



The REACH Program of Trinity International University

MUH 231R: Music Appreciation

Student Manual Version 1.1

“It is good to give thanks to the LORD,
to sing praises to your name, O Most High;
to declare your steadfast love in the morning,
and your faithfulness by night,
to the music of the lute and the harp,
to the melody of the lyre.
For you, O LORD, have made me glad by your work;
at the works of your hands I sing for joy.”
Psalm 92:1-4

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COURSE OVERVIEW

Our lives in 21st-century America are saturated with music. We wake up to music; we listen to music while getting dressed and eating breakfast; we flip it on in the car for our morning commute; it's piped over the loud speakers while we fill up with gas; music may be heard in the lobby of your company—and certainly in the elevator! Only one major retailer does not play music in its stores, and the others gear music selection to their target clientele; music is played at you while you're on hold; the restaurant where you eat lunch or supper plays music, as well as at the doctor's office, the dentist, and the auto mechanic. You get the picture. Very few moments of our day do not include music.

But what kind of listening are we engaging in? Look back at that list, or think through your own day and you come to realize we have become a culture of passive listeners. In fact, most of the time we're not listening at all—the music is just background noise that we've learned to tune out, just like the hum of the ventilation system. Active listening is a skill, and it's hard work. However, it's a skill that can be learned, and it's a skill that offers great reward, enjoyment, and fulfillment. Through music, we can come to understand other times, places, cultures, people. Musician David Byrne wrote, “. . . once you grow to love some aspect of a culture—its music, for instance—you can never again think of that culture as less than yourself.”

A second issue for consideration is that we often say, “I don't know much about music, but I know what I like.” What we really mean is “I like what I know.” By developing our skills in active music listening, we can approach *any* music—whether we already know it or not—and have an objective basis for analyzing and assessing the music and, hopefully, thereby possess the ability to appreciate the music for what it is rather than judging it by some random, nebulous, and unintentional set of subjective standards.

In this course, then, we learn how to listen. We learn a basic vocabulary with which to express what we hear (the “elements” of music), and then we learn how those elements have been manipulated or combined to produce the musical sounds that are characteristic of a particular “style” period. The course focus is almost exclusively the body of “classical” music, extending across more than 1,000 years. We are, therefore, listening to history, a history that your text points out “has stayed the course.” [xiii] Certainly, we will learn a great deal of music history—the composers, the cultures, the forces that shape the music. It is true, though, as one scholar has said, that teaching history is like trying to take a drink out of a fire hose. More than 1,000 years of music history would be quite a challenge for a five-week course! But we *can* learn how to listen, and once we know how to listen, really listen, the whole world of music is ours forever.

Our text, *Listen*, is uniquely designed to help us with just this task. Everything points to effective, active listening. Learning to listen well requires guided practice, and that is what we will spend our class time doing. To make this possible, however, requires that you come to class with the text material not just read, but thoroughly digested. It takes time to mull over this material and make it part of who you are, and that's what needs to

happen during the week if we are going to be able to concentrate on actual listening while we are together in class. You need to practice listening on your own. The out-of-class assignments are designed to help you do that, and the Applied Learning Paper at the end of the course is intended to show you exactly how proficient you've become at listening and at analyzing and assessing what you are listening to. Absorbing and internalizing nearly 70 pieces of music simply is not possible in five weeks. To give yourself maximum learning and benefit from this course, you are encouraged strongly to begin listening immediately to the pieces noted in the syllabus. To begin with, it is not even so necessary that you understand *what* you are listening to. Just listen. Start making this music familiar.

Note that we will not cover the "Global Perspectives" sections of the text. These sections are not long and do expand nicely on the primary text material. You're encouraged to read the "Global Perspectives" for your own edification and interest, but they are not part of the course plan.

Also note that you are given a list of important terms for each chapter. The idea of the list is not necessarily that you should memorize a definition for every term you see, but that the list will help guide your reading to determine primary import. **Further, these terms should be used in your written Listening Assignments as you analyze the pieces.** In addition, the Session Objectives are quite detailed [based on Mark Harbold, *Instructor's Resource Manual to Accompany "Listen," 6th ed.*]. If you use the session objectives as a guide for your text reading and for your listening, you should be particularly successful in excellent preparation for class and enable yourself to enter fully into class discussion and questioning. That is, keeping the session objectives in the forefront of your thinking during preparation should guide you to a more efficient and productive use of your time, allowing you to think at a deeper level during the class itself.

COURSE SYLLABUS

I. Course Description

MUH231R

Music Appreciation

A study of the basic elements and history of music as well as techniques of listening. Listening assignments will be given. Designed for the student with little or no background in music.

II. Course Objectives

The student will

1. understand, define, and apply basic musical terminology accurately.
2. define the basic elements of music and be able to evaluate their use in musical compositions.
3. describe and identify standard musical forms.
4. demonstrate comprehension of the ways form and the elements are used by composers to leave the unique stamp of each style period.
5. aurally identify music by style period, based on assessment of the particular use of musical elements and form.
6. be able to identify instruments of the orchestra visually and aurally.
7. be able to identify, compare, and contrast major composers from the primary musical style periods.
8. demonstrate broadened aesthetic sensitivities and perceptions.
9. evaluate diverse philosophies of music's role in the world and the ways in which it intersects with one's faith.
10. consider and assess the incumbent responsibilities a Christian bears toward music and his/her role in the redemptive process.

III. Texts

A. Kerman, Joseph and Gary Tomlinson. *Listen*, 6th ed. Boston: Bedford/St. Martin's, 2008. (Packaged with 6-CD set and DVD, ISBN-10: 0-312-46966-7)

B. Miscellaneous works on supplemental CD checked out at first class session:

- Josquin, "Absalon fili mi"
- Mozart, *Don Giovanni*, Act II Finale, "Don Giovanni! A cenar teco"
- Chopin, Op. 2 Variations on "Là ci darem la mano"
- Excerpts, Bach, Christmas Oratorio

IV. Course Outline

A. Session One

Unit I. Fundamentals

Objectives

- a. Students will listen more effectively by understanding the following concepts:

- 1) Listening is the primary tool for understanding and enjoying music. Concepts and terms aid the process of learning to listen attentively, increasing awareness as they pinpoint specific elements of the aural experience.
 - 2) A musical experience is the cumulative result of several factors: elements of music working together (rhythm, pitch, dynamics, tone color, and so on); the effect of these sounds and associated words and images on the listener; and the listener's interpretation of this effect based on past experiences and understanding.
- b. Students will acquire familiarity with
- 1) fundamental properties of sounds, especially frequency, amplitude, overtones, and duration.
 - 2) musical concepts and vocabulary associated with properties of sound, rhythm, pitch, structures of music (melody, harmony, texture, tonality and modality), elements of musical form and the principles of repetition, contrast, return, and variation that guide the use of form, and musical instruments.
 - 3) the six style periods of music and the concepts of musical style and its relation to lifestyle and culture.
- c. After completing this unit, students should be able to
- 1) distinguish between definite and indefinite pitch and between high and low pitches.
 - 2) distinguish various degrees of loudness and identify *crescendo* and *decrescendo*.
 - 3) identify the sounds of different voices and instrument families.
 - 4) listen more attentively for basic elements of music.
 - 5) listen for and identify
 - a) metrical and nonmetrical music.
 - b) duple, triple, and compound meters.
 - c) changes in tempo, pitch, and scales.
 - d) repetition, contrast, return, and variation.
 - e) distinctive elements in musical styles.
 - 6) listen for phrase relationships and motives within a melody and describe the character of a melody.
 - 7) develop sensitivity to degrees of tension and resolution created by harmony.
 - 8) distinguish between monophonic, heterophonic, homophonic, and polyphonic textures, and recognize imitation.

Assignments Due

- a. 1A. Read: *Listen* Prelude - Chapter 4.

