

## Music 110 (honors) Course Outline and Assignments Fall 2009

This is a basic outline relative to what I have in mind for our study of listening this semester. As mentioned in the syllabus, each semester is just a little different in approach. We'll just have to see what happens together. Sometimes we'll get off schedule – it's just the nature of the beast. Unless we make some drastic change of direction with the course, it should be easy to keep up with what you need to do next... If there's ever a question, just ask! See the last page for the text reading schedule.

- **Thinking about listening and perception**

- Assignment:** Start on this RIGHT AWAY. The information will inform the things that we'll be doing in class.

- Reading/Listening from text**

- pp.2-7** (end at World Music)

- Chapter 2:** this will be a review for many of you, but it will contain new information (I'm almost CERTAIN) for everyone. Each person will know what to "really read and listen to" and what can be skimmed over or ignored. I only need to help you either as individuals or small groups with things that you don't understand. As someone once said, "just do it." Be *sure* that I answer your questions in person or otherwise.

- Chapter 3:** This chapter is a practical application of the fundamental material presented in Chapter 2. Take the time to read the whole thing and listen to each example. The music is less than 20 minutes altogether, but you may want to listen to some examples more than once to "get the point."

- Bernstein and Price readings** (download from Doc's web site as directed in the syllabus)

- Google the term "Aesthetic Experience"** and choose a couple of readings that attempt to define that term – just for your own thought/information.

- **IN CLASS:**

- 1) View Bill Moyers interview with Sister Wendy Becket

- objective: think more about perception and music. How sophisticated to you NEED to be? What difference can REALLY listening make?

- 2) Discuss readings of Bernstein, Price, and on aesthetics

- objective: understanding of listener's role/obligation

- 3) View "The Music Instinct: Science and Song:

- objective: acquaintance with research on how and why music affects us and how we listen to music.

## Course Outline

### Page 2

- 4) View “What is a Mode?”
  - objective: establish concept of key and tonality as EXPRESSIVE elements.
- 5) View Bernstein “What is a Sonata?”
  - objective: establish a concept of form and structure.

- **Historical Overview**

- **-Assignment:**

**Read:** Baroque period, pp. 120-125 (end at “The Early Baroque Era”)  
YouTube link: [http://www.youtube.com/watch?v=EC1E4\\_imS0A](http://www.youtube.com/watch?v=EC1E4_imS0A)  
Classic period, pp. 160-165 (end at “Genres of Classical Music”)  
<http://www.youtube.com/watch?v=pIsMmuf9Q3Y&feature=related>  
Romantic period, pp. 226-241 (end at Early Romanticism)  
YouTube link:  
<http://www.youtube.com/watch?v=IrezpUWIY98&feature=related>  
Twentieth Century, pp. 319-325 (end at Impressionism) YouTube  
Link: [http://www.youtube.com/watch?v=bjX3oAwv\\_Fs](http://www.youtube.com/watch?v=bjX3oAwv_Fs)

**Objective:** The idea here is to give you some sense of music history from 1600 to close to the present, just in terms of basic history. The YouTube links will help you to form a concept of “the sound” of each period, but we’ll use some material from each era in class, too.

**In Class:** I really expect to only take a few minutes to underscore the dates of the various style periods and cover any pervasive issues brought out in your responses to the readings and the YouTube performances. If it takes longer, that’s FINE.

- **Songs and Song Cycles**

- **- Assignment:**

- **Listen:**

- Popular songs of any genre: try to identify A-A-B-A (popular song form in three parts) and A-B forms, although if you discover other forms in the process, that’s fine. Feel free to bring your discoveries to class...
- Art Songs from text and CD collection: pp 65-66, *Gretchen am Spinnrade* and pp.243-245, *Die Forelle*. Both are by Franz Schubert. Or on YouTube:  
(Gretchen am Spinnrade)  
<http://www.youtube.com/watch?v=qh2fIlqCGNY&feature=related>  
(Die Forelle)  
<http://www.youtube.com/watch?v=Ev7VRBu7yUI&feature=related>

## Course Outline

### Page 3

#### **Read:**

• Chapter 13: This reading just presents an opportunity for you to read about and acquire some background on the music many of you and your parents have listened to and for us to share ideas/ask questions. IT'S JUST INTERESTING! And gives more insight to song writing.

**Objective:** I hope that everyone gains an initial appreciation/ understanding of how even simple forms provide an underlying expressive structure for “the notes” and how form really is part of the expressive mission in any song (or other piece of music). Of course, I hope you'll also be able to recognize simple sectional forms of songs, as well.

