

MUS 115-300: SURVEY OF MUSIC

INSTRUCTOR: Dr. Sherrill Martin, Professor, Office 1022, Cultural Arts Building

OFFICE HOURS: I am usually in the Cultural Arts Building from 8:30 until 5:00 Monday through Friday. Office hours will be posted on my door. In addition, you may see me before or after class, or call me at 962-3394 to schedule a conference. Please do not hesitate to see me if you have questions.

UNDERGRADUATE CATALOGUE COURSE DESCRIPTION:

MUS 115, Survey of Music Literature, 3 cr. Overview of the masterworks and leading composers of the Western concert tradition of the past several centuries to the present. No previous musical background required.

COURSE DESCRIPTION: Welcome to Survey of Music! This is a brief introduction to European art music, with a couple of forays outside that area. We will have a look at a large field that forms an important part of the Western heritage. An introduction to musical terms, concepts and instruments will be followed by a survey of some of the musical high points of the last 300 years. The course is intended for those with little or no previous background in music. It is my hope that all will leave the course with an appreciation of the varied and wonderful, often intense and exciting creative output that we will explore.

COURSE MATERIALS:

Texts: Machlis, Joseph. *The Enjoyment of Music*. Chronological Eleventh edition, Shorter. New York: W. W. Norton, 2010.

CDs: *The Enjoyment of Music*, Shorter. Eleventh ed., W. W. Norton

COURSE GOALS

- Demonstrate the ability to critically analyze, appreciate, and make cogent subjective judgments about musical works, using the terms and language of music. (AIL 1)
- Develop a familiarity with the basics of musical history through assigned readings and lectures. (AIL 1)
- Understand the larger socio-historical contexts of the musical works and the lives of their composers. (AIL 2)
- Develop critical and analytical listening skills through analysis and evaluation of music considered high art, in distinction to popular music, which originates from a very different social context. (AIL 2)
- Expression through discussion of works that in many cases contain substantially innovative content. (AIL 3)
- Demonstrate knowledge of the role of the composer and performer of music in society, and often as one challenging the conventions of society. (AIL 3)

COURSE REQUIREMENTS

2. Class Attendance. Regular attendance and punctuality are essential. Your grade will be lowered one letter for every three absences; you will also be counted absent for every three times that you are late for class.
2. There will be announced exams during the term, and a final exam at the scheduled final exam period. Except in the most unusual of circumstances, missed quizzes and exams will not be made up unless you have made special arrangements with me BEFORE the absence. Pop quizzes can be expected! Class participation will be factored into your semester average.
3. Concert Attendance. Each student is required to attend four (4) concerts (either sponsored by UNCW or approved by Dr. Martin) during the semester that he/she is enrolled in this course. Please keep programs and turn them in to me at the beginning of your final written exam.
4. Readings in the course are not extensive so more emphasis can be placed on actual listening during out-of-class preparation. Most of the listening assignments will be taken from the *Enjoyment of Music* Record Set with the corresponding Norton Scores.

ACADEMIC HONOR CODE

"The University of North Carolina at Wilmington is committed to the proposition that the pursuit of truth requires the presence of honesty among all involved. It is therefore this institution's stated policy that no form of dishonesty among its faculty or students will be tolerated. Although all members of the university community are encouraged to report occurrences of dishonesty, each individual is principally responsible for his or her own honesty." (Student Code of Life, UNCW Student Handbook.) All students are encouraged to read all of section V, "Academic Honor Code," for definitions of plagiarism, bribery, and cheating; and the procedures for reporting and adjudication of any activities involving student dishonesty.

UNIVERSITY STATEMENT ON ACADEMIC EXPECTATIONS

"In choosing UNCW, you have become part of our community of scholars. We recognize that the UNCW learning experience is challenging and requires hard work. It also requires a commitment to make time available to do that hard work. The university expects you to make academics your highest priority by dedicating your time and energy to training your mind and acquiring knowledge. Academic success in critical thinking and problem solving prepares you for the changes and challenges you will encounter in the future. Our faculty and academic support resources are readily available as partners in this effort, but the primary responsibility for learning is yours."

DISABILITY ACCOMODATIONS

Appropriate accommodations for students with disabilities will be made as specified in federal regulations. If you have a disability and need

accommodation, please follow this procedure. First, contact and register with the office of Disability Services in Westside Hall (962-3746). Second, obtain a copy of your accommodation letter, and then make arrangements to speak with me.

ZERO TOLERANCE POLICY

UNCW practices a zero tolerance policy for violence and harassment of any kind. For emergencies contact UNCW CARE at 962-2273; Campus Police at 962-3184; or Wilmington Police at 911. For University or community resources visit: <http://www.uncw.edu/safe-relate/campusResources.htm>. Violence prevention information and resources available at <http://www.uncw.edu/safe%2Drelate/>. We will focus several class discussions on the importance of reducing violence and increasing tolerance in schools and at UNCW.

PHONES, PDAs, LAPTOPS

Please silence your cell phone and do not make calls, access applications or text during class. If you have a personal, urgent matter for which you need to be on call, please let me know in advance. In addition, please do not have active any PDAs or laptops/netbooks/iPads open and active unless the activity warrants. We will use these devices in selected activities and they are permissible then.

