

Week #

1. Course Introduction; Introductory listening examples [Read The Student's Preface, Preface and Overture, pp. xxviii-xxxvii. This section introduces the following: Musical performance procedures and practices. Various instrumental and vocal ensembles: Orchestra, Band, Choir, chamber music, mixed ensembles. Introduction to musical forms. Writing about music.] Begin basic elements of sound. Fundamentals of acoustics. Harmonic series (demonstration with spinning wire showing the Pythagorean ratios 2:1, 3:2, 4:3 etc. and their relation to sound. Reading in Jean Ferris, *Music: The Art of Listening* (Seventh edition): **Chapters 1-4. Listening Examples 1-4, p. xxiv.**
2. Melody, harmony, tonality, rhythm, meter, timbre, texture. Vocal and instrumental timbres. Instruments of the orchestra. Class demonstrations of instruments including clarinet, flute, recorder. **Reading: Chapter 5. Listening example 5.**
3. Electronic music. Film: *The Bolero* (Los Angeles Philharmonic, Zubin Mehta, Conductor). Benjamin Britten's *Young Person's Guide to the Orchestra*. Various recorded examples of variety of ensembles. Tour of Music/Humanities Lab (Rm. M336).
- 4-5 **Test I. Chapters 1-5.** (No listening portion—on Test I *only*.) Begin historical perspective on music in Western Civilization. Essential philosophical background (not found in textbook--class handout provided). Music of Ancient Greece. The Medieval Period. Gregorian Chant, Medieval Organum, and musical portion of the Mass. **Reading: Chapters 6-7. Listening Assignment: Examples 6-16.**
6. Continuation of Medieval period. Begin Renaissance. Renaissance Mass: Josquin Des Prez, Palestrina. Madrigals of Italy, England, Germany, Spain and France. (Class handouts of madrigal texts.) Instrumental music of Tielman Susato, Giovanni Gabrielli. **Reading: Chapters 8-10. (Continued listening to Examples 6-16)**
7. Begin Baroque Period. Historical and philosophical background. Advances and developments in tonality. Dramatic vocal and choral music of the Baroque: Handel's *Messiah*. Bach's *St. Matthew's Passion*. **Reading: Chapters 11-14. Listening Assignment: Examples 17-23.**
8. Baroque instrumental music. Bach's *Orchestral Suites*, *Brandenburg Concertos* No. 2 and 5. Handel's *Instrumental music*. Review for Test II.
9. **Test II. Chapters 6-14. (Including Listening Identification, Examples 6-23)** Begin Classical Period. Historical and philosophical background to The Enlightenment. Haydn and the Classical Symphony. Classical musical forms. **Reading: Chap. 15-16. Listening: Examples 24-29. Concert critique #1 due.**

Week

10. Wolfgang Amadeus Mozart. Many examples: Symphonies No. 1, 35, 40, and 41. In-class performance on Musical Glasses. Concertos for various instruments. Opera excerpts. Showing of film *Amadeus*. **Reading: Chapters 17-18.**
11. Toward Romanticism. Fundamental definition and philosophical discussion of Romanticism. Ludwig van Beethoven as the first musical Romanticist. The symphonies, especially No. 3, 5, 6 (“Pastoral”) and 9. Franz Schubert’s art songs and symphonies. **Reading: Chapter 19. Listening: Examples 30-32.**
12. **Romanticism.** Hector Berlioz, *Symphonie Fantastique*. Felix Mendelssohn: Incidental Music to Shakespeare’s *A Midsummer Night’s Dream*. Johannes Brahms: Symphony #2, *Tragic Overture*. Tchaikovsky: *Romeo and Juliet-Fantasy Overture*. **Reading: Chapters 20-21. Listening: Examples 33-42.**
13. Romantic Nationalism in music. The Russian Five (the most important three): Rimski-Korsakov, Mussorgsky, Borodin. Norwegian, Finnish, Czech, Spanish Nationalism: Grieg, Sibelius, Smetana and Dvořák, De Falla. Romantic piano music: Chopin, Liszt. **Reading: Chapter 22. (Continued listening to Examples 33-42) Concert critique #2 due.**
14. Music Theater in the Nineteenth Century. Italian Romantic Opera: Verdi, Puccini. *Music Drama*: The music of Richard Wagner--*Der Ring des Nibelungen* (The Ring of the Nibelung). **Reading: Chapter 23-24. (Continued listening to Examples 33-42) (Study Guide for Test III provided)**
15. **Test III. Chapters 15-24. (Including Listening Identification, Examples 24-42)** Toward the 20th Century. Post-Romanticism: Richard Strauss, Gustav Mahler. Impressionism: Claude Debussy, Maurice Ravel. Extensive video and orchestral excerpts from Leonard Bernstein’s Harvard Lecture-performance: “The Delights and Dangers of Ambiguity.” (Debussy’s *Prélude à l’après-midi d’un Faune*.) **Reading: Chapter 25. Listening (to the end of the term): Examples 43-49, 54-62, 64, 65. Concert critique #3 due.**
16. The 20th Century. **Reading: Chapters 25-27 (through Edgar Varese), 28, selections from 29 and 30.** Igor Stravinsky: *Firebird*, *Petrushka*, *The Rite of Spring*. Serialism: Schoenberg, Webern. Experimentalism: Ives, Cowell. American Nationalism: Copland, Gershwin. American Musical Theater: Leonard Bernstein. Neo-Classicism: Prokofiev, Stravinsky. Neo-Romanticism: Samuel Barber. **Concert critique #4 due.** Review for final exam. **(Study Guide for Test IV provided)**

During Final Exam Week:

Test IV: Chapters 25-27 (through Edgar Varese), 28, selections from 29 and 30. Understand the terms on Study Guide IV from these and earlier chapters.

(Test IV includes Listening Identification, Examples 43-49, 54-62, 64, 65)