- b. 1B. Watch, take notes on Benjamin Britten, *Young Person's Guide to the Orchestra* (contained on *Listen* DVD). Notes will be submitted for a grade.
- c. 1C. Prepare a chart of the elements of music. List each element along with their definition. Include subcategories (e.g., "melody" will include columns for phrases further subdivided into balance, parallelism/contrast, and climax/cadence), motives/themes, and then several additional characteristics we will discuss in the first class session [such as contour, motion, and range]. You will use this chart throughout the course as a template or checklist to fill in when you listen to a piece of music to help you analyze it.
- d. If you haven't already, get started on listening for Sessions 2-5.
- e. Read Course Overview, Course Objectives, and Assignment Grading Criteria.

Outline by Class Hour

1. Prelude
Chapter 1. Music, Sound, and Time
2. Chapter 2. Rhythm and Pitch
3. Chapter 3. The Structures of Music
"Elemental Pursuit"
4. Chapter 4. Musical Form and Musical Style

B. Session Two

Unit II. Early Music: An Overview

Objectives

- a. Students will acquire familiarity with
 - 1) principal styles of the Middle Ages as reflections of the lifestyle of church or court
 - a) plainchant
 - b) secular songs and dances
 - c) Notre Dame organum
 - d) *ars nova* motets
 - 2) the evolution of polyphony and rhythmic notation in the Middle Ages as found in
 - a) the development of organum.
 - b) Notre Dame organum.
 - c) the *ars nova*.
 - d) motets of Machaut.
 - 3) principal genres of the Renaissance as reflections of a more humanist attitude that takes pleasure in the sounds and expressive possibilities of music
 - a) Mass

- b) motet
 - c) chanson
 - d) madrigal
 - e) dances
- 4) the lives and music of
 - a) Guillaume Dufay, Josquin Desprez, Giovanni Pierluigi da Palestrina, and Thomas Weelkes.
 - b) Giovanni Gabrieli, Claudio Monteverdi, Henry Purcell, and Girolamo Frescobaldi.
 - 5) early Baroque genres as expressions of emotionality, exaggeration, extravagance, and control
 - a) Venetian motet
 - b) opera
 - c) trio sonata
 - 6) late Baroque music as a reflection of the Baroque dualism between absolutism, extravagance, and theatricality on one hand, and science and systematic control on the other.
 - 7) the three institutions that dominated music making in the late Baroque period: church, court, and opera house.
 - 8) typical late Baroque uses of rhythm, dynamics, tone color, orchestra, melody, virtuosity, improvisation, texture, continuo, and musical form.
- b. Students should be able to
- 1) Hear how elements and structures of music were typically used in the Middle Ages, Renaissance, and Baroque.
 - 2) Identify and follow principal types of music written in
 - a) the Middle Ages: plainchant, troubadour songs, Notre Dame organum, and *ars nova* motets.
 - b) the Renaissance: harmonized hymn, Mass, chanson, madrigal, dance music.
 - c) the early Baroque: Venetian motet, opera, and trio sonata.
 - 3) Listen for and identify expressive techniques of Renaissance and early Baroque music, especially declamation and word painting.
 - 4) Identify basso continuo and the two types of Baroque orchestra.

Outline by Class Hour

1. Chapter 5. The Middle Ages
2. Chapter 6. The Renaissance
3. Chapter 7. The Early Baroque Period

Unit III. The Eighteenth Century

4. Chapter 8. Prelude
The Late Baroque Period

Assignments Due

- a. 2A. Read *Listen* Chapters 5-8 and handouts in manual.
- b. 2B. Listen actively and repeatedly. Pieces with * indicate particular attention.
 - 1) Preface for Mass on Whit Sunday, “Vere dignum”
 - 2) Gregorian antiphon, “In paradisum” *
 - 3) Hildegard of Bingen, “Columba aspexit”
 - 4) Bernart de Ventadorn, “La dousa votz” *
 - 5) Pèrotin, “Alleluia. Diffusa est gratia” *
 - 6) Machaut “Quant en moi” *
 - 7) Dufay, “Ave maris stella”
 - 8) Josquin, *Missa Pange lingua*, Kyrie and Gloria *
 - 9) Josquin, “Mille regrets” *
 - 10) Palestrina, *Pope Marcellus Mass*, Gloria *
 - 11) Weelkes, “As Vesta Was from Latmos Hill Descending” *
 - 12) Galliard, “Daphne”
 - 13) Gabrieli, “O magnum mysterium”
 - 14) Monteverdi, *Coronation of Poppea* excerpts
 - 15) Purcell, *Dido and Aeneas* excerpts *
 - 16) Frescobaldi, Suite
 - 17) Vivaldi, Violin Concerto in G, Op. 4, No. 12 I-III *
 - 18) Bach, Brandenburg Concerto No. 5, I *
 - 19) Bach, *The Art of Fugue*, Contrapunctus 4
 - 20) Bach, Orchestral Suite No. 3 in D, Air and Gavottes *
 - 21) Handel, *Julius Caesar*
 - 22) Handel, *Messiah* excerpts *
 - 23) Bach, Cantata No. 4 and Chorale Prelude *
- c. 2C. Listen to the Machaut motet “Quant en Moi” (on your *Listen* CDs) AND your choice of ONE ADDITIONAL piece of the following from your *Listen* CDs. Use your musical elements template and analyze each piece according to the musical elements, as we did in class during session 1.

Composer	Genre	Title	Style Period
Anonymous	Galliard	“Daphne”	Renaissance
Bach	Concerto Grosso	<i>Brandenburg</i> Concerto 5, I	Baroque
Mozart	Symphony	Symphony No. 40, I	Classical

Tchaikovsky	Overture	<i>Romeo and Juliet</i>	Romantic
Ives	Orchestral	<i>The Unanswered Question</i>	20 th Century

- d. 2D. Compare medieval and Renaissance motets: Machaut's "Quant en moi" (*Listen CD*) and Josquin's "Absalon, fili mi" (class CD). These pieces, from two different style periods, pose striking contrasts in language, subject matter, and use of musical elements and structures. Using these motets as "case studies," compare and contrast medieval and Renaissance styles. This should be approximately 3 pages. Use your musical elements templates (you've already filled one out for Machout) as a basis for comparison and contrast.

THE MASS (Renaissance)*Liturgy of the Word*

Introit	Proper	plainsong
Kyrie	Ordinary	polyphonic
Gloria	Ordinary	polyphonic
Collect	Proper	recited
Epistle	Proper	recited
Gradual	Proper	plainsong
Alleluia or Tract	Proper	plainsong
Sequence	Proper	plainsong
Gospel	Proper	recited
Homily (Sermon)	(optional)	spoken
Credo	Ordinary	polyphonic

Liturgy of the Eucharist

Offertory	Proper	plainsong
Preface	Proper	recited
Sanctus	Ordinary	polyphonic
Canon	Ordinary	recited
Pater noster	Ordinary	recited
Agnus Dei	Ordinary	polyphonic
Communion	Proper	plainsong
Postcommunion Prayer	Proper	recited
Ite, missa est	Ordinary	recited
Response	Ordinary	recited

*Ordinary: texts that remain the same every time Mass is said

*Proper: texts that change every time Mass is said in order to reflect different events in the church year (Christmas, Easter, feast days)

RENAISSANCE THEMES

- *Humanism*: The dominant intellectual movement of the Renaissance, humanism focused on human life, experiences, and accomplishments, replacing the medieval focus on religious doctrine and the afterlife.
- *Exploration*: This Age of Exploration saw voyages of discovery and conquest by Columbus, Magellan, and many others.
- *Classicism*: the “rediscovery” of the language, literature, philosophy, art, and architecture of ancient Greece and Rome fascinated people of the Renaissance.
- *Reformation*: The power of the Catholic church was profoundly shaken by Protestant reformers. Key figures were Martin Luther, Jean Calvin, and King Henry VIII. The Counter-Reformation was the Church’s response.
- *Education*: The rise of secular power meant the rise of education outside the church. Aristocrats and the upper middle class hired scholars to educate their children.
- *The printing press*: Johann Gutenberg invented moveable type around 1450. The effect of this invention on literacy and education is incalculable. The subsequent development of movable type for printing music (c.1500) revolutionized the music business.
- *Art*: Inspired by Greek and Roman art, Renaissance artists depicted the world around them with new clarity and perspective. They took pleasure in accurate depiction of the human body, something that had not been valued in the Middle Ages. This golden age of art and architecture boasts the creations of artists such as Brunelleschi, Botticelli, Titian, Donatello, Raphael, Michelangelo, and Leonardo da Vinci.
- *Music*: The discoveries of Pythagoras were reexamined and expanded for the first time in centuries. The Greek philosophers and their ideas about music and expression were taken to heart by some late Renaissance composers.

