00	Corell Recital Hall
March	1	Wednesday	IUP CHORALE (same as March 5 Concert)	7:30	Calvary U.P. Church
March	2	Thursday	FACULTY RECITAL, CARL ADAMS & GARY OLMSTEAD	8:30	Corell Recital Hall
March	5	Sunday	IUP CHORALE & ORCHESTRA CONCERT	4:00	Corell Recital Hall
March	7	Tuesday	WIND ENSEMBLE CONCERT	8:00	Fisher Auditorium
March	8	Wednesday	AIR FORCE JAZZ BAND CONCERT	8:00	Corell Recital Hall
March	9	Thursday	*FACULTY RECITAL SERIES	8:30	Corell Recital Hall
March	20	Monday	*PITTSBURGH CHAMBER MUSIC SOCIETY-MU101 Bus Trip	8:00	Carnegie Hall, Oakland
March	28	Tuesday	MELLOWMEN JAZZ CONCERT	8:00	Fisher Auditorium
March	31	Friday	*PITTSBURGH RENAISSANCE/BAROQUE SOC-MU101 Bus Trip	8:00	Synod Hall, Oakland
April	6	Thursday	CHORUS CONCERT	7:30	Corell Recital Hall
April	7	Friday	*PITTSBURGH OPERA, <u>Tales of Hoffmann</u> -MU101 Bus Trip	8:00	Benedum, Pittsburgh
April	9	Sunday	FACULTY RECITAL	3:00	Corell Recital Hall
April	11	Tuesday	UNIVERSITY PERCUSSION ENSEMBLE CONCERT	8:30	Corell Recital Hall
April	13	Thursday	*PITTSBURGH SYMPHONY-MU101 Bus Trip	8:00	Heinz Hall
April	20	Thursday	*FACULTY RECITAL SERIES	8:30	Corell Recital Hall
April	23	Sunday	*PITTSBURGH NEW MUSIC ENSEMBLE	8:30	Corell Recital Hall
April	25	Tuesday	FACULTY RECITAL, SARAH MANTEL & JAMES STAPLES	8:30	Corell Recital Hall
April	27	Thursday	WIND ENSEMBLE CONCERT	8:00	Fisher Auditorium
April	28	Friday	*IUP ARTIST SERIES, BALLET HISPANICO	8:00	Fisher Auditorium

*ADMISSION CHARGES. All programs are subject to change; for confirmation, please call 357-2390.

Graduate Organ Recital
Miss Christine Clewell

Zion Lutheran Church
(corner Church & 6th)

Wed., Feb. 21, 1989
8:30 P.M.

Compositions by Bach, Handel, Franck, and Messiaen

. . .with a "tour" of the Zion organ, given by Dr. Carol Teti,
Professor of Organ at IUP, immediately following the recital.

To receive recital attendance credit for this event please note and observe the following procedure:

- Before the program pick up your attendance slip as usual from the ushers.
- Following the recital gather at the back of the church where Dr. Teti will meet you and escort you up the stairs to the organ gallery.
- After her presentation of approximately ten minutes she will collect your attendance slips.

* * * * Turn in your attendance slips to Dr. Teti only.

RS *Carol Teti*

MUSIC 101

Unit I: Fundamentals - Kerman, Chapters 1-4

A. Rhythm

- | | |
|----------|----------|
| 1. Beat | 3. Tempo |
| 2. Meter | |

B. Expression

- | | |
|-------------|-----------|
| 1. Dynamics | 2. Timbre |
|-------------|-----------|

C. Melody

- | | |
|-----------|-----------|
| 1. Pitch | 3. Melody |
| 2. Scales | 4. Phrase |

D. Harmony

- | | |
|------------------------------|-------------|
| 1. Chords | 3. Tonality |
| 2. Consonance and Dissonance | |

E. Texture

- | | |
|---------------|---------------|
| 1. Monophonic | 3. Homophonic |
| 2. Polyphonic | |

F. Form

- | | |
|---------------|----------------|
| 1. Repetition | 3. Variation |
| 2. Contrast | 4. Development |

G. Style

- | | |
|----------------------------|--------------------------|
| 1. Medieval (600-1400) | 4. Classical (1750-1825) |
| 2. Renaissance (1400-1600) | 5. Romantic (1825-1900) |
| 3. Baroque (1600-1750) | 6. 20th Century (1900-) |

Listening: Mendelssohn, Overture to a
Midsummer Night's Dream

(12:25)

Introduction to Music
Unit II: Early Music and the Baroque
Reading and Listening Assignments,
Taken Selectively from Chapters 5 - 10

Chapter 5: The Middle Ages

Reading: Introduction, Music and the Church: Plainchant, pp. 65-68.

