

**Course Description:** This course is a basic survey of the music of the Western world. Emphasis is placed on the elements of music, terminology, composers, form, and style within a historical perspective based on the Western Tradition. Upon completion, students should be able to demonstrate skills in basic listening and understanding of the art of music.

**Required textbook:** Joseph Kerman's Listen 5<sup>th</sup> ed. and the 3 CD set accompanying the text.

**3 credit hours, 3 contact hours**

**Required materials:** one #2 pencil

**Specific Course requirements:** Students are expected to participate in class. Students are also required to complete the assigned reading and listening prior to scheduled class sessions.

**Test and other assigned material:** see the "Grading Scheme Handout"

**Course meeting schedule:**

- Week 1: **Syllabus**  
*Read: Fundamentals of Music*  
Music, Sound and Time  
Time, Pitch and Musical Notation and Musical Structures (melody)
- Week 2: *Read: Fundamentals of Music*  
Musical Structures (harmony, texture and tonality) and Musical Instruments  
Musical Form, Musical Style and Genre  
Introduce *The 18<sup>th</sup> Century*
- Week 3: *Read: The Late Baroque Period*  
Listen to **Antonio Vivaldi's** Concerto in G, CD 1 Tracks 8-10  
*Read: Baroque Instrumental Music*  
**Johann Sebastian Bach**  
Listen to **Johann Sebastian Bach's** Brandenburg Concerto No. 5, CD 1 Tracks 11-15
- Week 4: *Read: Baroque Instrumental Music*  
The fugue and the baroque dance suite  
Listen to **Johann Sebastian Bach's** Fugue in C# minor, CD 1 Tr. 16 and Orchestral suite No. 3 in D, CD 1 Tr. 17  
*Read: Baroque Vocal Music*  
Opera and the Oratorio: **George Frediric Handel** and the Castrati  
**Review** for 1<sup>st</sup> Exam
- Week 5: **EXAM**  
*Read: Music and the Enlightenment*  
Social Currents, the Rise of Concerts, Style Features and Form of

- Classical Music
- Week 6: *Read: The Symphony*  
Sonata Form  
Listen to **W.A. Mozart's** Symphony No. 40, CD 1 Tracks 18-23
- Week 7: *Read: The Symphony*  
**Wolfgang Amadeus Mozart**  
Watch **Amadeus** (if time permits)
- Week 8: *Conclude The Symphony and Other Classical Genres*  
**Franz Joseph Haydn**  
Listen to **Haydn's** Symphony No. 88, CD 2 Tracks 1-18  
The Sonata, Concerto, String Quartet and Opera Buffa  
*Read: The 19<sup>th</sup> Century*  
**Ludwig van Beethoven**  
Listen to **Beethoven's** Symphony No.5, CD 1 Tracks 25-39
- Week 9: **Ludwig van Beethoven**  
*Read: Romanticism*  
Social Currents, Concert life in the 19<sup>th</sup> Century and Style Features of Romantic Music
- Week 10: *Read: The Early Romantics*  
**Franz Schubert** and **Robert** and **Clara Wieck Schumann**  
Lieder (German for Song)  
Listen to **Schubert's** The Erlkönig CD 2 Track 26 and **Robert Schumann's**  
Im wunderschönen Monat Mai CD 2 Tr. 27
- Week 11: *Read: The Early Romantics*  
The "Character Piece" for piano and The Program Symphony  
**Frédéric Chopin, Franz Liszt** and **Hector Berlioz**  
Listen to **Hector Berlioz's** Fantastic Symphony , Fifth Mvmnt. CD 3  
Tracks 1-7  
*Read: Romantic Opera*  
**Giuseppe Verdi** and **Richard Wagner**  
*Read: The Late Romantics*  
Realism and Nationalism  
**Peter Ilyich Tchaikovsky**  
Listen to **Tchaikovsky's** Romeo and Juliet, Overture-Fantasy CD 2  
Tracks 30-41
- Week 12: *Read: The Late Romantics*  
Responses to Romanticism  
**Johannes Brahms**  
Listen to **Johannes Brahm's** Violin Concerto in D, Op. 77, Mvmnt. III CD  
2 Tracks 42-47  
**EXAM**
- Week 13: *Read: The 20<sup>th</sup> Century*  
Social currents and modernism  
**Claude Debussy** and **Igor Stravinsky**  
Listen to **Debussy's** Clouds, CD 3 Tracks 8-13 and **Stravinsky's** The

- Rite of Spring**, CD 3 Tracks 14-20  
*Read: The Early 20<sup>th</sup> Century*  
Expressionism and **Arnold Schoenberg**  
Modernism in America and **Charles Ives**  
Listen to **Ives'** The Rock Strewn Hills CD 3 Tracks 21-22
- Week 14: *Read: Alternatives to Modernism*  
**Richard Strauss** and **Béla Bartók**  
Listen to **Bartók's** Music for Strings, Percussion, and Celesta, CD 3 Tracks 23-29  
*Read: Alternatives to Modernism and The Late 20<sup>th</sup> Century*  
**Aaron Copland** and new Musical Trends of the Late 20<sup>th</sup> Century  
**Ligeti, Cage, Crumb** and **Reich**  
Listen to **Tania León's** Kabiosile CD 3 Tracks 31-34 and **John Cage's** 4'33"
- Week 15: *Read: Symphonic Jazz and The American Musical*  
**George Gershwin** and **Leonard Bernstein**  
**Gershwin's** Piano Concerto in F, CD 3 Tracks 37-42 and **Bernstein's** West Side Story, CD 3 Tracks 43-44  
*Read: Jazz*  
**Louis Armstrong**  
Listen to **Wallace's** Blues, "If You Ever Been Down", CD 3 Track 35
- Week 16: *Read: Jazz*  
**Duke Ellington** and Swing  
*Read: Later Jazz*  
**Charlie Parker** and Bebop  
Listen to **Parker's** Out of Nowhere, CD 3 Track 45  
*Read: Jazz after Bebop*  
**Miles Davis**, Cool and Fusion Jazz  
Listen to **Davis'** Bitches Brew, CD 3 Track 46  
*Read: Current Musical Trends and Popular Music*  
**Conclusion**
- Week 17: **Review for Final Exam**  
**EXAM**

**Grading Scale:** A=92-100

D=68-75

WP=Withdrawal Passing

B=84-91

F= 0-67

WF=Withdrawal Failing

C=76-83

NC=No Credit

I= Incomplete

**Plagiarism statement:** Plagiarism is using as your own the words or ideas of another, whether written or oral. When you use material from a source, you must quote or paraphrase accurately and properly cite the information. Failure to do so is considered plagiarism. Examples of plagiarism include word-for-word copying without correctly indicating that you are quoting, inaccurate quoting and paraphrasing and incomplete or missing documentation. Purchasing a paper or copying someone else's work and submitting it as your own is also plagiarism. Any misrepresentation of the source in your writing or speaking would constitute a form of plagiarism.

Whether intentional or unintentional, plagiarism is not acceptable. The Humanities and Fine Arts Department adheres to the CFCC policy on cheating as stated in the Catalog and Student Handbook.