#### **IN CLASS** (anticipate six to seven class sessions)

- Review the concept of simple sectional forms and what they express.
- Two part
- Three part
- Free Sectional
- Discussion of the relationship between words and music and that area as at least one factor in determination of artistic quality.
- The Song Cycle as a larger expressive sectional form using smaller sectional entities
- Possible demonstration of variations in approach to singing art songs and popular songs.

**General Response:** identify a song cycle and analyze at least four songs (more if you want and have time) both relative to the role they play in the overall song cycle and how the sectional form of each song impacts the individual song itself and its interaction with the songs that surround it (in terms of creating listener interest). The songs you choose should be CONSECUTIVE (on the recording) – don't skip around...

## **The Symphony (with some attention to its many cousins!)**

### **Assignment:**

**Listening:** Start listening to your assigned symphony and talking about it with your “partner in listening” as soon as you get it! Find out everything you can about the composer, when this composition was written, what was happening (historically and personally for the composer) when this piece was written, and so on. As we cover the history and structure of “classical forms” TO THE BEST OF YOUR ABILITY try to see how the different sections of your assigned piece “fit” into the scheme of what we listen to and discuss in class. Think about how

## Course Outline

### Page 4

that information affects your listening and perception of the music as you grow more familiar with it over time.

- **Theme and Variation Form:** (anticipate 2 class sessions)

- **Assignment:**

**Listen outside of class:** Second movement of Haydn's 94<sup>th</sup> Symphony ("Surprise")

<http://www.youtube.com/watch?v=pjJsII8j-iU&feature=related>

**Thinking it through:** As you think through your experience with more recent music, do you know of any theme and variation tunes from any musical style that are in the same vein as the this movement?

- **Minuet (or Scherzo) and Trio form:** (anticipate 1 or less class sessions)

**Assignment:**

**Listen:** Mozart: Minuet and Trio, pp. 67-70 in text, CD 1, tr.14

and/or M&T from Eine Kleine Nachtmusik: YouTube link:

<http://www.youtube.com/watch?v=2YkT-hb5nuI>

Haydn: Minuet and Trio, pp. 179-181, CD 2, tr.40

**Thinking it through:** Observe how this form is not dissimilar to popular song form! As we get everything into its "normal" order, think about the role of this format in providing an overall balanced listening experience for the audience within a four movement plan.

- **Rondo form:** (anticipate 1 class session)

**Assignment:**

**Listen:** Haydn: String Quartet, pp. 181-182 CD 2, tr.45 or on YouTube:

<http://www.youtube.com/watch?v=LDkWBzH6dkE>

**Thinking it through:** Here's another format that you may have already encountered. Can you think of something that "fits" here that you already know? Also, think about expressive purpose. WHY would a composer use this as an expressive vehicle anyway?

- **Sonata form:** (anticipate 2-3 class sessions)

**Assignment:**

**Listen:**

Mozart: the first movement of "Symphony #40" pp.191-193 in text, CD3, tr. 1 or YouTube:

<http://www.youtube.com/watch?v=ZC2ePGkmopg>

Beethoven: Fifth Symphony pp.207-209 in text, CD3, tr.11. or YouTube:

<http://www.youtube.com/watch?v=zhcR1ZS2hVo>

**Thinking it through:** Sonata form is the "intellectual centerpiece" of the late 18<sup>th</sup> and 19<sup>th</sup> century. As we become familiar with the expressive shape, spend some time reflecting on how this knowledge affects your

## Course Outline

### Page 5

aesthetic perception. “I Like What I Know” starts to take on a strong sense of reality much of the time...

**IN CLASS:** We will cover each of the forms described above in detail, and we’ll use some of the same examples and (mostly) different examples in order to refine and clarify your listening experience. **IT IS CRUCIAL** that you do the out of class listening! None of it takes a really long time to accomplish.

**General Response:** Together with your “partner in listening,” develop a 20 minute presentation on your assigned symphony. Include information about the composer and circumstances, but focus most on what you think is most interesting about the music, and be sure that we get to hear at least a little of each movement and what you think is most interesting/significant about each movement. It’s okay to convey both what “the critics and scholars” have to say AND your own opinions. (We will allow 3+ class periods to do these presentations.) I will be available to assist you in developing your presentations. If you need assistance with the technology in the classroom, etc. let me know. These presentations will commence on November 17 and will be completed on November 24.

List of symphonies for presentations (only one group of two per work so we cover as many as possible!) We’ll come to an agreement on who will do what early in the semester. The presentation dates listed ARE tentative!

Symphony No.94: Haydn (Nov.17)

Symphony No.38: Mozart (Nov.17)

Symphony No.41: Mozart (Nov.17)

Symphony No.1: Beethoven (Nov.17)

Symphony No.3: Beethoven (Nov.19)

Symphony No.6: Beethoven (Nov.19 )

Symphony No.7: Beethoven (Nov.19)

Symphonie Fantastique: Berlioz (Nov.24 – can be a little longer than 20 min.)

