

# SYLLABUS

## INTRODUCTION TO MUSIC

### I. BASIC COURSE INFORMATION

- A. **Date: August 22, 2006**
- A. **Instructor: Dr. Lynn C. Dean**
- A. **Course Title and Number: Music 1010 (51)**
- A. **Semester Credit Hours: 3**
- A. **Weekly Contact Hours: 2 +**
- A. **Prerequisites: None**

### II RATIONALE

**Introduction to Music is a course that fulfills the humanities requirement for degree-seeking students. The student is exposed to the basic elements of music. The four major time periods of music are also examined. Representative pieces from each of these time periods, as well as information about the composers who wrote these pieces, will be covered.**

### III. FINE ARTS DEPARTMENT OBJECTIVES:

- A. **Students will appreciate and enjoy more fully the art, dance, music, and theatre experiences that they encounter in their lives.**
- A. **Students will be able to trace the evolution of humankind as expressed through artistic eras (i. e. :Medieval, Renaissance, Age of Reason, Modernism, etc.).**
- A. **Students will gain insights into humankind's approach to creativity in art, dance, music, and/or theatre.**

### IV COURSE OBJECTIVES:

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**Generally, this course is intended to increase student's musical comprehension, verbalization skills and technical understanding of music which will elevate, sensitize, and refine his or her understanding and appreciation of the art form.**

**Specifically, the course objectives are to enable the student to:**

- A. **Develop an understanding of the basic elements of music, i.e., rhythm, melody, harmony, texture, and tonality.**
- A. **Become familiar with musical form and analysis, and the principle types of vocal and instrumental compositions.**
- A. **Become familiar with the major historical art periods, the representative composers and style, and the social, political, and philosophical influences that prevailed. The stress will be laid on those composers, and those works that mark out the main lines of music.**
- A. **Establish a listening repertoire of musical masterworks representative of composers throughout history.**

#### **IV EVALUATION PROCEDURES;**

- A. **There will be six tests during the course of the semester covering the following:**
  - 1. **The Basics of Music**
  - 1. **The Baroque Period (10 points comprised of listening identification)**
  - 1. **The Classical Period (10 points comprised of listening identification)**
  - 1. **The Romantic Period (two tests...10 points on each comprised of listening identification)**
  - 1. **The Impressionistic and Modern Periods (12 points comprised of listening identification)**
- A. **10 extra points will be allowed for students who view the movies, “Amadeus,” and “West Side Story.” (5 points each) The instructor will give a short one on one verbal quiz after a student has completed viewing these movies.**
- A. **5 points will be given for each of the following:**
  - 1. **Any performance of the Southwest Symphonic Chorale**
  - 1. **Any performance by the Southwest Symphony**
  - 1. **Any other performance cleared with the instructor before the performance takes place**

- A. At the end of the semester, a student's grade will be determined by averaging these test scores, and extra credits earned. There will be **ABSOLUTELY** no additional opportunities for students to increase their final grade averages at the end of the semester.

- A. Final grade will be assigned using the following guidelines:

90%-100% = A 80%-89% = B 70%-79% = C 50%-69% = D

**V. INSTRUCTIONAL MODES:**

- A. Lecture
- A. Listening to representative musical compositions
- A. Chalkboard demonstrations
- A. Demonstrations using various musical instruments
- A. Class discussion

**VI. TEXT: "MUSIC LISTENING TODAY" by CHARLES HOFFER**

- VII. ATTENDANCE:** Because of the importance of listening to the music in class that we will be covering during the semester, attendance is required. Students will be allowed three unexcused absences. Beginning with the fourth unexcused absence, a student's grade will be affected.

**VIII. STUDENTS WITH DISABILITIES:**

If you are a student with a physical or mental impairment and would like to request accommodations, please contact the Disability Resource Center (652-7516) in Room 201 of the Student Services Center. The Disability Resource Center will determine your eligibility for services based upon complete professional documentation. If you are deemed eligible, the Disability Resource Center will further evaluate the effectiveness of your accommodation requests and will authorize reasonable accommodations that are appropriate for your disability.