FROM RENAISSANCE TO BAROQUE

Renaissance Music

voice the ideal; instruments inferior
 voices used in ensembles
a cappella
 natural, simple musical ideas
 irregular, floating rhythms
 modal harmony
 music for church and chamber
 text declamation and word painting

Baroque Music

instrumental music equally important
 solo voice most important
 voices accompanied by instruments
 artifice and virtuosity
 clear, dancelike rhythms
 functional harmony
 music for *theater*, church, chamber
 music expresses emotions

Baroque Style Features

Rhythm and meter

Melodic rhythm and meter became more systematic and precise during the Baroque. The beat and meter are clear and vivaciously dancelike.

Dynamics

Subtle, expressive nuances; but overall steady. The most pronounced dynamic change is via alternation between full orchestra and solo group.

Tone color

Bright and dynamic. The writing is idiomatic—instrumental music could not be sung by voices. Pits a small group of solo instruments against the colors of the full orchestral ensemble.

Melody

Long, twisting lines, ranging quickly from high to low, with irregular phrase lengths. Frequent leaps. Dramatic profile.

Ornamentation

Virtuosity required. Ornate, improvisational quality.

Texture

In general, Baroque music favors polyphony with homophonic passages interspersed.

Major and minor modes

The major and minor scales and systems of temperament that make modulation to any key possible were products of the systematic scientific thought of the Baroque.

Functional harmony

The leading tone in both major and minor scales creates their strong pull toward the tonic. The systematized science of harmonic function, in which each chord plays a specific role

in relation to a tonic chord (the result of tendencies in the motion of each voice to or from the tonic), developed during the Baroque.

Basso continuo

The basso continuo is a uniquely Baroque invention in which a group of instruments plays not only the bass line but also the accompanimental harmonies of a piece of music. The continuous articulation of harmonies by the continuo gives Baroque music a sense of foundation, control, and harmonic clarity even in the most complex polyphonic passages.

Form and Instrumental music

Perhaps the most extraordinary musical development of the Baroque was the growth of purely instrumental music. That people would be willing to listen to music without voices meant that such abstract, absolute musical features as form, harmony, and texture had become sufficiently interesting in themselves that they could provide a complete musical experience.

C. Session Three

Unit III. The Eighteenth Century continued

Objectives

- a. Students will gain familiarity with
 - 1) the essential difference in organization between vocal, text-based music, and strictly instrumental music.
 - 2) the lives and music of Antonio Vivaldi and Johann Sebastian Bach.
 - 3) Baroque vocal music as the expression of strong emotions or “affects.”
 - 4) significant Baroque vocal genres
 - a) opera seria
 - b) oratorio
 - c) church cantata
 - d) organ chorale
 - 7) Classical style as a reflection of the Enlightenment ideals of “pleasing variety” and “natural” simplicity.
 - a) features of the Classical symphony genre and its associated musical forms, understood as expressions of the principles of “pleasing variety” and “natural” simplicity.
 - b) features of other important Classical genres, understood as expressions of the principles of “pleasing variety” and “natural” simplicity
 - i. sonata
 - ii. concerto
 - iii. string quartet
 - iv. opera buffa
 - 8) The social, economic, and musical changes associated with the rise of public concerts.
 - 9) typical Classical uses of musical elements.
 - 10) the importance of repetition, cadences, and standard formal patterns in the Classical approach to musical form.
 - 11) the four-movement format that dominated Classical instrumental genres and the three-movement plans derived from it.
 - 12) the internal structures of important Classical forms associated with
 - a) the four-movement plan
 - i. sonata-allegro form
 - ii. theme and variations
 - iii. minuet-trio form
 - iv. rondo form
 - b) other Classical genre forms (double-exposition form, ensemble)
- b. Students should be able to
 - 1) hear and identify

- a) how the elements of music are typically used to express strong emotions in Baroque vocal music.
 - b) how the ideals of “pleasing variety” and “natural” simplicity affect typical use of the elements of music in Classical style.
 - c) the clarifying effect of repetition and cadences.
 - d) dramatic continuity and musical characterization in opera buffa.
- 2) follow the genres of Baroque vocal music, especially opera seria, oratorio, church cantata, and organ chorale.
 - 3) follow the forms and techniques of Baroque vocal music, especially secco and accompanied recitative, da capo aria, chorus, chorale, and chorale prelude
 - 4) recognize and follow
 - a) the Classical four-movement and three-movement plans.
 - b) the forms associated with the symphony (sonata-allegro, theme and variations, minuet-trio, and rondo).
 - c) important features of other primary Classical genres
 - i. sonata
 - ii. concerto
 - iii. string quartet
 - iv. opera buffa
 - d) important forms of opera buffa: aria, recitative, and ensemble

Outline by Class Hour

1. Chapter 9. Baroque Instrumental Music
2. Chapter 10. Baroque Vocal Music
Chapter 11. Prelude
Music and the Enlightenment
3. Chapter 12. The Symphony
4. Chapter 13. Other Classical Genres

Assignments Due

- a. 3A. Read *Listen* Chapters 9-13.
- b. 3B. Listen actively and repeatedly. Pieces marked with * indicate particular emphasis.
 - 1) Handel, *Julius Caesar*
 - 2) Handel, *Messiah* excerpts *
 - 3) Bach, Cantata No. 4 and Chorale Prelude *
 - 4) Mozart, Symphony No. 40, I *
 - 5) Haydn, Symphony No. 95, I-IV *
 - 6) Mozart, Piano Concerto in A, I *
 - 7) Mozart, *Don Giovanni* excerpts *
 - 8) Beethoven, Symphony No. 5, I-IV *
- c. 3C. Option 1. Compare the gavotte from Bach’s Orchestral Suite No. 3 (*Listen* CD) with the Renaissance galliard “Daphne” (*Listen* CD).

Listen especially for melody, rhythm, texture, and timbre and discuss these features. What conclusions do you draw from your listening and analysis about the differences between Renaissance and Baroque styles? 3-4 pages.

OR

- 3C. Option 2. Compare “La giustizia” from Handel’s *Julius Caesar* (Listen CD) and the Act II Finale (“Don Giovanni! A cenar teco”) from Mozart’s *Don Giovanni* (class CD). What is the character of each work, and what are the differing dramatic functions they serve? Both are powerful statements of emotion, but they function differently both dramatically and musically. In particular (but not exclusively), think about action, or lack thereof. 3-4 pages.
- d. 3D. Listen to the excerpts from Bach’s *Christmas Oratorio* (class CD), using text guide handout from manual.
- e. 3E. Listen ahead. Listen back. In other words, continue listening to the entire repertoire of pieces, but concentrate in particular on the pieces to be covered in class in a particular session.

