

Music in Culture
73-219-003C
Fall 2008
AC N211
11:30 AM -1:00 PM, TuTh

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Office hour: 1:50-2:50 Wednesday

Required Text and Materials:

Forney, Kristine and Joseph Machlis. *The Enjoyment of Music*. 10th shorter edition. New York: W.W. Norton, 2007.

Subscription to the online listening lab at www.wwnorton.com/web/listenonline. Choose the “Basic” or “Plus” option depending on whether or not you want to download the music.

Objective:

This course is designed to give students a working knowledge of music. This includes the ability to speak about music with the appropriate vocabulary, name influential composers and major forms, recognize the major style periods, define how music relates to the society it served, and identify the characteristics of a work after listening to it. The primary focus of this course will be Western art music, but other musics will be addressed during the course of the term.

Students will be expected to:

1. Read the assigned reading and listen to the listening guides included in the reading BEFORE the class for which they were assigned. Continue to listen to the pieces until you feel that you could recognize them after hearing a short segment.
2. Attend class and be attentive.

When musical examples are played in class, the ONLY acceptable activity is attentive listening.

Make-up Exam Policy: Exams will only be made up in the case of a dire emergency or serious illness and at my discretion. Documentation is required. Whether your emergency or illness qualifies will be left to my discretion. I highly recommend that you contact me in advance. Do not assume that I will allow you to make up an exam if I have not specifically stated such. Absolutely no late homework is accepted.

Grading:

Weighting:

Daily quizzes*, participation and other assignments: 40%

Exam I: 20%

Exam II: 20%

Exam III (final): 20%

*The daily quizzes may be listening or written quizzes.

Grading scale:

Final examination (Exam III) grade must be above 60% to pass this course regardless of course average.

- A 93-100% average
- AB 90-92%
- B 83-89%
- BC 80-82%
- C 73-79%
- CD 70-72%
- D 60-69%
- F below 60%

Attendance Policy

As is outlined in the faculty handbook [GEN 4.B.5 (4)], “Students are excused from class for participation in all-University events [GEN 4.B.10 (1)(b)] and for circumstances beyond the students' control such as medical or family emergencies (medical care for pregnancy, illness, child care issues, death or serious health problem of family member), court appearance, jury or military duty, etc. Students may not be penalized for such absences if appropriate documentation is provided in a timely manner.” Grades missed due to an unexcused absence may not be made up or turned in late.

Plagiarism Policy

Plagiarism in this course will not be tolerated. Be prepared to authenticate your work by providing the evidence of your process including drafts of the finished product and photocopies of research materials. I reserve the right to verify the authenticity of your work.

The instructor reserves the right to amend the policies of this course to accommodate the needs of the class.

Assignment and Topic Schedule

<u>Topic</u>	<u>Norton Reading:</u>
9/4 Introduction, concert etiquette	2-10, 58-65
9/9 Instruments and ensembles, recordings Elements of music: notation	36-58 A1-A5, 108-115
9/11 Elements of music: melody, harmony, texture, color, form	11-35
9/16 Medieval music	66-84
9/18 Renaissance music	85-105
9/23 Listening exercise, Review	

9/25	***Exam I***	
	(for details, see the listening assignments and study guides in the following pages)	
9/30	Characteristics of the Baroque, vocal genres	106-107, 116-143
10/2	Late Baroque instrumental genres	145-161
10/7	Composer's lives	
10/9	Classical: New instruments, new genres, new forms	165-196, 206-215
10/14	Classical opera *** first concert observation due***	162-164, 216-227
10/16	Games in Music, Review	378-391
10/21	***Exam II***	
10/23	Transition to Romantic, Beethoven	197-205, 228-237
10/28	Romantic: new arenas and virtuosity	239-258, 285-287
10/30	Romantic: programmatic music	264-270
11/4	Romantic: nationalism, absolute music	271-284, 291-294
11/6	Romantic and Twentieth-century opera	299-322
11/11	<i>Rigoletto</i>	
11/13	20 th -Century -isms: Impressionism, Expressionism, Minimalism	330-342, 352-356, 459-464
11/18	20 th Century: Neo-classicism, Weird stuff	342, 346-351, 367-370
11/20	Origins of jazz, dixieland	
11/25	Jazz video	
12/2	Swing bands	
12/4	Bebop	
12/9	Review ***second concert observation due***	
12/11	***Exam III***	

Listening Assignments

The exams will consist of a written portion and a listening portion. In the listening portion, you will be expected to listen to a piece of music and answer questions about it including the title and composer.