Listening: Plainchant sequence, "Columba aspexit."

(3:56)

Chapter 6: The Renaissance

Reading: The Mass, pp. 77-78; The High Renaissance Style, pp. 79-82;
Late Renaissance Music, pp. 84-87.

Listening: Josquin: Pange lingua Mass, excerpt.
Palestrina: Pope Marcellus Mass, excerpt from the Gloria.
Weelkes: As Vesta Was. . .

(7:01)

(3:00)

(3:08)

Chapter 7: The Early Baroque Period

Reading: Introduction, From Renaissance to Baroque, pp. 91-93; Style
Features of Early Baroque Music, pp. 94-95; Opera, pp. 95-99.

Listening: Gabrieli: Succinate in necmania tuba.
Monteverdi: The Coronation of Poppas, from Act 1.

(4:18)

(4:21)

Chapter 8: The Late Baroque Period: An Introduction

Reading: The entire chapter, with emphasis on The Style of Late
Baroque Music.

Chapter 9: Baroque Instrumental Music

Reading: Introduction, p. 122; Fugue, pp. 126-29; The Concerto Grosso,
pp. 130-36; Baroque Chamber Music: Trio Sonata and Solo
Sonata, p. 136; Baroque Dances: The Suite, through French
Overture, pp. 137-38.

Listening: Handel: Fugue from Concerto Grosso in F^{\flat}
Bach: Brandenburg Concerto No. 5, mvt. 1

(3:46)

(10:04)

Chapter 10: Baroque Vocal Music

Reading: Introduction, Opera, pp. 142-46; Sacred Vocal Music, The
Lutheran Chorale, Bach's Christmas Oratorio, The Chorale
Prelude, pp. 149-55.

Listening: Handel: Messiah, excerpts.
Bach: Christmas Oratorio, excerpts.
Bach: Chorale Prelude, Herzlich. . .

(7:19)

(4:43)

(2:33)

Total 54:09

MUSIC 101
The Viennese Classical Style
(including Beethoven)

Reading and Listening Assignments
and
Class Lecture Schedule

The reading assignment for this unit, in contrast to the previous one, is very simple: Read all of chapters 11 through 14. Even without editing this is only 75 pages. The listening assignment is likewise all-inclusive of the compositions discussed in the book and found on the record/cassette album. It includes:

Haydn: String Quartet in D (The Lord), third movement and finale
Haydn: Symphony No. 82 in G, fourth movement
Mozart: Overture to Don Giovanni
Mozart: scene from Act I of Don Giovanni
Mozart: Symphony No. 40 in G minor, first movement
Mozart: Piano Concerto No. 17 in G, third movement
Beethoven: Symphony No. 5 in C minor
Beethoven: Piano Sonata No. 31 in A^b, Op. 110, first movement

(5:12)
(3:35)
(6:25)
(7:13)
(8:42)
(7:49)
(31:27)
(6:24)

I will do my best to adhere to the following class lecture schedule, which -- you will soon realize -- follows the order of our text.

76:47

- March 8 Introduction, Style Characteristics of Classical Music, Being the Minuet.
- March 10 Minuet, continued. Begin Sonata Form.
- March 20 Sonata Form, continued. Overture to Don Giovanni.
- March 22 Rondo Form. Begin The Symphony.
- March 24 The Symphony, continued. Haydn and Mozart Examples.
- March 27 Opera. Don Giovanni.
- March 29 The Concerto and String Quartet.
- March 31 Beethoven, Symphony No. 5.
- April 3 Beethoven's "Third Period"
- April 5 Unit Examination. The Listening Identification component will be especially important on this exam.

