

SYLLABUS
INTRODUCTION TO LISTENING (MUS 121-002)

Room 140, Moody Music Bldg.
Tuesday & Thursday, 11:00 AM - 12:15 PM

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Office hours: Friday 10:00 AM - 12 noon; also by appointment

Text: The Enjoyment of Music (9th edition) by Joseph Machlis and Kristine Forney and CDs (4 multimedia) from which test material will come.

Purpose: This course explores one of the fundamental modes of aesthetic expression, music. Presupposing no formal training on the part of students, we will explore masterworks of Euro-American art/classical music from the Baroque era to the present. You will first acquire a vocabulary for describing basic musical events related to pitch, rhythm, harmony, texture, and instrumentation. You will be taught to apply that vocabulary to the pieces heard in class. At the same time you will be given an overview of the development of western art music, and how that development relates to larger issues of cultural and social history.

Course Objectives: Upon successful completion of this course, students will be able to demonstrate knowledge of the common elements of music (rhythm, melody, harmony, timbre, texture, tempo, dynamics, and form), and how they all interrelate in music. Students will be able to demonstrate knowledge of the relationship of music to the other arts and on how to express ideas about music throughout four stylistic periods: Baroque, Classical, Romantic and 20th Century.

Attendance: Good attendance will have a positive impact on your grade while excessive absences will have a negative effect (more than 10 absences will result in points being deducted from your total score). Sleeping, talking while music is being played, and doing outside work in class are ways you can be counted absent. Also, leaving class early, without prior notification, is counted as an absence. Be sure that you sign up for a permanent seat on January 20. Up to 10 extra credit points may be earned for perfect attendance.

Tests: Four, each worth 100 points, will consist of multiple choice questions, short answer and a listening section. No Makeup Tests will be given under any circumstance. The points for the excused test will be figured by averaging the other completed tests. Only family emergency and serious illness is considered an excused absence, and a written excuse from the health center or personal physician will be required.

Concert Reports: Two, each worth 50 points, according to guidelines found on this web site are required. Two extra credit reports, worth up to 10 points each, may be done only if absences do not exceed 6. To receive credit, your Concert Report Form must have your name, event, and date of the concert before the concert begins.

Grading: There are a total of 500 points (plus 20 extra credit, plus bonus points) possible: 100 points for each of the four tests and 50 points for each concert report. A+ = 500 plus-485, A = 484-465, A- = 464-450, B+ = 449-435, B = 434-415, B- = 414-400, C+ = 399-385, C= 384-365, C- = 364-350, D+ = 349-335, D = 334-315, D- = 314-300, F = 299-below. To receive ANY extra credit (book check or bonus points) absences must not exceed six.

Class: You should bring your textbook to class. There will be times when we will need to refer to the book, and if you are unable to do this, the experience will be diminished. You may earn ten (10) bonus points by bringing your textbook to class. Do not bring food or drink to class, neither outside reading material such as

newspapers, magazines, etc. **Please do not prop your feet up on the back of the seat in front of you! Rule #1: NO TALKING WHILE MUSIC IS PLAYING!** Your cooperation is expected and greatly appreciated.

Note: To request disability accommodations, please contact Disabilities Services (348-4285). After initial arrangements are made with that office, contact each of your professors.

01-08 Course Syllabus and Guidelines for Preparing Concert Reports (which is part of this syllabus)

01-13 The Power of Music!
Listening: *Adagio* by Samuel Barber

01-15 **Class will not meet today!**

01-20 Chapter 7: Voices and Musical Instruments (I)
Chapter 8: Musical Instruments (II)
Chapter 9: Musical Ensembles
Choose A Permanent Seat!

01-22 Chapter 1: Melody; Musical Line
Chapter 2: Rhythm: Musical Time
***Hand Out:** Notation sheet

01-27 Chapter 5: Musical Form
Appendix I: Notation (pages A-1 -- A-4 and page 120)

01-29 Chapter 6: Tempo and Dynamics
Chapter 3: Harmony: Musical Space
Chapter 4: Musical Texture
Study Guide for Test 1: Bring to the next class (To print, click on the link below)

02-03 Listening: *Symphony No. 5* (movements 2, 3 and 4) by Beethoven
Review for Test 1

02-05 **Test 1 in the Concert Hall (Check seating chart for your assigned seat.)**

02-10 Chapter 20: Main Currents in Baroque Music
Chapter 21: Baroque Opera
Chapter 23: Bach and the Baroque Cantata
Chapter 24: Handel and the Baroque Oratorio
Listening: Dido's Lament from *Dido and Aeneas* by Henry Purcell
Cantata No. 80, *A Mighty Fortress is our God* by J.S. Bach
Messiah (selections) by George Frideric Handel
Swingle Singers