Handel, *Julius Caesar*
Genre: OPERA SERIA

ACT I

Opens as Caesar's legions celebrate their victory over Pompey, who had enlisted Ptolemy's assistance against Caesar. Ptolemy, trying to make the best of a bad situation, executes his ally Pompey and presents the head to Caesar as a peace offering. Pompey's wife Cornelia and their son Sextus, who had come to beg Caesar's clemency for Pompey, now find him dead. Cornelia is ready to kill herself, and Sextus vows vengeance. Back at Ptolemy's palace, Cleopatra plots to compete with her brother for Caesar's favor; meanwhile Ptolemy makes plans of his own, consenting to his general Achilla's offer to murder Caesar in exchange for Cornelia, Pompey's widow. At the Roman camp, a disguised Cleopatra meets with Caesar, who finds her irresistible. As she leaves, she speaks with Cornelia and Sextus and offers to help them in their revenge. Caesar then visits Ptolemy's palace with his retinue; when Caesar leaves, Cornelia and Sextus challenge Ptolemy to a duel. It backfires, however, when Ptolemy orders them imprisoned, Cornelia in his harem and Sextus in jail.

Act II

Cleopatra continues her seduction of Caesar in a sensual, allegorical entertainment. Back in the harem, Cornelia must now fend off both Ptolemy and Achilla while Sextus strengthens his resolve. Returning to Cleopatra's palace, Caesar is about to proclaim his love when he is interrupted by news that Ptolemy's soldiers have come to kill him. He flees, leaving Cleopatra alone with her newfound feelings of love for Caesar. Back at the harem, Sextus dashes in to kill Ptolemy, only to be thwarted by Achilla, who brings news that Caesar escaped his soldiers but probably drowned in the harbor. After informing Ptolemy that Cleopatra's armies are marching against him, Achilla again asks for Cornelia. Ptolemy turns him down flat. Achilla leaves, swearing his own revenge as Cornelia encourages Sextus to persevere in spite of his recent failure.

Act III

Achilla defects to Cleopatra's side, but in vain. Ptolemy's army carries the day, and Achilla is mortally wounded. Back at the harbor, Caesar miraculously reappears alive and well, just in time to witness Sextus tending to Achilla's dying moments. As Sextus and Achilla discuss plans for revenge on Ptolemy, Caesar steps in to take charge. Finally, Sextus senses justice will be done—at this point he sings the aria “La guistizia.” Back at Cleopatra's palace, the queen prepares to go to prison following her defeat, but is instead reunited with her love, Caesar, when he marches in to liberate her. In the harem, Ptolemy again tries to win Cornelia's affection, but she pulls out a dagger. Before she can use it, Sextus rushes in again and kills Ptolemy himself. A grand celebration back at the harbor brings the opera to an end.

(synopsis from *Instructor's Resource Manual to Accompany "Listen" 6th ed.*, Mark Harbold)

J.S. Bach-Christmas Oratorio, BWV 248
George Fredrich Handel-Messiah

HANDEL

RECITATIVE, **part I** (soprano) (Luke 2:8):
 There were shepherds abiding in the field,
 keeping watch over their flocks by night.

RECITATIVE, **part II** (soprano) (Luke 2:9):
 And lo, the angel of the Lord came upon
 them, and the glory of the Lord shone round
 about them: and they were sore afraid.

RECITATIVE, **part III** (soprano) (Luke 2:10-11):
 And the angel said unto them, Fear not: for
 behold, I bring you good tidings of great
 joy, which shall be to all people. For unto
 you is born this day in the city of David a
 Savior, which is Christ the Lord.

BACH

RECITATIVE (tenor) (Luke 2:8-9):
 There were shepherds . . . and they were
 sore afraid.

CHORALE: Break through, oh lovely light
 of morn,
 And let the heavens dash!
 You shepherd folk, be not afeared,
 Because the angel tells you
 That this weak babe
 Shall be our comfort and joy . . .

RECITATIVE (tenor/soprano) (Luke 2:10-11):
 And the angel said unto them: Fear not;
 behold, I bring you good tidings of great
 joy, which shall be to al people. For unto
 you today the Savior is born, which is
 Christ, the Lord, in the City of David.

RECITATIVE (bass): The shepherds have
 been privileged to see God . . .

ARIA (tenor): Hasten, you glad shepherds,
 and Do not wait too long to see the beloved
 child! . . .

RECITATIVE (tenor) (Luke 2:12): And this
 shall be a sign: ye shall find the babe
 wrapped in swaddling clothes, lying in a
 manger.

CHORALE: Behold, there in the gloomy
 stable lies He whose sovereignty
 encompasses us all;
 where the oxen used to look for food
 There rests now the Virgin's child.

RECITATIVE (bass): Go, shepherds,
 behold the wonder, and sing to Him . . .

ARIA (contralto): Sleep, my darling, in
 peace; Awake for the good of mankind . . .

RECITATIVE, **part IV** (soprano) (Luke 2:13):

And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying:

CHORUS (Luke 2:14): Glory to God in the highest, and peace on earth, good will toward men.

ARIA (soprano) (Zechariah 9:9-10): Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, the King cometh unto thee. He is the righteous Savior, and he shall speak peace unto the heathen.

RECITATIVE (tenor) (Luke 2:13):

And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying:

CHORUS (Luke 2:14): Glory to God in the highest, and peace on earth, good will toward men.

“Wie soll ich dich empfangen”

*Wie soll ich dich empfangen,
Und wie begeg'n ich dir?
O aller Welt Verlangen,
O meine Seelen Zier!
O Jesu! Jesu! Setze
Mir selbst die Fackel bei
Damit, was dich ergötze
Mir kund und wissend sei.*

How should I receive Thee,
And how am I to encounter Thee?
O, you the desire of all the world,
O, you my soul's adornment!
O Jesu, Jesu, shine
Upon me Thy light,
So that whatever pleases Thee
May be shown and known to me.

“Nun seid Ihr whol gerochen”

*Nun seid Ihr whol gerochen
An eurer Feinde Schar,
Denn Christus hat zerbrochen
Was euch zuwider war.
Tod, Teufel, Sünd, und Hölle
Sind ganz und gar geschwacht,
Bei Gott hat seine Stelle
Das menschliche Geschlecht.*

Now indeed you are avenged
On the multitude of your enemies,
For Christ has shattered
All that opposed you.
Death, the devil, sin, and hell
Are all disarmed utterly;
close by to God shall mankind
Henceforth have its place.

J.S. Bach, Chorale Prelude, “Christ lag in Todesbanden”

*Christ lag in Todes Banden
für unsre Sünd gegeben,
Er ist wieder erstanden
Und hat uns bracht das Leben.
Des wir sollen fröhlich sein,
Gott loben und Ihm dankbar sein
und singen halleluja.
Halleluja.*

Christ lay by death enshrouded,
from mortal sins to save us,
He is again arisen.
Eternal life He gave us.
So now let us joyful be
and magnify Him thankfully,
All singing Hallelujah.
Hallelujah!
(translation by Henry S. Drinker)

The Enlightenment and Music

Humanism As the once absolute authority of the church continued to wane and the general standard of living continued to rise, the promise of an afterlife in Paradise became less important to the average person. People became more concerned with improving earthly existence. Most Enlightenment philosophy posited human reason as the measure of all things; in fact, some scholars and thinkers rejected the church altogether.

“The Pursuit of Happiness” The notion emerged that the “common man” with “common sense” had the right to self-determination for the “common good.” The idea that common folk could overthrow a hereditary monarchy was unthinkable in 1700, yet 80 years later such revolutions occurred, first in North America and then in France. The spirit of revolution that arose during the Enlightenment would continue to stir Europe throughout the 19th century and into the 20th.

Cosmopolitanism The ideal of brotherhood espoused by humanism was partly realized in a trend referred to as “cosmopolitanism,” which saw the downplaying of national differences in favor of the common humanity of all people. Cosmopolitanism is seen in the use of “international” languages: Italian was the language of music, whether one was discussing music in England or Austria; French was the language of politics.