11/11/88

MUSIC 101
Unit IV: Romanticism
Reading and Listening Assignments, Lecture Schedule
Fall, 1988
Chapter 15

Entire Chapter

Chapter 16

Reading: Introduction, The Lied, Schubert, The Song Cycle (249-54); The "Character Piece" for Piano (257-58); Chopin (259-61); Early Program Music (263-64).

Listening: Schubert, "Der Jüngling an der Quelle" (1:46)
 -----, "Briekönig" (4:04)
 Chopin, Etude in C Minor, Op. 10, No. 12 (2:36)
 -----, Nocturne in F sharp, Op. 15, No. 2 (3:24)
 Berlioz, Fantastic Symphony, fifth movement (9:50)

Chapter 17

Reading: Introduction, Verdi (273-77); Wagner (281-89); Late Romantic Opera, Puccini, Strauss (290-95).

Listening: Wagner, Tristan and Isolde, "Prelude," and "Philter Scene from Act 1" (10:28)
 Puccini, ~~L'Amore~~ Butterfly, "Un bel di" (6:42)
 (4:06)

Chapter 18

Reading: Introduction, Late Romantic Program Music, Tchaikovsky (296-98); Nationalism, Musorgsky (300, 302-06); Responses to Romanticism, Brahms (306-08); Mahler (311-15).

Listening: Musorgsky: Pictures at an Exhibition (8:29)
 Brahms: A German Requiem, excerpts (Thorell, tape) 15:55
 Mahler: Symphony No. 1, third mvmt, Funeral March (10:19)

Lecture Schedule

Fri. Nov. 11	Romantic Style & Strauss
Mon. Nov. 14	Schubert and the Lied
Wed. Nov. 16	Chopin and the Piano - Berlioz
Fri. Nov. 18	Brahms
Mon. Nov. 21	Wagner
Mon. Nov. 28	Wagner cont., Puccini
Wed. Nov. 30	Tchaikovsky, Musorgsky, Mahler
Fri. Nov. 2	Examination

Total - 77:33

Music 101
Unit V: The Twentieth Century
Reading and Listening Assignments

Chapter 19

Read the entire chapter.

Chapter 20

Reading: Entire Chapter

Listening: Debussy: Clouds from Three Nocturnes
Stravinsky: Part I from The Rite of Spring
Bartok: 2nd movement of String Quartet No. 2
Schoenberg: Nos. 18-21 from Pierrot lunaire
Boulez: Improvisation on Mallarme, I

(8:37)
(16:26)
(7:41)
(6:55)
(5:04)

Chapter 21

Reading: Intro. (362), Orff and Carmina burana (368-70)

Listening: Orff: Carmina burana

(2:55)

Chapter 22

Reading: Entire Chapter

Listening: Ives: Orchestral Set No. 2
Gershwin: Piano Concerto, third movement
Copland: Appalachian Spring
Varese: Poeme electronique
Crumb: Ancient Voices of Children
Cage: 4' 33"
Glass: Konyasnisqatsi

(4:44)
(6:28)
(6:53)
(3:24)
(6:55)
(4:39)

Class Schedule: Dec. 5 Introduction, Debussy
7 Stravinsky
9 Schoenberg
12 Bartok, Boulez
14 Ives, Copland
16 Jazz, Gershwin

Total 80:41

Examination during finals week.

Course Total 5 hrs, 1 min, 35 sec.

MUSIC 101
TRIP TO CARNEGIE CENTER, PITTSBURGH
The Pittsburgh Chamber Music Society
presents

The Colorado String Quartet
Monday, March 20, 1989

Haydn, Beethoven, and Bartok are widely regarded as the three masters of the string quartet; and this program will include Haydn's Quartet in E flat major, Op. 64, No. 6, Beethoven's Quartet in F minor, Op. 95, and Bartok's Quartet No. 5. It is an excellent opportunity to sample the "heart" of the string quartet repertoire.