02-12 Chapter 25: The Baroque Concerto
Chapter 26: The Baroque Suite and Other Instrumental Forms
Listening: Prelude and Fugue in C minor from *The Well-Tempered Clavier*, Book I by J.S. Bach,
Suite No. 3 in D Major by J.S. Bach, and *Water Music*, Suite in D Major, Alla hornpipe by G.F. Handel;
Spring, from *The Four Seasons* (1st movement) by Antonio Vivaldi

02-17 Chapter 27: The Development of Musical Ideas

Chapter 28: Classical Forms
Chapter 30: Classicism in Music
Chapter 33: The Nature of the Symphony
Chapter 34: Haydn and the Classical Symphony
“A Comparison of Baroque and classical Styles,” page 179

02-19 Chapter 32: Mozart and Chamber Music

Chapter 36: The Classical Concerto

Chapter 37: The Classical Sonata

Listening: *Symphony No. 94* (2nd movement) by Franz Joseph Haydn; *Piano Concerto in G K. 453* (1st movement) and *Eine Kleine, Nachtmusik* (1st and 3rd movements) by Mozart

02-24 Chapter 35: Beethoven and the Symphony in Transition

Listening: *Sonata in G minor* (2nd movement) by Ludwig van Beethoven

Study Guide for Test 2: Bring to the next class (To print, click on the link below)

02-26 Listening: *Symphony No 5* (1st movement) by Beethoven

Review for Test 2

03-02 Test 2 in the Concert Hall

03-04 Chapter 40: Romanticism in music

Chapter 41: The Romantic Song

Chapter 42: Schubert and the Lied

Chapter 43: Robert Schumann and the Song Cycle

Chapter 44: Chopin and Piano Music

Chapter 46: Clara Schumann: Nineteenth-Century Pianist and Composer

Listening: *Erlkonig* by Franz Schubert; “And if the flowers knew” from *A Poet’s Love* by Robert

Schumann; *Nocturne in C minor*, Op. 48, No. 1 by Frederic Chopin; *Scherzo* by Clara Schumann

“A Comparison of Classical and Romantic Styles,” page 253

03-09 Chapter 47: The Nature of Program Music

Chapter 48: Berlioz and the Program Symphony

Video: *Symphonie Fantastique*, (5th movement) by Hector Berlioz

03-11 Chapter 49: Musical Nationalism

Chapter 50: the Romantic Symphony

Listening: *The Moldau* by Bedrich Smetana

03-16 Listening: *Symphony No. 6 in B minor (Pathétique)* by Peter I. Tchaikovsky

03-14 Extra Credit concert (40 points), Alabama Symphony Orchestra at 3:00 in the Concert Hall

03-18 Chapter 52: The Romantic Concerto

Chapter 54: Romantic Choral Music

Chapter 55: Romantic Opera

Listening: *Concerto in E minor* (1st movement) by Felix Mendelssohn-Bartholdy;

A German Requiem (4th movement) by Johannes Brahms

Study Guide for Test 3: Bring to next class (To print, click on the link below)

03-23 and 03-25 Class will not meet!

04-06 Chapter 56: Verdi and Italian Opera
Chapter 57: Wagner and the Music Drama
Listening: *Rigoletto*, Act III, excerpt by Giuseppe Verdi, and *Die Walkure*, Act II, Finale by Richard Wagner
Review for Test 3

04-08 Test 3 in the Concert Hall

04-13 Listening Exercise

04-15 Chapter 60: Debussy and Impressionism
Chapter 61: Main Currents in Early Twentieth-Century Music
Listening: *Prelude to the Afternoon of a Faune* by Claude Debussy

04-20 Chapter 63: Igor Stravinsky and the Revitalization of Rhythm
Chapter 66: Music of the Americas
Chapter 69: Musical Theater (Bernstein's West Side Story)
Listening: *Rite of Spring* (excerpts) by Stravinsky; Putnam's Camp from *three Places in New England* by Charles Ives, and Hoe Down from *Rodeo* by Aaron Copland
Study Guide for the Final Exam: Bring to next class (To print, click on link below)

04-22 Class will not meet today!

04-27 and 04-29 Selected listening from all four style periods in preparation for the final exam, which will be comprehensive. **Save Study Guides from test 2 and 3!!**
Concert Reports will not be accepted after April 29!

05-04 (Tuesday) Test 4/Final Exam (8:00 AM - 10:30 AM) in the Concert Hall
Know Study Guides 2, 3 and 4, and listening from all four style periods!

“The life of the arts, far from being an interruption, a distraction, in the life of a nation, is close to the center of a nation's purpose – and is a test of the quality of a nation's civilization.”

John F. Kennedy

LET'S HAVE A GREAT SEMESTER OF LEARNING AND LISTENING!

Note: Plagiarism is the act of representing the words, data, works, ideas, computer program or output, or anything not generated by the student, as one's own. Plagiarism may be inadvertent or purposeful; however, plagiarism is not a question of intent. All suspected incidences of plagiarism must be reported by the course instructor. Plagiarism is considered a serious act of academic misconduct and may result in a student receiving an F in the course and suspension from the University.