Symphony No.4: Tchaikowsky (Nov.24)

“Classical” Symphony: Prokofiev (Nov.24)

## Music Drama

This area will consist of an introduction to the art form by me and by Professor Emeritus of Education, Dr. Michael Lindsay. We’ll see Verdi’s *La Traviata* in class, and you’ll be doing a short reflection exercise after we see the opera. We’ll take some time to talk about other aspects of music drama, depending on class interests/desires. This will hopefully tie together things we learned both about song and instrumental music and open some new venues for you in terms of your experience with the arts in general. We will have an introduction to opera on December 1 and will view Verdi’s “La Traviata” on December 3 and 8. Read a synopsis of the opera’s plot at [www.metopera.org](http://www.metopera.org) .

## Course Outline

### Page 6

IF TIME IS AVAILABLE AND CLASS INTEREST EXISTS:

I can do presentations on one or both of the following

- Film Music
- Humor in Music

AND/OR we can delve further into areas that we read about in the text and would like to explore further. I'm equipped and ready to do that, as well.

### Text Reading Schedule

I've been talking with your predecessors in this course over past semesters about ways to make the textbook more useful for the class. I've tended NOT to use the text very much, but a lot of students have felt that, from their brief encounters with the text, we could use it to help broaden knowledge acquired and still not take away from the fun stuff that we do in class. They've also suggested that more effective use of the text might stimulate more class discussion (which, as alluded to in the syllabus, has been lacking, but is getting better). SO, this is yet another experiment! This semester I'm going to ask you to read the *summary* at the end of each chapter to get a feel for each broad topic area. Return to any areas in the chapter proper in which your interest is piqued by the summary. Listen to at least one musical example from each chapter (practically, the suggested examples for each topical area would be great, but maybe you'd rather listen to something else...) **RESPONSE:** write just a few sentences of reaction to your reading (even if it's just the summary) and listening. Your response can include questions. Just do this on a piece of paper and bring it to class – I'll collect your thoughts/questions after our discussion. Think of this as a sort of “musical book club” activity. Several folks suggested this approach the past two semesters, so let's see where it takes us.

We're aiming to use about 15 minutes on Tuesdays for discussion – if we really get an interesting discussion going, though, I'm not going to “call time. Be sure that you actually do that little bit of listening. This adds depth to our discussion of the reading, as well as to your musical knowledge base. It's the MUSIC that really matters. I found last semester that SEEING the performance, as well as hearing it, on YouTube adds interest – and there are so many variations on many performances to take in on YouTube, as well.

## Course Outline

### Page 7

First three weeks: see the reading assignments at the very beginning of this course plan – we'll only discuss this material as/if the need arises.

Week 4 (Sept.29): Chapter 12: The Twentieth Century III: Popular Music

Week 5 (Oct.6): Chapter 4: The Middle Ages

Week 6 (Oct.13): Chapter 5: The Renaissance

Week 7 (Oct.20)): Chapter 6: The Baroque Era

Week 8 (Oct.27): Chapter 7: The Classic Era

Week 9 (Nov.3): Chapter 8: Beethoven

Week 10 (Nov.10): Chapter 9 and 10: The Nineteenth Century

**AT THIS POINT** we will be unable to have class discussion for the rest of the semester, because we have to do symphony presentations and music drama. However, for your own information and benefit, I suggest that you follow the same procedure we've been pursuing on your own, and I pose the questions below for your thought and reflection. You aren't required to turn in a reaction to me, but you can if you wish, and I'll share my thoughts with you. The reading and music is interesting. I'm happy to discuss these areas with anyone who's interested outside of class time!

Week 11 (Nov.17): Chapter 11: The Twentieth Century I: The Classical Scene

Discussion Questions:

1) In the years following World War II (i.e. from about 1945 through the 1960s), the audience for classical music declined drastically. What do you perceive as specific reasons for this reduction in the number of interested listeners.? Would you have been among the few who remained interested in Western art music or among those who sought out more accessible musical styles? Why?

2) After reading about some of the explorations in art music in the last half of the 20<sup>th</sup> century, do you find any of them intriguing or have interest in following up on them through attending a live performance? If so, what and why? If not, why?

Week 12 (Nov.24): Chapter 12: The Twentieth Century II: Jazz, an American Original

Discussion Questions:

1) The statement has been made that "jazz appeals to an elite listener much in the same way that "classical" music does. What has your experience relative to this idea been? Are there similar challenges in listening to jazz music? If so, what are they?