I am very late in getting this form mailed and the deadline date for its return is March 13, 1989. If you wish to attend please fill in the bottom portion and return it and your check in the appropriate amount made payable to MUSIC 101 as soon as possible, to Richard Thorell, Music Dept., IUP, Indiana, Pa. 15705. Reservations will be made on a first come, first served basis.

The bus will leave from Cogswell Hall on the IUP campus at 5:45 P.M. sharp on Monday, March 20, 1989. The program begins at 8:00 P.M. You can expect to be back in Indiana shortly before midnight.

Pittsburgh Chamber Music Society
March 20, 1989

PLEASE READ CAREFULLY!

Because financial commitments are being made on the basis of the number of reservation forms returned, we cannot make refunds after a reservation has been made. Check your schedule carefully to avoid any problems.

NAME _____

CAMPUS OR LOCAL ADDRESS _____ PHONE _____

Please give the appropriate information about yourself:

Music Major

Music 101, Section _____

(Music 101 Instructor)

Community Member,
IUP Faculty, etc.

Please indicate ticket preference:
(Ticket and bus included)

NON-STUDENTS

Orchestra, center
1st & 2nd balcony, front \$22.00

Orchestra, rear and sides
1st & 2nd balcony, middle \$19.00

STUDENTS

Second Balcony,
rear and sides \$14.00

Richard Thorell, Music Department, x5646 or x2390

MUSIC 101 TRIP TO SYNOD HALL, of ST. PAUL'S CATHEDRAL, PITTSBURGH
 The Renaissance and Baroque Society of Pittsburgh
 presents

Il Combattimento di Tancredi e Clorinda (1624), by Claudio Monteverdi
 Dido and Aeneas (1689), by Henry Purcell
 Friday, March 31, 1989

Here is an opportunity to return to the delightful intimacy of the 700 seat Synod Hall for a performance of two of the great masterpieces of the seventeenth century, all under the direction of Andrew Parrott. Both are truly "dramatic" works; Purcell's Dido arguably the finest opera ever written in the English language, and Monteverdi's Combattimento--although published as part of his last volume of madrigals--with its dramatic instructions to the singers as well as musical depiction of dramatic events.

An opportunity to hear two such landmark compositions under the direction of a recognized authority in the field is rare indeed. I am really excited about this program and urge you to give it every consideration. On the bottom of this form please indicate your seating preference (this time I recommend the main floor) and return it and your check in the appropriate amount made payable to MUSIC 101 by Wednesday, March 15, 1988, to Richard Thorell, Music Department, IUP, Cogswell Hall, Indiana, PA 15705. As in the past, reservations will be on a first come, first served basis.

The bus will leave from Cogswell Hall on the IUP campus at 5:45 p.m. sharp on Friday, March 31, 1989. The performance will begin at 8:00 p.m. You will probably arrive back in Indiana shortly before midnight.

Pittsburgh Renaissance and Baroque Society; March 31, 1989

Because financial commitments are being made on the basis of the number of reservation forms returned, we cannot make refunds after a reservation has been made. Check your schedule carefully to avoid any problems.

PLEASE READ CAREFULLY!

NAME _____

CAMPUS OR LOCAL ADDRESS _____ PHONE _____

Please give the appropriate information about yourself:

Music Major

Please indicate ticket preference:

Music 101, Section _____

(Ticket and bus included)

(Music 101 Instructor)

_____ Main Floor, center \$22

Community Member
 IUP Faculty, etc.

_____ Main Floor, sides and rear \$21

_____ Balcony, open seating \$18

_____ Balcony, open seating, for students with valid I-card \$15

Richard Thorell, Music Dept.
 x5646 ore X 2390

MUSIC 101
TRIP TO BENEDUM CENTER, PITTSBURGH
THE PITTSBURGH OPERA
Friday, April 7, 1989

THE TALES of HOFFMANN Jacques Offenbach

Jacques Offenbach was a well established master of French comic opera, having composed such successful works as La belle Hélele, and Orpheus in the Underworld, when he decided to try his hand at a more serious work. He lived to complete the score to The Tales of Hoffmann, but not to enjoy its premiere in 1881.