Exam I

Hildegard of Bingen: *Alleluia, O virga mediatrix*
Notre Dame School of Organum: *Gaude Maria virgo*
Raimbout de Vaqueiras: *Kalenda maya*
Machaut: *Puis qu'en oubli*
Josquin: *Ave Maria . . . virgo serena*
Palestrina: *Pope Marcellus Mass, Gloria*
Susato: *Three Dances*
Montiverdi: *Ecco mormorar l'onde*
Farmer: *Fair Phyllis*

Exam II

Purcell: *Dido and Aeneas*, Act III, Dido's Lament
Strozzi: *Begli occhi*
Bach: Cantata No. 80, *A Mighty Fortress is Our God*, 1 and 8
Handel: *Messiah*, Nos. 18 and 44
Vivaldi: "Spring" from *The Four Seasons*, I
Handel: *Water Music* Suite in D Major, Alla hornpipe
Mouret: Rondeau, from *Suite de symphonies*
Bach: Contrapunctus I, from *The Art of Fugue*
Mozart: *Eine kleine Nachtmusik*, K. 525, I and III
Haydn: Symphony No. 94 in G Major, *Surprise*, II
Mozart: Piano Concerto in G major, K. 453, I
Mozart: *The Marriage of Figaro*, Act I, Scenes 6 and 7

Exam III

Beethoven: Symphony No. 5 in C minor, Op. 67
Beethoven: Piano Sonata in C-sharp minor, Op. 27, no. 2, *Moonlight*, I and II
Schubert: *Erlking*, D. 328
R. Schumann: "In the Lovely Month of May," from *A Poet's Love*, No. 1
Chopin: Polonaise in A major, Op. 40, no. 1, *Military*
Berlioz: *Symphonie fantastique*, IV
Smetana: "The Moldau" from *My Country*
Brahms: Symphony No. 3 in F Major, Op. 90, III
Brahms: *A German Requiem*, IV
Verdi: *Rigoletto*, Act III excerpts
Wagner: *Die Walkure*, Act. III Ride
Debussy: *Prelude to "The Afternoon of a Faun"*
Stravinsky: *The Rite of Spring*, Part I: Introduction
Schoenberg: *Pierrot lunaire*, Op. 18
Copland: *Billy the Kid*, Scene I

Music in Culture

Vocabulary - Exam I

Melody

interval
pitch
range
conjunct
disjunct
phrase
cadence
countermelody

Rhythm

beat
meter
measure
duple meter
triple meter
quadruple meter
simple meter
compound meter
upbeat
syncopation

Harmony

chord
scale
octave
triad
tonic
tonality
major scale
minor scale
diatonic
chromatic
dissonance
consonance

Texture

monophonic
polyphonic
homophonic
counterpoint
imitation
canon

Form

variation
improvisation
binary form
ternary form
theme
thematic development
sequence
motive
movement

Notation

whole step
half step
chromatic scale
sharp
flat
key

Tempo

grave
largo
adagio
andante
moderato
allegro
vivace
presto

Dynamics

pianissimo
piano
mezzo piano
mezzo forte
forte
fortissimo

Instruments

embouchure
string instruments
woodwind instruments
brass instruments
percussion

Miscellaneous

metronome
timbre (pron. tamber)
register
range
a capella
chamber music
orchestra
symphony
genre
style

Medieval

quadrivium
ethos
plainchant/plainsong/
Gregorian chant
syllabic
neumatic
melismatic
mass
organum
motet
minstrels
secular music
chanson

Renaissance

word painting
cantus firmus
Counter-Reformation
Council of Trent

Know dates of the following periods:

Middle Ages	400-1450
Renaissance	1450-1600
Baroque	1600-1750
Classical	1750-1825
Romantic	1820-1900
Twentieth century	1900-2000

1. Be able to identify the notational symbols of modern music that are provided in the readings. (Appendix 1)
2. Be well-versed in the vocabulary listed on the prior page.
3. List the four most common vocal parts in modern music from highest to lowest.
4. Name and define three ways in which text may be set to music.
5. Name the three most commonly used textures in music and describe the differences in them. Also, be able to describe the two types of counterpoint.
6. List the parts of the ordinary of the Mass in order.
7. Describe the Medieval genres chant, Mass, motet, and chanson.
8. What changes in compositional style marked the transition from the Medieval to the Renaissance period?
9. How is the Renaissance motet different from the Medieval motet? Who was a significant Renaissance composer of motets?
10. What was historically significant about Palestrina's polyphonic writing? What characterizes Palestrina's polyphonic compositions?
11. What are the characteristics of the madrigal? Name a significant composer of madrigals.
12. Be able to identify pieces in the assigned listening by listening to a brief excerpt *that does not necessarily start at the beginning*. Plan to name the composer, style period, title, genre, and answer questions about the characteristics of the piece.