Musical consumerism The movement toward universal education meant an ever more literate population that was also, to a degree, musically literate. The musically literate consumers of the Classical era were interested in music as a hobby, as a diversion; they wanted simple, easy, pleasant music to listen to and perform.

Music as entertainment Here the Enlightenment ideals most decisive for Classical music come into focus. According to these ideals, music must be both pleasing and accessible in order to entertain. As a manifestation of the pursuit of happiness, “pleasing” meant music that could delight and amuse, and a certain amount of variety was needed to produce this. The ideals of “naturalness” and humanism that crystallized during the Enlightenment were manifested in a simpler, more accessible musical language. The resulting Classical style conformed to the twin principles of pleasing variety and natural simplicity.

(Mark Harbold)

Mozart, *Don Giovanni*
Genre: DRAMMA GIOCOSO

ACT I.

Spain, 1600s. At night, outside the Commendatore's palace, Leporello grumbles about his duties as servant to Don Giovanni, a dissolute nobleman. Soon the masked Don appears, pursued by Donna Anna, the Commendatore's daughter, whom he has tried to seduce. When the Commendatore himself answers Anna's cries, he is killed in a duel by Giovanni, who escapes. Anna now returns with her fiancé, Don Ottavio. Finding her father dead, she makes Ottavio swear vengeance on the assassin.

At dawn, Giovanni flirts with a high-strung traveler outside a tavern. She turns out to be Donna Elvira, a woman he once seduced in Burgos, who is on his trail. Giovanni escapes while Leporello distracts Elvira by reciting his master's long catalog of conquests. Peasants arrive, celebrating the nuptials of their friends Zerlina and Masetto; when Giovanni joins in, he pursues the bride, angering the groom, who is removed by Leporello. Alone with Zerlina, the Don applies his charm, but Elvira interrupts and protectively whisks the girl away. When Elvira returns to denounce him as a seducer, Giovanni is stymied further while greeting Anna, now in mourning, and Ottavio. Declaring Elvira mad, he leads her off. Anna, having recognized his voice, realizes Giovanni was her attacker.

Dressing for the wedding feast he has planned for the peasants, Giovanni exuberantly downs champagne.

Outside the palace, Zerlina begs Masetto to forgive her apparent infidelity. Masetto hides when the Don appears, emerging from the shadows as Giovanni corners Zerlina. The three enter the palace together. Elvira, Anna and Ottavio arrive in dominoes and masks and are invited to the feast by Leporello.

During the festivities, Leporello entices Masetto into the dance as Giovanni draws Zerlina out of the room. When the girl's cries for help put him on the spot, Giovanni tries to blame Leporello. But no one is convinced; Elvira, Anna and Ottavio unmask and confront Giovanni, who barely escapes Ottavio's drawn sword.

ACT II.

Under Elvira's balcony, Leporello exchanges cloaks with Giovanni to woo the lady in his master's stead. Leporello leads Elvira off, leaving the Don free to serenade Elvira's maid. When Masetto passes with a band of armed peasants bent on punishing Giovanni, the disguised rake gives them false directions, then beats up Masetto. Zerlina arrives and tenderly consoles her betrothed.

In a passageway, Elvira and Leporello are surprised by Anna, Ottavio, Zerlina and Masetto, who, mistaking servant for master, threaten Leporello. Frightened, he unmask

and escapes. When Anna departs, Ottavio affirms his confidence in their love. Elvira, frustrated at her second betrayal by the Don, voices her rage.

Leporello catches up with his master in a cemetery, where a voice warns Giovanni of his doom. This is the statue of the Commendatore, which the Don proposes Leporello invite to dinner. When the servant reluctantly stammers an invitation, the statue accepts.

In her home, Anna, still in mourning, puts off Ottavio's offer of marriage until her father is avenged.

Leporello is serving Giovanni's dinner when Elvira rushes in, begging the Don, whom she still loves, to reform. But he waves her out contemptuously. At the door, her screams announce the Commendatore's statue. Giovanni boldly refuses warnings to repent, even in the face of death. Flames engulf his house, and the sinner is dragged to hell.

Among the castle ruins, the others plan their future and recite the moral: such is the fate of a wrongdoer.

by John W. Freeman
(*Opera News*)

D. Session Four

Unit IV. The Nineteenth Century

Objectives

- a. Students will acquire familiarity with
 1. the transition from Classicism to Romanticism and the ideological impact of the French Revolution.
 2. The lives of Ludwig van Beethoven, Verdi, Wagner, Pyotr Ilyich Tchaikovsky, Modest Musorgsky, Johannes Brahms, and Gustav Mahler.
 3. Beethoven's transformation of the symphony and the music of his three style periods.
 4. recurrent themes in music during the Romantic era (the cult of the individual, revolt, supernatural, artistic freedom, restless boundlessness).
 5. the problem of the growing gap between composers and concert audiences.
 6. typical Romantic uses of rhythm, melody, harmony, tone color, and the orchestra.
 7. Romantic formal procedures as solutions to the conflict between artistic freedom and the need for meaningful structures: miniatures, grandiose compositions, program music, and thematic unity.
 8. principle genres of the Romantic period as individual solutions to the problem of form, each creating thematic unity in either miniature or grandiose contexts.
 - a) German lied and the song cycle
 - b) character pieces for piano
 - c) program music, especially the program symphony
 9. Romantic opera as a supreme reflection of the recurring themes of Romanticism.
 10. stylistic features of the important categories of Romantic opera, especially Italian opera and Wagnerian music drama.
 11. features of late romantic music as a reflection of the tension between Romanticism and realism.
 12. features of late Romantic program music and the symphonic poem.
 13. the roles of nationalism, Classicism, and nostalgia.
- b. Students should be able to
 1. hear and identify
 - a) features of Beethoven's style (especially rhythmic drive, motivic consistency, and psychological progression), particularly his third-period style.
 - b) a scherzo.
 - c) how the recurrent themes of Romanticism affect typical uses of the elements of music in the Romantic style.

- d) how Romanticism derives from aspects of Classical style and the music of Beethoven.
 - e) how the elements of music are typically used in Romantic music, including how they are used in different categories of Romantic opera.
 - f) how Romantic opera departs from the traditional recitative-and-aria format.
 - g) the effect of trends in late Romantic music (realism, program music, nationalism, classicism, nostalgia).
2. identify and follow
- a) a Beethoven symphony
 - b) the genres of Romantic music, especially the lied, character piece, program symphony, concerto, and symphony.
 - c) different techniques used to create thematic unity in Romantic music.

Outline by Class Hour

- 1. Chapter 14. Beethoven
Chapter 15. Prelude
- 2. Chapter 15. Music after Beethoven: Romanticism
Chapter 16. The Early Romantics
- 3. Chapter 17. Romantic Opera
- 4. Chapter 18. The Late Romantics

Assignments Due

- a. 4A. Read *Listen*, Chapters 14-18.
- b. 4B. Listen actively and repeatedly. Pieces marked with * indicate particular attention.
 - 1) Schubert, Erlking *
 - 2) Schumann, *Dichterliebe* excerpts
 - 3) Schumann, *Carnaval* excerpts
 - 4) Chopin, Nocturne, Op. 15, No. 2 *
 - 5) Berlioz, *Fantastic Symphony*, V *
 - 6) Verdi, *Aida*, Act IV, "Tomb Scene" *
 - 7) Wagner, *The Valkyrie*, Act I, scene i *
 - 8) Tchaikovsky, *Romeo and Juliet* *
 - 9) Musorgsky, *Pictures at an Exhibition* *
 - 10) Brahms, Violin Concerto
 - 11) Mahler, Symphony No. 1, III
- c. 4C. Option 1. Compare and contrast two works based on the same melody: "Là ci darem la mano" from Mozart's *Don Giovanni* (*Listen* CD) with Chopin's Variations on "Là ci darem la mano," Op. 2 (piano

and orchestra, class CD). This should lead you into a discussion of differences/similarities in Classical and Romantic styles. 3-4 pages.

