

Music 352, Cultural Arts Building 1023
MWF 10:00

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 I can help you

TEXTS: Required: *The Enjoyment of Music*, Tenth ed., Edition, Chronological, by Joseph Machlis, W. W. Norton

Recommended: CD's: *The Enjoyment of Music*, 9th ed., W. W. Norton (Vol. 1)
The Norton Scores, Tenth ed. (Vol. 1)

DESCRIPTION OF THE COURSE: An introduction to the stylistic development of music and related social and historical events in the Medieval, Renaissance, Baroque, and Classic periods of music. Required for music majors and minors.

COURSE REQUIREMENTS

1. 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. (This policy will be discussed further in class.)
2. There will be announced exams during the term, a final exam at the scheduled final exam period, a listening exam, and a term paper. Except in the most unusual of circumstances, missed quizzes and exams will not be made unless you have made special arrangements with me BEFORE the absence. Pop quizzes can be expected! Your term paper is late if it is not turned in at the beginning of class on the day that it is due. Your term paper grade will be lowered one letter for every class day that the paper is overdue. Class participation will be factored into your semester average.
3. Concert Attendance. Each student is required to attend eight (8) concerts (either sponsored by UNCW or approved by Dr. Martin) during the semester that he/she is enrolled in this course. Please keep your programs and turn them into me at the end of the semester.

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.
5. Pre-Reading. The following chapters are essential to your developing an appropriate musical vocabulary. Please read them as soon as possible, and please refer to them when your required readings contain references to them.

Chapters 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 27, 28

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 Hand.) 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.

January	9	Introduction
	11	Transition III: From Classicism to Romanticism (pp. 307-317) Romantic Movement (Cpts. 41, 42)
	14	Nineteenth-Century Art Song (Cpts. 43-45)
	16	
	18	TERM PAPER TOPICS DUE Nineteenth-Century Piano Pieces (Cpts. 46-50)
	21	MARTIN LUTHER KING, JR. HOLIDAY)
	23	Program Music (Cpts. 51-53)
	25	
	28	Absolute Forms (Cpts. 54-5958)
	30	
February	1	

	4	TERM PAPER BIBLIOGRAPIES DUE Choral and Dramatic Music in the Nineteenth Century (Cpts. 60-67)
	6	
	8	
	11	
	13	
	15	WRITTEN EXAM (Romantic Exam)
	18	LISTENING EXAM (Cumulative – Listening Assignments I-VI)
	20	Transition IV: The Post-Romantic Era
	22	The Early Twentieth Century (Cpts. 68-73)
	25	
	27	
	29	
March	1-9	SPRING HOLIDAYS
	10	Twentieth Century Nationalism (76-78))
	12	
	14	
	17	Popular Styles (Cpts.79-82)
	19	
	21	EASTER HOLIDAY
	24	The New Music (Cpts. 83-88)
	26	
	28	
April	31	
	2	TERM PAPERS DUE
	4	
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21
23 WRITTEN EXAM (Contemporary Period)
25 FINAL LISTENING EXAM (Cumulative – Listening Assignments I-XIII)

28 REVIEW

May 6 8:00-9:30 FINAL WRITTEN EXAM (Cumulative)
9:30-10:30 FINAL LISTENING EXAM (Cumulative)

H A V E A GOOD SUMMER ! ! ! !