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Vocabulary - Exam II

Composers

Claudio Monteverdi
Henry Purcell
George Frederic Handel
J. S. Bach
Antonio Vivaldi
Christoph Gluck
W. A. Mozart
Joseph Haydn

Major genres

opera
oratorio
cantata
concerto
sonata
suite
fugue
string quartet
symphony

Terms

Baroque
monody
figured bass
basso continuo
tonality/tonic
dominant
equal temperament
dissonance
terraced dynamics
improvisation
castrato
recitative
aria
da capo aria
libretto
ground bass
chorale
French overture
Italian overture
harpsichord
clavier
solo concerto

concerto grosso
ritornello
concertino
ripieno
tutti
binary form
trio sonata
prelude
Rococo
movement
theme and variations
minuet and trio
scherzo
rondo
lyrical
venue
divertimento
serenade
cadenza
opera seria
opera buffa
Singspiel
opéra comique

Study questions

Exam II

1. What are the hallmark characteristics of Baroque music?
2. Be able to name, in order, the four dances that made up the typical dance suite. Note that a true standard was never achieved.
3. Describe the events leading to the development of opera. What was the importance of the Florentine Camerata? Who was the first major composer of opera in the late Baroque?
4. How is late Baroque opera constructed in terms of recitative and aria?
5. How was early Italian opera different from French?
6. Who was the most famous native English opera composer, and what technique did he use in "When I am laid"?
7. How did Martin Luther affect music history?

8. Distinguish as best you can between opera, oratorio, and cantata. Who were major composers of each?
9. Explain the differences and similarities between concerto grosso and solo concerto in the Baroque period. What composer was largely responsible for establishing the concerto as a genre? What was the form of these works?
10. Which type of concerto became dominant in the Classical period? How did the form of the concerto change?
11. What is a sonata? Why do four people play a trio sonata?
12. How was Bach a master of contrapuntal composition?
13. Name and define the parts of a fugue. *Be careful to differentiate between fugue and sonata form, which has some overlapping terminology.*
14. What are the hallmark characteristics of music from the Classical period? How did the music change as a reaction to the Baroque?
15. What is the significance of the Well-Tempered Clavier?
16. Be able to describe sonata form in detail. Synonyms for sonata form are first movement form and sonata-allegro form. From what form did it develop? In what genres was this form used? Was its use restricted to first movements, allegro movements, or sonatas as the various names suggest?
17. Distinguish between *opera seria* and *opera buffa*. Also be familiar with *Singspiel* and *opéra comique*.
18. What major genre of chamber music arose in the Classical period? Who were major composers of that genre?
19. What other major genre of instrumental music arose during the Classical period? Who were major composers of that genre?

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Vocabulary - Exam III

Composers:

Ludwig van Beethoven
Franz Schubert
Frédéric Chopin
Franz Liszt
Hector Berlioz
Bedrich Smetana
Antonin Dvořák
Richard Wagner
Claude Debussy
Igor Stravinsky
Arnold Schoenberg
Béla Bartók

Terms

strophic form
through-composed form
song cycle
Leid
rubato
incidental music
programmatic music
symphonic poem
Harriet Smithson
idée fixe
Dies irae
nationalism
virtuoso

bel canto style
Leitmotifs
the Ring cycle
Impressionism
synthetic scale
whole tone scale
parallel chords
Expressionism
New Classicism
polytonality
atonality
serialism
tone row
Sprechstimme

Study questions

Exam III

1. What are the stylistic differences between the Classical approach to composition and the Romantic?
2. What qualities and innovations in Beethoven's music became hallmarks of Romantic music? In what ways was Beethoven most influential? And, what were some of his most important compositions?
3. How did changes in performance venues and the patronage system in the Romantic period influence the music itself?
4. Name two significant composers of *Leider* in the Romantic period. What were the three most common forms used in *Lieder*?
5. What is program music? What is a symphonic poem? Note that programmatic music must be instrumental. Though ballet technically qualifies as program music, we do not discuss it as such. Be able to match the following composers to their programmatic works.

Ludwig van Beethoven	<i>Pastoral</i> Symphony
Mendelssohn	incidental music to <i>A Midsummer Night's Dream</i>
Tchaikovsky	<i>Romeo and Juliet</i> Overture
Antonin Dvořák	<i>From the New World</i> (symphony)
Hector Berlioz	<i>Symphonie Fantastique</i>
Bedrich Smetana	"The Moldau" from <i>Ma Vlast</i>
Franz Liszt	<i>Faust</i> Symphony, <i>Dante</i> Symphony
Claude Debussy	Prelude to <i>The Afternoon of a Faun</i>
Richard Strauss	<i>Til Eulenspiegel's Merry Pranks</i>

6. Who was a significant composer of absolute music in the Romantic period?
7. What factors led to increased virtuosity in the Romantic period? Who were two influential virtuosos of the time? (Paganini and Liszt)
8. What is nationalism? Who were major nationalist composers? What two twentieth-century compositional styles can be seen as an extension of Romantic nationalism?
9. How are the concepts of Impressionism and Expressionism applied to music? Who were composers of each style?
10. Discuss the ideas behind and techniques used in Wagnerian opera. What is the Ring cycle? What formal change occurs between Classical and Romantic opera?
11. Discuss the new ways in which composers were approaching tonality in the twentieth century. Polytonality, pantonality (atonality), twelve-tone system, use of national folk harmonies and scales, and synthetic scales should enter into your discussion.
12. List the significant ideas behind New Classicism. Who were some Neoclassic composers?
13. What are the two forms of minimalism and the ideas behind them?
14. Pick something in this course that you liked or found interesting, and using musical terminology, discuss why you liked it.