OR

- 4C. Option 2. Compare and contrast Brahms' Violin Concerto in D, III with Mozart's Piano Concerto in A, I (both on the *Listen* CDs). These examples use different forms, but they both offer clearly-defined tunes and the concerto's characteristic interplay between soloist and orchestra. Listen for both the traditional and the progressive features of Brahms' music. Compare features of Classical and Romantic styles. 3-4 pages.
- d. 4D. Compare and contrast Classical forms with Romantic and twentieth-century uses of the same forms. 4-5 pages.
- Sonata form: Haydn, Symphony No. 95, I vs. Bartók, *Music for Strings, Percussion, and Celesta*, II
 - Classical variation form (see chapter 13): Haydn, Symphony No. 95, II vs. Beethoven, Symphony No. 5, II
 - Minuet form: Haydn, Symphony No. 95, III vs. Mahler, Symphony No. 1, III
 - Rondo form: Haydn, Symphony No. 95, IV vs. Musorgsky, *Pictures at an Exhibition*, "The Great Gate at Kiev"
- e. Continue listening to pieces already covered, and pieces to be covered in Session Five.

Italian and German Romantic Opera

	Verdi's Operas	Wagner's Music Dramas
Stereotypes	Italian passion	German philosophy
Story	Drawn from popular plays or novels, even historical plots seem modern; believable, realistic stories based on the passions of real people	Drawn from German history, legends, or mythology; improbable stories rely on magical or supernatural elements yet convey eternal truths
Characters	Princes and prostitutes, poets and peasants, parents and progeny; characters are equally red-blooded and human whether the story is set in Egypt or Italy	Gods, giants, dragons, dwarves, kings, knights, Minnesingers, pilgrims, and princesses; usually Germanic or Norse in derivation
Singers	Sopranos and tenors steal the show, but many juicy roles for low voices	Heroic roles for sopranos and tenors; altos and basses also prominent
Musical numbers	Recitative, ariosos, arias, ensembles, and choruses	Each act is a long, unbroken symphonic poem with voices
Melody	Tuneful with often regular phrases	Irregular phrases skate on top of the harmony; "infinite" melody
Harmony	Functional harmony with decorative chromaticism	Chromaticism often destabilizes tonal centers
Texture	Homophonic: vocal melody with orchestral accompaniment	Polyphonic: elaborate web of vocal and orchestral lines
Pacing	Fast-paced, razor-edged drama	Deliberately slow but inexorable
Focal point	Singers carry the show	Orchestra tells the story (leitmotifs)
At its best	Fast-paced, nonstop drama; powerful expression of emotions; realistic story and characters	Gripping, psychological drama, profound revelations, timelessness of myth

E. Session Five

Unit V. The Twentieth Century and Beyond

Objectives

- a. Students will acquire familiarity with
 1. features of 20th-century musical styles as reflections of major scientific, philosophical, literary, and artistic trends in that century.
 2. The changes and features associated with 20th-century modernist music before WWI, especially changes in melody, harmony, and tonality; and particularly in American modernism between the world wars; as well as after WWII, especially new sound materials, electronic music, new uses of musical time, and chance music.
 3. specific musical features of important 20th-century styles
 - a) Impressionism
 - b) Expressionism
 - c) the Second Viennese School
 - d) American Modernism
 - e) Neoclassicism
 - f) film music
 - g) alternatives to modernism
 - h) postwar avant-garde
 4. the lives and music of Claude Debussy, Igor Stravinsky, Arnold Schoenberg, Alban Berg, Charles Ives, Maurice Ravel, Béla Bartók, Aaron Copland, Sergei Prokofiev, György Ligeti, Edgard Varèse, John Cage, Steve Reich, and John Adams.
 5. influence on music of other art forms (ballet, modern dance, film, architecture) and political movements (totalitarianism).
- b. Students should be able to
 1. hear and identify
 - a) typical uses of the elements of music in 20th-century styles.
 - b) the effect of changing features associated with modernist music before WWI, between the world wars, and after WWII, especially changes in melody, harmony, and tonality.
 - c) features of important styles in 20th-century art music, especially Impressionism, Expressionism, American modernism, electronic music, chance, Minimalism, New Expressionism, and Postmodernism.
 2. identify and follow
 - a) important 20th-century genres, especially program music, ballet and modern dance, song cycle, film, electronic, oratorio, and opera.

- b) features of important styles and trends in 20th-century art music, especially neoclassicism, nationalism, and the second phase of modernism (especially new sound materials, electronic media, and new uses of musical time).

Outline by Class Hour

1. Chapter 19. Prelude
 Music and Modernism
2. Chapter 20. The Twentieth Century: Early Modernism
3. Chapter 21. Alternatives to Modernism
4. Chapter 22. The Late Twentieth Century

Assignments Due

- a. Read *Listen*, Chapters 19-22, paying particular attention to pages 324-327 (we will begin class with a discussion in which we identify these concepts in examples of visual art from the period and then work to apply those concepts to the music of the period); materials in handbook.
- b. Listen actively and repeatedly. Pieces marked with * indicate particular attention.
- 1) Debussy, *Clouds* *
 - 2) Stravinsky, *Rite of Spring* *
 - 3) Schoenberg, *Pierrot lunaire* excerpts *
 - 4) Berg, *Wozzeck*, Act III, scenes iii and iv
 - 5) Ives, *Orchestral Set No. 2*
 - 6) Ives, *The Unanswered Question*
 - 7) Ravel, *Piano Concerto in G*, I
 - 8) Bartók, *Music for Strings, Percussion, and Celesta*, II *
 - 9) Copland, *Appalachian Spring* excerpts *
 - 10) Prokofiev, *Alexander Nevsky*, “The Battle on Ice”
 - 11) Ligeti, *Lux aeterna*
 - 12) Varèse, *Poème électronique* excerpt
 - 13) Reich, *Music for 18 Musicians* excerpt *
 - 14) Adams, *El Niño* excerpts *
 - 15) Gershwin, *Prelude No. 1* *
- c. 5C. Compare and contrast the 20th-century orchestra with the orchestras of earlier periods. Listen to Debussy’s *Clouds* and Stravinsky’s *The Rite of Spring*; compare with typical Baroque (Bach, *Orchestral Suite*), Classical (Mozart, *Symphony No. 40*), and Romantic (Berlioz, *Fantastic Symphony*) orchestras. Among your considerations, think about orchestra size, which used the greatest variety of instruments, which instrument family dominated each excerpt, and whether or not these differences suggest any overall trends in the development of the orchestra. 2-3 pages.

- d. Listen to entire repertoire of pieces, picking out elements and features that characterize them as belonging to their particular style period.

F. One Week After Session Five: Applied Learning Paper

At Session Five, you will be given four pieces on a CD, each from a different style period. These will *not* be pieces on your *Listen* CDs, and you will *not* be required to identify composer or title of the piece. Instead, you will be asked to determine which style period each piece represents and to cite your reasons for reaching that determination. This will require you to use the skills you've been developing over the course of the last five weeks—recognizing the basic elements of music and the particular, unique ways these elements are combined that make them characteristic and distinctive of a specific musical style period. You may use your text and notes for this paper. Each piece should entail approximately two pages of rationale for your selection of musical style period. See Grading Criteria for further details. Due one week after Session Five, via Instructor's email.