**IX. COURSE OUTLINE:**

- A. The Basics of Music
  1. What determines pitch (highness or lowness of a sound)(Frequency)
  2. What determines loudness or softness of a sound (Amplitude)
  3. Dynamics (p. 23)
  4. Tone Color (pp. 23-24)

5. **The human voice (pp. 40-41)**
6. **Three Basic Elements of Music: Rhythm, Melody, Harmony**
7. **Elements Affecting Rhythm:**
  - (a) **Meter or Time Signatures (pp. 9-10)**
  - (b) **Notation (pp. 10-11, 16)**
  - (c) **Syncopation (p. 11)**
  - (d) **Tempo (pp. 11-12)**
8.
  - (a) **Conjunct (stepwise) vs. Disjunct (skipping) (p. 16)**
  - (b) **How melody can affect mood**
  - (c) **Scales (p. 20)**
  - (d) **Octaves (p. 20)**
  - (e) **Accidentals (sharps, flats, naturals)**
9. **Elements Affecting Harmony**
  - (a) **Harmony accompanies melody (p. 20)**
  - (b) **Consonance vs. Dissonance (p. 21)**
  - (c) **Triads/Chords The Tonic, Dominant, and Subdominant (p. 20)**
  - (d) **Cadences: Authentic; Plagal; Deceptive (pp. 20-21)**
  - (e) **Texture: Monophonic, Polyphonic, Homophonic (pp. 21-22)**
  - (f) **Major and Minor (pp. 20-21)**
  - (g) **Modulation ( p. 20)**
10. **a. Instruments in the Orchestra: Strings; Woodwinds; Brasses; Percussion (pp. 29-37)**
  - (a) **Benjamin Britten's "Young Person's Guide to the Orchestra (pp. 38-39)**
    1. **Keyboard Instruments:**
      - (b) **The Harpsichord (p. 43)**
      - (c) **The Piano (p. 44)**
      - (d) **The Organ (p. 44)**
      - (e) **The Synthesizer (p. 48)**
    2. **Music Form**
      - (b) **Strophic (p. 56)**
      - (c) **Theme & Variation (pp. 168-169)**
      - (d) **Binary (AB)**
      - (e) **Ternary (ABA)(p. 25)**
      - (f) **Rondo (pp. 150-151)**
      - (g) **March (pp. 300-301)**
    3. **The Main Stylistic Periods:**
      - (b) **Baroque (1600-1750)**
      - (c) **Classical (1750-1820)**
      - (d) **Romantic (1820-1900)**

- (e) Impressionist (1880-1920)
  - (f) Modern (1900-Present)
- A. Medieval Music (Chapter 12–pp. 84-90)
- A. Renaissance Music (Chapter 13–pp. 91-99)
- A. Baroque Period
1. Characteristics
    - (b) Unity of Mood
    - (c) Terraced Dynamics (pp. 120-121)
    - (d) Chord progressions become standardized  
(Authentic Cadence)
    - (e) The Basso Continuo (p. 121)
    - (f) Word Painting (Doctrine of Affections–p. 105)
    - (g) Major/Minor Tonal System Established  
(pp. 20-21)
  2. Music in Baroque Society
  3. Early, Middle, and Late Baroque
  4. Early Baroque–Operatic Style
    - (b) The Camerata
    - (c) Homophonic Style (p. 104)
    - (d) Significant Early Operas
    - (e) Public Opera Houses Established
    - (f) Castrati Singers
    - (g) Elements of Early Baroque Opera
      - (1) Elaborate Staging
      - (2) Libretto/Librettist
      - (3) Acts & Scenes
      - (4) Recitative (pp. 103-105)
      - (5) Aria (pp. 110-112)
  5. Claudio Monteverdi/Orfeo (p. 107)
  6. Henry Purcell/Dido and Aeneas/Basso Ostinato  
(Ground Bass) (pp. 114-115)
  7. The Baroque Sonata–Two Types:
    - a. Sonata da Chiesa
    - (b) Sonata ca Camera
  2. Arcangelo Corelli (p. 131)
  3. The Baroque Concerto/Ritornello Form (pp. 129-130)
  4. Antonio Vivaldi/The Spring (pp. 131-132)
  5. Johann Sebastian Bach (p. 124)
  6. The Fugue (pp. 121-123)
  7. The Cantata (pp. 116-118)
  8. George Frideric Handel (p. 111)
  9. The Oratorio/The Messiah (pp. 108-113)
  10. The Orchestral Dance Suite (pp. 127-129)
  11. Water Music/Handel (p. 129)