This opera deserves to be better known, and if the previous Pittsburgh Opera production of Hoffmann is any indication, those attending will be in for a real treat. In short, I strongly recommend this work. Hoffmann will be sung in French, but through the use of Pittsburgh Opera's OPTRANS SYSTEM, the English translation will be projected directly above the stage in an unobtrusive manner, enabling the audience to follow every nuance of the drama.

Seating in the Benedum Center is available at four different prices, and on the lower portion of this form you are asked to state your first and second choices. If you wish to attend please fill in the bottom portion and return it and your check in the appropriate amount made payable to MUSIC 101 to Richard Thorell, Music Department, IUP, Cogswell Hall, Indiana, PA 15705. The deadline date for making your reservation is March 22, 1989. As in the past reservations will be honored on a first come, first served basis.

The bus will leave from Cogswell Hall on the IUP campus at 5:45 P.M. sharp on Friday, April 7, 1989. The performance will begin at 8:00 P.M. You can expect to be back in Indiana shortly after 12:30 a.m.

The Tales of Hoffmann
Friday, April 7, 1989

PLEASE READ CAREFULLY!

Because financial commitments are being made on the basis of the number of reservation forms returned, we cannot make refunds after a reservation has been made. Check your schedule carefully to avoid any problems.

NAME _____

CAMPUS OR LOCAL ADDRESS _____ PHONE _____

Please give the appropriate information about yourself:

- Music Major
- Music 101, Section _____
(Music 101 Instructor)

Please indicate ticket preference:
(Ticket and bus included)

- Orchestra _____ \$52.00
- First Tier, rows E-L _____ \$43.00
- Second Tier, rows M-R _____ \$26.00
- Second Tier, rows S-W _____ \$24.00

- Community Member,
IUP Faculty, etc.

First choice _____ Second choice _____

I do not wish to consider a second choice _____

Richard Thorell, Music Department, x 5646 or x 2390

MUSIC 101 TRIP TO HEINZ HALL, PITTSBURGH
 THE PITTSBURGH SYMPHONY
 Alessandro Siciliani, conducting
 with
 THE MENDELSSOHN CHOIR OF PITTSBURGH
 and
 Soloists
 Thursday, April 13, 1989
The Birds and Fountains of Rome by Ottorino Respighi
Stabat mater by Gioaccino Rossini

Here is a Pittsburgh Symphony concert with a slightly unusual bill of fare. Respighi (1879-1936) is renowned for his brilliant, sparkling orchestration. Rossini is best known as an early nineteenth century opera composer. His Stabat mater is clearly operatic in style, but also contains some excellent choral writing.

Tickets are available in the gallery (rear portion of the balcony), and family circle (near the front of the balcony). The price of a gallery seat with bus transportation will be \$24. The cost of a family circle seat (again, bus included) will be \$37. A limited number of tickets are available in each area, so I urge you to return your reservation form with check in the appropriate amount made payable to MUSIC 101 as soon as possible, but not later than Wednesday, March 22, 1989. Send to Richard Thorell, Music Department, IUP, Cogswell Hall, Indiana, PA 15705. As in the past, reservations will be on a first come, first served basis.

The bus will leave from Cogswell Hall on the IUP campus at 5:45 p.m. sharp on Thursday, April 13, 1989. The concert begins at 8:00 p.m. You can expect to be back in Indiana by midnight.

PITTSBURGH SYMPHONY
 Thursday, April 13, 1989

PLEASE READ CAREFULLY!

Because financial commitments are being made on the basis of the number of reservation forms returned, we cannot make refunds after a reservation has been made. Check your schedule carefully to avoid any problems.

NAME _____

CAMPUS OR LOCAL ADDRESS _____ PHONE _____

Please give the appropriate information about yourself:

- Music Major
- Music 101, Section _____
- _____
 (Music 101 Instructor)

Please indicate ticket preference:
 (Ticket and bus included)

 Gallery (balcony rows L-W) \$24

 Family Circle (balcony rows A-K) \$37

- Community Member,
 IUP Faculty, etc.

Richard Thorell, Music Dept., x 5646 or x 2390