Jan.	12	Part I: Materials of Music
	17	Chapters 1. Melody; 2. Rhythm and Meter; 3. Harmony; 4. Organization of Musical Sounds; 5. Musical Texture; 6. Musical Form
	19	Chapters 7. Musical Expression: Tempo and Dynamics; 8. Voices and Musical Instrument Families; 9. Western Musical Instruments; 10. Musical Ensembles; Chapter 11. Style and Function of Music in Society
	24	Part 2: Medieval and Renaissance Music
		Chpt. 12. Sacred Music in the Middle Ages; Chpt. 13. Secular Music in the Middle Ages
	26	Chpt. 14. Renaissance Sacred Music; Chpt. 15. Renaissance Secular Music
	31	EXAM
Feb.	2	Part 3: The Baroque Era. Chpt. 16. Baroque Opera and Its Components
	7	Chpt. 17. The Baroque Cantata and Oratorio
	9	Chpt. 18. Baroque Instruments and the Suite
	14	Chpt. 19. The Baroque Concerto
	16	Chpt. 20. Other Baroque Instrumental Music
	21	EXAM
	23	Part 4. Eighteenth-Century Classicism
		Chpt. 21. The Development of Classical Forms

Mar. 28 Chpt. 22. Classical Chamber Music
1 Chpt. 23 The Classical Symphony

6
8

12-17 SPRING BREAK (NO CLASSES)

20 Chpt. 24. The Classical Concerto
22 Chpt. 25. The Sonata in the Classical Era

27 Chpt. 26. Classical Choral Music and Opera
29 **EXAM**

Apr. 3 Part 5. The Nineteenth Century
5 Easter

10 Chpt. 27. Song in the Romantic Era
12 Chpt. 28. Romantic Piano Music

17 Chpt. 29. Music in Nineteenth-Century America
19 Chpt. 30. Romantic Program Music
Chpt. 31. Absolute Music in the Nineteenth Century

24 Chpt. 32. National Schools of Romantic Opera
26 **EXAM**

May 3 11:30 – 2:30 Final Exam (Cumulative)

LISTENING ASSIGNMENTS
FOR MUSIC 115

- I. LG 2 Hildegard of Bingen, *Alleluia, O virga mediatrix* (C/S: 1/1); LG 3 Notre Dame School Organum, *Gaude Maria virgo* (C/S: 1/4); LG 4 Raimbaut de Vaqueiras, Troubadour dance song, *Kalenda maya (The First of May)* (C/S: 1/6); LG 5 Machaut, *Puis qu'en oubli* (C/S: 1/11)
- II. LG 6 Josquin Desprez, *Ave Maria . . . virgo serena*(C/S: 1/16); LG 7 Palestrina, *Pope Marcellus Mass, Gloria* (C/S, 1/23); LG 10 Susato, *Three Dances* (C/S: 1/25); Monteverdi, *Ecco mormorar l'onde* (C/S: 1/29); LG 9 Farmer; *Fair Phyllis* (C/S: 1/32)
- III. LG 11 Purcell, *Dido and Aeneas: Act III, Dido's Lament* (C/S: 1/34); LG 12 Strozzi, *Begli occhi* (C/S: 1/37)
- XIII. LG 13 Bach, *Cantata No. 80: 1. Choral fugue, A mighty fortress* (C/S: 1/43); 8. *Chorale, Now let the Word of God abide* (C/S: 1/50); LG 14 Handel, *Messiah: 18. Rejoice greatly* (C/S: 1/52); 44. *Hallelujah!* (C/S: 1/55); LG 17 Vivaldi, *Spring, from The Four Seasons* (C/S: 1/62)
- XIV. LG 16 Mouret: *Rondeau, from Suite de symphonies* (C/S: 2/54); LG 18 Bach, *Contrapunctus I, from The Art of Fugue* (1/58)
- XV. LG 20 Mozart, *Eine kleine Nachtmusik* (C/S: 1/71, 1/76); LG 21 Haydn: *Symphony No. 94 in G major (Surprise)* (C/S 1/79); LG 22 Beethoven: *Symphony No. 5 in C minor* (C/S 2/4, C/S 2/10, C/S 2/17, C/S 2/21); LG 23 Mozart, *Piano Concerto in G major; K. 453* (C/S 2/29)
- XVI. LG 24 Beethoven, *Piano Sonata in C-sharp minor, Op. 27, No. 2 (Moonlight)* (C/S 2/40, 2/44)
- XVII. LG 25 Mozart, *The Marriage of Figaro: Act 1, Scene 6: Aria, "Non so piu"* (2/49); Act 1, Scene 6: *Recitative, "Ah, son perduto!"* (C/S: 2/53); Act I, Scene 7: *Terzetto, "Cosa sento!"* (C/S: 2/54)
- XVIII. LG 26 Schubert, "Elfking" (C/S 2/47); LG 27 Schumann, "In the lovely month of May," from *A Poet's Love* (C/S 2/65); LG 28 Chopin, *Mazurka in B-flat minor, Op. 24, No. 4* (C/S 2/67)
- XIX. LG 31 Berlioz, *Symphonie fantastique* (C/S 3/12); LG 32 Smetana, *The Moldau* (3/18)

- XX. LG 34 Brahms: Symphony No. 3 in F Major (C/S 3/26)
- XXI. LG 37 Verdi, *Rigoletto* (C/S 3/38; 3/40); LG 36 Wagner, *Die Walkure* (C/S 3/44); LG 39 Puccini, *Madame Butterfly* (C/S 3/40)