LISTENING ASSIGNMENTS FOR MUSIC 352

- I. SCHUBERT, *The Trout*, D. 550 (C/S: 5/9); SCHUBERT, Quintet in A major for Piano and Strings, D. 667 (the *Trout*), Fourth Movement, (C/S: 5/12); SCHUBERT, *Erlicking*, D. 328 (C/S: 5/1); R. SCHUMANN, "In the lovely month of May," from *A Poet's Love (Dichterliebe)*, No. 1 (C/S: 5/19)
- II. CHOPIN, Polonaise in A major, Opus 40, No. 1 (*Military*) (C/S: 5/23); CHOPIN, Prelude in E minor, Op. 28, No. 4 (C/S: 5/21); LISZT, *The Little Bell (La campanella)*, from *Transcendental Etudes after Paganini*, No. 3 (C/S: 5/28); C. SCHUMANN, Nocturne, from *Music for an Evening Entertainment*, Op. 6 (C/S: 5/38); GOTTSCHALK; *The Banjo* (5/38)
- III. BERLIOZ, *Symphonie fantastique*: Fourth Movement, *March to the Scaffold* (C/S: 5/49); Fifth Movement, *Dream of a Witches' Sabbath* (C/S: 5/55); SMETANA, *The Moldau*, from *My Fatherland* (C/S: 5/62)
- IV. BRAHMS, Symphony No. 3: Third Movement (C/S: 5/70); DVORAK, Symphony No. 9 in E minor, *From the New World*, First Movement (C/S: 6/1); FELIX MENDELSSOHN, Violin Concerto in E minor, Op. 64, First Movement (C/S: 6/10); BEACH, Violin Sonata in A minor, Second Movement (Scherzo), (C/S: 5/73)
- V. BRAHMS, *A German Requiem*: Fourth Movement (C/S: 6/19); FANNY MENDELSSOHN HENSEL: *Under the Greenwood Tree* (6/24); VERDI, *Rigoletto*, Act III, excerpts: Aria, "La donna é mobile" (C/S: 6/28), Quartet, "Un di, se ben rammentomi" (C/S: 6/30); WAGNER, *Die Walküre*: Act III, Scene 1: Ride of the Valkyries (C/S 6/34). Act III, closing of Scene 3: Wotan and Brunnhilde (C/S: 6/40); BIZET, *Carmen*: Act I, Scene 4 (C/S 6/45), Scene 5, *Habanera*, "L'amour est un oiseau rebelle" (C/S: 6/50); PUCCINI: *Madame Butterfly*, "Un bel di" (6/52); JAPANESE KOUTA: *A White Fan* (C/S: 8/70)
- VI. TCHAIKOVSKY, *The Nutcracker*, three dances from Act II: *March* (C/S 6/54), *Dance of the Sugar Plum Fairy* (C/S: 6/57), *Trepak* (Russian Dance) (C/S: 6/60); MAHLER, *The Song of the Earth*: Third Movement, *Of Youth* (C/S: 6/63)
- VIII. DEBUSSY, *Prelude to "The Afternoon of a Faun"* (C/S: 7/1); RAVEL, Two songs from *Don Quixote to Dulcinea*: 1. Romanesque Song (C/S: 7/6), 3. Drinking Song (C/S 6/10)
- IX. STRAVINSKY, *The Rite of Spring*, Part I, excerpts (C/S: 7/12); STRAVINSKY: *The Soldier's Tale*, The Royal March (7/19) SCHOENBERG, *Pierrot lunaire*: No. 18, "Der Mondfleck" (C/S 7/24), No. 21, "O alter Duft aus Märchenzeit" (C/S: 7/21); BERG, *Wozzeck*: Act III: Scene 4: By the Pond (C/S:7/28), *Orchestral Interlude in D minor* (C/S: 7/30), Scene 5: Children playing in front of Marie's house (C/S: 7/31); WEBERN, *Symphony*, Op. 21: Second Movement (C/S: 7/32)
- X. BARTOK, *Concerto for Orchestra*, Fourth Movement, *Interrupted Intermezzo* (C/S: 7/35); IVES, *The Things Our Fathers Loved* (C/S: 7/49); STILL: *Afro-American Symphony*, Second Movement (*Sorrow*); COPLAND, *Billy the Kid*: Scene 1, *Street in a Frontier Town* (C/S: 7/57); REVUELTAS: *homenaje a Federico Garccia Lorca*, Third Movement, *Son* (C/S: 7/62); SON JALISCIENSE; *El Cihualteco (The Man from Cihuatlan* (C/S 8/71)

- XI. JOPLIN, *Maple Leaf Rag* (C/S: 7/70); HOLIDAY, *Billie's Blues* (C/S: 7/78); STRAYHORN/ ELLINGTON: *Take a Train* (C/S: 8/1); GILLESPIE/PARKER: *A Night in Tunisia* (C/S: 8/6); GERSHWIN: *Piano Prelude No. 1* (C/S: 7/75); BERNSTEIN, *West Side Story: Mambo* (C/S: 8/12), *Tonight Ensemble* (C/S: 8/19); BEAUSOLEIL, *Think of Me* (C/S 8/66); LADYSMITH BLACK MAMBAZO, *Homeless* (C/S: 8/76)
- XII. MESSIAEN, *Quartet for the End of Time*, Second Movement, *Vocalise* (C/S: 7/46); BOULEZ, *Notations IV* (C/S: 8/31); CRUMB, *Ancient Voices of Children*: First Movement (C/S: 8/34); CAGE: *Sonata V*, from *Sonatas and Interludes* (C/S: 8/29); JAVANESE GAMELAN MUSIC: *Patalon* (C/S: 8/83); LIGETI: *Disorder*, from *Etudes for Piano*, Book I (C/S: 8/37); EASTERN AFRICAN MUSIC: *Ensiraba yamunange Katego* (C/S: 8/88); SHENG: *China Dreams: Prelude* (C/S 8/40); ABING: *The Moon Reflected on The Second Springs*, excerpt (C/S: 8/63)
- XIII. PROKOFIEV, *Alexander Nevsky*: Seventh Movement, *Alexander's Entry into Pskov* (C/S: 7/42); JOHN WILLIAMS: *Raiders March*, from *Raiders of the Lost Ark* (C/S 8/21); MACHOVER: *Hyperstring Trilogy: Begin Again Again ...* (C/S 8/46); PART: *Cantata Domino canticum novum* (C/S 8/52); ADAMS: *Tromba lontana* (8/56); LARSEN: *Sonnets from the Portuguese*, No. 5 (C/S 8/61), Nos. 6 (C/S 61)