V. Course Policies

1. APA Documentation

All written work (e.g. worksheets/essay questions, reflection papers, final projects, etc.) in the REACH Program must conform to the APA parenthetical notation style (please consult *A Pocket Style Manual* listed above). This includes:

- an APA title page (including a running header and page number)
- an “Abstract” page with a 1-2 paragraph summary of your paper (an abstract is only necessary for your Applied Learning Papers, but not for your smaller assignments)
- In-text citations (with author(s), date, and page number (if applicable))
Note Well: Even discussion board postings and PowerPoint presentations, for example, must use in-text citations when you cite another person's work or ideas.
- a “References” page (it is not called a “bibliography”)
- one inch margins
- 12 point font
- double spaced

Failure to use and cite others' work or ideas properly will lead to charges of academic dishonesty. See below for more information.

2. Academic Integrity

As a member of the Trinity community, we ask you to hold yourself and others to the highest standards of academic integrity and honesty. Violations take many forms, which include, but are not limited to, the following:

- Plagiarism: using another's work or ideas without proper documentation, which requires citing the author or authors' name(s), date of publication, and page number (if applicable)
- Cheating: using notes, books, or crib sheets during closed-book quizzes or exams, or copying from another's student's work
- Submitting Previous Work: submitting your work that was previously turned in for credit
- Ghosting: writing a paper or taking a quiz (or any other evaluation) in place of another student
- Aiding and Abetting: helping others to commit acts of academic dishonesty, or failing to report those who have or plan to commit dishonest acts

Faculty members will investigate all violations of academic integrity, whether deliberate or non-deliberate. If a violation is confirmed, the student may receive an "F" for the assignment and the course. In such a case, the student may not drop the course. The faculty member will document the case of dishonesty, explaining the incident and the action taken. The Associate Dean of Nontraditional Education will receive a copy of this report, and a copy will be placed in the student's file. In serious cases of academic dishonesty, the Associate Dean may choose to meet with the student and faculty member to review the case. Multiple violations may lead to a student's dismissal from the program.

3. Late Work

All assignments must be turned in on or before the date they are due. Any assignment turned in late will be deducted as follows:

- a. 10% off for up to one day late
- b. 20% off for up to two days late
- c. assignments more than two days late will receive a zero

An extension on the time needed to submit final course requirements (such as the ALP) will be granted only in unusual circumstances and if the instructor and the Associate Dean grant the request.

4. Attendance Policy

Because of the accelerated and collaborative nature of the REACH courses, students are required to attend every class session. Missing a single class means a significant portion of contact with the instructor and the learning community has been lost.

For this reason, *students missing one class session will be penalized between one-half and one full letter grade. Students missing two class sessions will receive an "F" for the*

course. Any student missing more than 30 minutes of a course session will be considered absent for the full course session.

Students who miss three consecutive courses without prior notification to the REACH Office will be dropped from the program and will need to apply for readmission.

5. Policy regarding assignments

1. It is essential that each student has read and internalized the text material before class. We cannot have effective discussions or apply the concepts to listening exercises if everyone has not been diligent in preparation. Keep in mind that part of your weekly participation grade is determined by a demonstration of your grasp of the text and your application of that material in class discussions and exercises.
2. Assignment mechanics:
 - a. typed on 8 1/2 x 11 white paper
 - b. double spaced
 - c. 12-point Times New Roman font
 - d. pages numbered, top right corner
 - e. one inch margins on all sides
 - f. single-spaced heading on first page only
 - 1) name
 - 2) course name and number
 - 3) instructor's name
 - 4) date
 - 5) assignment number
 - 6) your email address
 - g. black ink, clear (no smudges, smears, lines, or fades)
 - h. single staple top left corner
3. Writing style
You are expected to use a formal, academic tone with excellent, college-level vocabulary. Grammar, spelling, and punctuation should be flawless. Academic writing does not permit use of contractions, beginning sentences with conjunctions, incomplete sentences, or first/second person.

The quality of your content can be obscured by the quality of your writing. Plan sufficient time for rewriting, editing, and proofreading.

VI. Grading Criteria

The final course grade will be determined as follows:

Notes on Britten, <i>Young Person's Guide to the Orchestra</i>	25 points
Listening Assignments	25 points
Applied Learning Paper	100 points
Class Contribution (discussions, questions, participation, overall attitude)	50 points

Grading Scale: Your final course grade will be based on the total number of points that you earn throughout the course:

Percentage	Grade	Percentage	Grade
92-100	A	72-77	C
90-91	A-	70-71	C-
88-89	B+	68-69	D+
82-87	B	62-67	D
80-81	B-	60-61	D-
78-79	C+	0-59	F

ASSIGNMENTS AND ACTIVITIES

In this section, you will find materials needed for out-of-class assignments and in-class activities. For each session you will need:

For Session One:

- DVD player
- CD player or pieces loaded onto MP3
- Text

For Session Two:

- CD player or pieces loaded onto MP3
- Text

For Session Three:

- CD player or pieces loaded onto MP3
- Text

For Session Four:

- CD player or pieces loaded onto MP3
- Text

For Session Five:

- CD player or pieces loaded onto MP3
- Text

Important Terms

(Please note: You are expected to use these terms in your musical analyses.)

CHAPTER 1

vibrations	dynamics	<i>piano</i>	<i>più forte</i>	<i>decrescendo</i>	partials
pitch	amplitude	<i>mezzo</i>	<i>meno forte</i>	<i>diminuendo</i>	overtones
frequency	decibels	<i>pianissimo</i>	<i>subito</i>	tone color	duration
scales	<i>forte</i>	<i>fortissimo</i>	<i>crescendo</i>	timbre	rhythm

CHAPTER 2

rhythm	duple meter	<i>adagio</i>	pitch	whole step	<i>staccato</i>
beat	triple meter	<i>andante</i>	scale	playing in tune	triplet
accent	compound meter	<i>moderato</i>	interval	notes	time signatures
<i>sforzando</i>	quintuple meter	<i>allegretto</i>	octave	rests	staff
meter	nonmetrical	<i>allegro</i>	diatonic scale	dotted notes/rests	ledger lines
measure	syncopation	<i>presto</i>	chromatic scale	dotted rhythms	clefs
bar	tempo	<i>accelerando</i>	flat	ties	naturals
bar lines	metronome marks	<i>ritardando</i>	sharp	slurs	key signatures
simple meter	tempo indications	fermata	half step	<i>legato</i>	scores

CHAPTER 3

melody	consonance	non-imitative polyphony	woodwind instruments
tune	dissonance	tonality	single reed
phrases	resolution	tonal music	double reed
balance	resolved	tonic	brass instruments
parallelism	texture	modality	overblowing
contrast	monophony	modes	percussion instruments
sequence	monophonic texture	major mode	pitched percussion instruments
climax	heterophony	minor mode	unpitched percussion instruments
cadence	homophony	chromatic scale	form
orchestra	homophonic texture	keys	orchestral seating plan
motive	polyphony	modulation	choirs (sections)
theme	polyphonic texture	stringed instruments	keyboard

accompaniments	counterpoint	instrumental families	instruments
chords harmonized	contrapuntal writing	sound box	action
harmony	imitation	bow	stops
	imitative polyphony	pizzicato	plucked stringed instruments

CHAPTER 4

form	repetition	transition	fugue
contrast	genre	ABA' form	outer form
return	style	lifestyle	inner form
variation	variation form	introduction	nesting

CHAPTER 5

jongleurs	medieval modes	recitation	preface	sequence	troubadours
plainchant	vihuela	reciting tone	antiphon	drone	trouvères
Minnesinger	estampies	<i>ars antiqua</i>	<i>alba</i>	organum	<i>ars nova</i>
<i>pastourelle</i>	melismas	isorhythm	strophic form	motet	hocket

CHAPTER 6

Renaissance	Mass	declamation	pavan
paraphrase	block chord	word painting	galliard
hymn	<i>a cappella</i>	motet	jig
chansons	point of imitation	madrigal	stylization

CHAPTER 7

Baroque	aria	variations	passacaglia
basso continuo	arioso	registrations	chromaticism
ground bass	chorus	toccatas	ostinato
basso ostinato	dance	canzonas	corrente
functional harmony	suites	movements	opera
virtuosity	balletto	recitative	fugue