**A. Classical Music**

- 1. Characteristics**
- 2. Three Great Composers: Haydn, Mozart, Beethoven**
- 3. The Classical Orchestra Becomes Standardized**
- 4. The Composer, the Patron, and the Public**
- 5. The Change From Serious Opera to Comic Opera (p. 157)**
- 6. Vienna—Center of the Musical World**
- 7. Franz Joseph Haydn (p. 152)**
- 8. Wolfgang Amadeus Mozart (p. 142)**
- 9. Classical Forms:**
  - a) Compound Ternary**
  - b) Sonata Allegro (p. 146)**
  - c) Rondo (p. 150)**
  - d) Theme and Variations**
- 10. Classical Genres (Performing Mediums)**
  - a) The Symphony**
  - b) The String Quartet (p. 165)**
  - c) The Sonata (p. 164)**
  - d) The Concerto**
  - e) Opera**
- 11. Beethoven (p. 182)**

**A. The Romantic Period**

- 1. Characteristics**
- 2. The Three Radicals—Berlioz, Liszt, and Wagner**
- 3. Nationalism (p. 237)**
- 4. Exoticism**
- 5. The Musician as Artist—The Music as Art**
- 6. “Treatise on Modern Instrumentation & Orchestration” (Berlioz)**
- 7. Program Music (pp. 206-207)**
- 8. The Art Song (pp. 191-192)**
- 9. Franz Schubert/The Erlking/The Wild Rose (pp. 192-194)**
- 10. Hector Berlioz/Symphonie Fantastique (pp. 209-211)**
- 11. Felix Mendelssohn (p. 196)**
- 12. Robert Schumann (p. 197)**
- 13. Frederic Chopin (pp. 201-202)**
- 14. Franz Liszt (p. 205)**
- 15. Romantic Period Opera**
- 16. Giuseppe Verdi (pp. 216-218)**
- 17. Richard Wagner (pp. 222-225)**
- 18. Johannes Brahms (pp. 227-231)**
- 19. Bedrich Smetana/The Moldau (pp. 241-243)**
- 20. Antonin Dvorak (p. 234)**
- 21. Nationalism/The Russian Five (pp. 237-238)**
- 22. Peter Tchaikovsky (p. 215)**
- 23. Gustav Mahler (p. 252)**

**A. Impressionism/Claude Debussy (p. 249)**

**A. The Modern Period**

1. **Early Happenings**
2. **Characteristics of the Modern Period**
3. **Compositional Devices**
4. **Hitler's Effect on American Music**
5. **Igor Stravinsky/The Rite of Spring (pp. 272-274)**
6. **Expressionism: Arnold Schoenberg/The Twelve-Tone**

**Row (pp. 267,  
283-284)**

1. **Alban Berg and Anton Webern (pp. 268-271, 284)**
2. **Bela Bartok (pp. 259-261)**
3. **Charles Ives (pp. 302-304)**
4. **Edgard Varese (pp. 288-289)**
5. **Musical Styles Since 1950**
6. **Krzysztof Penerecki**
7. **John Cage (pp. 286-287)**
8. **Sergey Prokofiev (p. 278)**
9. **Aaron Copland (p. 18)**
10. **George Gershwin (p. 343)**
11. **Leonard Bernstein (p. 340)**