CHAPTER 8

court	festive Baroque orchestra	figured bass	absolutism
affects	sequence	Age of Science	walking bass
ornamentation	theatricality	harmonic rhythm	ritornellos
basic Baroque orchestra	continuo		

CHAPTER 9

concerto	basso ostinato	fugue subject	stretto
Baroque dance form	concerto grosso	chaconne	exposition
augmentation	binary form	concertare	passacaglia
subject entries	diminution	trio	movement
ground	episodes	inversion	French overture
ritornello form	ground bass	free and learned	contrapunctus
		fugues	
overture	ritornello	double listening	fugato
suite	air	archlute	cadenza
fugue	countersubject	gavotte	bourée
fugal devices	gigue	walking bass	variation form

CHAPTER 10

“affects”	secco recitative	oratorio	chorale prelude
<i>coloratura</i>	accompanied	chorus	organ chorale
	recitative		
opera seria	aria	church cantata	libretto
librettist	da capo form (ABA)	chorales	recitative
<i>castrato</i>	gapped chorale		

CHAPTER 11

the Enlightenment	classical style	homophony
“The Pursuit of Happiness”	“natural”	repetition
Rococo	“pleasing variety”	cadence
divertimento	crescendo	sonata form
<i>opera buffa</i>	diminuendo	minuet form
public concert	Classical orchestra	rondo
neoclassicism	tune	theme and variations form

CHAPTER 12

symphony	development	minuet
symphony movement plan	retransition	trio
slow introduction	recapitulation	ternary form
sonata form	coda	rondo form
exposition	fragmentation	rondo
first theme	Classical variation form	rondeau
bridge (transition)	theme and variations	episodes
second group	slow movement	sonata rondo
second theme	minuet form (classical	finale
	dance form)	
cadence (closing) theme	stylized dances	

CHAPTER 13

sonata
piano sonata
violin sonata
sonata movement plan
string quartet
chamber music

double-exposition form
orchestra exposition
solo exposition
cadenza
Classical concerto

opera buffa
ensemble
duet
rondeau
quartet movement plan

CHAPTER 14

French Revolution
Eroica Symphony
rhythmic drive

motivic consistency
psychological progression
scherzo

fragmentation
rhythmic motive
third-period style

CHAPTER 15

Romanticism
cult of individual feeling
revolt
supernatural
artistic barriers
the public

rubato
Romantic melody
chromaticism
Romantic orchestra
instrumental combinations
program music

“inner form”
miniatures
grandiose compositions
thematic unity
thematic transformation

CHAPTER 16

lied
program symphonies
idée fixe
Dies irae
col legno
strophic song

lieder
accompaniment
poetry
mood
through-composed song
concert overture

song cycle
étude
character pieces
nocturnes
program music

CHAPTER 17

early Romantic opera
bel canto opera
German Romantic opera
Italian opera
Verdian recitative, aria,
ensemble

exoticism
arioso
music drama
Gesamtkunstwerk
leitmotiv

thematic transformation
The Ring
psychological drama
declamation

CHAPTER 18

realism
parody
symphonic poem

nationalism
theme transformation
exoticism

Classicism
Romantic nostalgia
double stops

CHAPTER 19

modernism
 traditionalism
avant-garde
 progress
 uncertainty
 objectivity

Impressionism
 symbolism
 Expressionism
fauves
 pentatonic scale
 whole-tone scale

octatonic scale
 quarter-tone scale
 Serialism
 “emancipation of dissonance”
 atonal

CHAPTER 20

Impressionism
 nocturne
 ballet
 fauve
 ostinato
 neoclassicism
 Expressionism

Sprechstimme
 passacaglia
 serialism
 twelve-tone system
 twelve-tone row
 twelve-tone series
 transposed

inverted
 Second Viennese School
 ragtime
 “master rhythm”
 quotation
 hymn
 backwards (retrograde)

CHAPTER 21

traditionalism
 Neoclassicism
 jazz
 blues
 breaks
 concerto 1st movement form

nationalism
 folk music
 recapitulation
 sonata form
 square dance
 hymn

film music
 leitmotifs
 theme and variations
 totalitarianism
 cantata

CHAPTER 22

total serialism
 new sound materials
 multiphonics
 electronic music
musique concrète
 sampling
 synthesizers

chance (aleatoric) music
 postwar avant-garde
 sound complexes
 noise
 minimalism
 gamelan
 organum

musical process
 New Expressionism
 IRCAM
 postmodernism
 multiculturalism
 symmetrical musical forms
 computer music

Britten, *Young Person's Guide to the Orchestra*
Evaluation for Notes

Description of each instrument family. Construction. Sound Production. Tone color.
 Typical role in orchestra. (10)

Description of each individual instrument mentioned. Place in instrument family (i.e.,
 what "part," highest? lowest? middle?). Typical role within the instrument family.
 Typical role in orchestra (may or may not be the same as for the entire family). (10)

Composer of the theme. Style period of the theme's composer. (1)

Form of the overall piece. Description of how that form works. (2)

Formal structures within the piece (i.e., "sub" forms). Description of how that/those
 form(s) work. (2)

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Listening Reports
Evaluation for Written Reports

Quality of Written Communication		(10)
a. Organization (thesis, topic sentences, clarity of structure)		(3)
b. Mechanics (grammar, spelling, punctuation, etc.)		(4)
c. Conventions of academic writing (vocabulary, structures, tone, etc.)		(2)
d. Style (syntax, phrasing, flow)		(1)
 Content		 (15)
a. Accuracy of analysis, correct use of terminology		(10)
b. Creativity and depth of insight		(3)
c. Thoroughness of analysis (address each element completely, draw in period-specific considerations [musical or non-musical])		(2)

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Applied Learning Paper
Grading Criteria for each Piece (4 Pieces)

1. Accuracy of style period designation (3)
2. Cogency of the rationale (15)
 - a. each element of music cited and discussed in the context of the piece and style period (6)
 - b. structures and forms cited and discussed relative to their functions in the piece and the expectations of the style period (6)
 - c. issues of instrumentation and orchestration addressed per the style period (3)
3. Writing (7)
 - a. organization and clarity (2)
 - b. mechanics (2)
 - c. conventions of academic writing (2)
 - d. style (1)

25 points

Class Contribution Grading Criteria

Consistent, high quality contributions are required. Students should not expect to compensate for poor contributions in some classes by contributing heavily at another time. The grade, rather, is based on a pattern of high-quality contributions.

“Contribution” consists of comments that demonstrate knowledge, application, or integration of course material and respectful responses to and elaboration on the comments of others. [Howard J. Klein]

48-50 points: Consistent (90% of class sessions) high quality contributions (given the above definition). Responds to other students as well as the instructor. Volunteers illustrations from his or her own experiences about the subjects under discussion. Basis of contributions reflects being well-prepared prior to class and active listening during class.

45-47 points: Reasonably frequent contributions (70% of class sessions) of the same quality as described above for the grade of “A.”

43-44 points: Reasonably frequent contributions but not always of the same quality as described above for the grade of “A.”

40-42 points: Sometimes contributes but not always of the same quality as described above for the grade of “A” or occasional (40% of class sessions) contributions of the same quality as described above for the grade of “A.”

35-39 points: Contributes once in a while but not always of the same quality as described above for the grade of “A.”

30-34 points: Does not take part in class discussion unless specifically asked to do so. Sometimes appears disengaged from class activity.

24-29 points: Rarely participates in class discussions. Comments demonstrate limited preparation and/or relevance. Frequently appears disengaged from class activity.

18-23 points: Rarely participates, appears inattentive, and disengaged.

Below 18 points: Takes no part in classroom discussion, displays poor attitude, shows lack of respect for peers and instructor.