

# Syllabus

**COURSE:** **Music Survey**  
Mus. 1000, Section No. \_\_\_\_\_

**VENUE:** \_\_\_\_\_  
\_\_\_\_\_

**PROFESSOR:** Dr. Anthony Scelba  
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**PREREQUISITE:** None

Music majors and minors should identify themselves as such at the start of the course.

## Catalogue description (Undergraduate Catalogue)

### MUS 1000 Music Survey (3)

Intended to develop a more profound understanding and appreciation of art music. Students develop the ability to think analytically about music, to evaluate it, and to respond to great works of artistic expression by composers throughout music history.

### Registration and withdrawal:

Students are referred to the University Bulletin for all registration deadlines and withdrawal dates pertaining to this course. Bulletins are available in the Registrar's office.

### Goals and content of the course:

We begin with a premise: that well-educated, cultured persons have an abiding appreciation for art music. Refined persons develop this appreciation for two central reasons: because music embodies much of what it is to be human on the physical, on the emotional, on the intellectual, and—many would contend—on the spiritual plane; and because art music envelopes civilization, history, culture, and the values of the societies that produced it.

Cultured persons acquire an appreciation for art music whether or not they are able to cultivate a personal taste for any of its various *genres*, styles, or idioms. Their appreciation consists of holding the art of music in high esteem, understanding its basic technical underpinnings (the elements of music), being acquainted with its historical and sociological unfoldings, and having some familiarity with current repertoire.

To bring us to an appreciation of art music, Music Survey will explore the following:

- the basic elements of music (sound, performing media, rhythm, melody, harmony, form, *etc.*);
- the musics from Europe that have developed most over the centuries and have come to influence the world of music;
- jazz, the most important art music originating in the United States; the American Musical; music in non-Western cultures, particularly, the classical music of India and; vernacular musics will be touched upon.

Our study will explore technical matters without an understanding of which appreciation is impossible. It will review innovations and stylistic trends through various historical style-periods. It will relate music to the socio-cultural environment in which it was created. It will investigate the lives and ideas of leading composers, covering illustrative works and basic musical forms. It will examine the important contributions of women and the influences of non-Western cultures upon Western music.

We shall work to develop a musical vocabulary without which clear thinking about music would be impossible. We shall listen to and discuss our reactions to representative music samples. We shall attend live performances and write about them.

**Syllabus:** Every student not handed a copy of the syllabus must acquire one. It is available as a downloadable document on the course website: The Syllabus is also available at <http://www.AnthonyScelba.com>

### **Required text with recordings:**

Roger Kamien: *Music: An Appreciation* (ed. 10/e) with 5 accompanying CDs. New York: McGraw-Hill, 2011. ISBN: 0077494857. The package is available at the Campus Bookstore. You will also need a good-quality notebook and folder for handouts.

*Music: An Appreciation* by Roger Kamien is one of the premiere textbooks in the field. Few texts in any field are more widely recognized. Its steady and solid success as a textbook for music survey courses is remarkable. The music selections on the CDs and tapes are well chosen, the multimedia resources are well designed, the relative website is useful, and the online handbook on concert going is informative and helpful.

## ChartPlayer software

ChartPlayer software works in conjunction with the audio CD set to bring the listening guides from the text to life. Users see the text from the listening guide displayed in real time as the music plays, making the connection between sound and description crystal clear. It's easy to navigate between different sections of each piece to compare and contrast different musical techniques and effects. Information on composers and useful vocabulary terms are also provided with each work.

Download and install the software at the Kamien Online Learning Center: [www.mhhe.com/kamien](http://www.mhhe.com/kamien).

To use the ChartPlayer software, insert one of the CDs from the 5 CD set into your computer's CD-ROM drive. Then click on the title of the work you wish to study. The interactive listening outline will launch automatically.

Interactive Listening Outlines are provided for each selection on the 5 CD set.

**<http://www.ascelba.pageout.net>**

This is the official website for Kean's Music Survey course and offers you many online music resources. On the website, **listening guides** are supplemented with MIDI and RealAudio music examples. The textbook **glossary** is available with MIDI files that exemplify terms such as "trill" and "ostinato." The **Kean Music Survey Syllabus** and notes about the professors who teach the course are also included. The course topics and assignments listed there contain links to resources at the Kamien Online Learning Center at [www.mhhe.com/kamien9](http://www.mhhe.com/kamien9).

## Concertgoers Handbook

An excellent online guide to concert and opera attendance describes what to expect at a formal concert, what is contained in the concert program booklet (given to you when you enter the theatre), and how to feel comfortable at such an event by understanding concert traditions and etiquette. The Handbook also provides useful information about how to write a concert report; however, instructions about concert reports in your course syllabus supersede those in the handbook. Please see "Guidelines for Concert Reports" below.

**Attendance policy:** The following is in accord with the University and Kean Music Conservatory policies on attendance for 1000-level courses.

To prevent the few classroom hours devoted to Music Survey from being frittered away, classes will begin on time. Students are expected to be in attendance, on time, mentally alert, and prepared for each session. Two absences or latenesses will be forgiven. More than two absences or latenesses will result in the following point penalties:

- For each lateness (beyond two) one point will be subtracted from the term average before a term grade is assigned.
- For each absence (beyond two) three points will be subtracted from the term average before a term grade is assigned.
- Any student who has **perfect attendance** and no lateness will receive a **bonus of three points added** to the term average before term grades are assigned.

Exception: Any student who requests in advance to be excused to observe a religious holiday on the University calendar will be granted permission and counted present for the purpose of grading.

## **Examinations:**

- All students in Music Survey must read the essay *Attending a Classical Music Performance* and will be tested on its contents. That test may also have questions about the syllabus to insure that students have read it and remember its contents.

- Mid-Term Examination. Parts One through Four of the text: Elements of Music, the Middle Ages and Renaissance, the Baroque Period and the Classical Period (pp. 1-269).

On or about \_\_\_\_\_ (Date)

- Final Examination. Parts Five through Seven of the text: the Romantic Period and the Twentieth Century, Jazz, Musical Theatre, and Non-Western Musics (pp. 271-574).

On or about \_\_\_\_\_ (Date)

As an important part of the examinations, you will be required to identify aurally—by Composer, Title, and *Genre*—relevant selections from the CD recordings. Two Weeks before each examination, you will be given a list of 12 compositions. The list, compiled independently by each professor, will be drawn from the works assigned to you. You will be asked to identify five excerpts taken from the list of 12 compositions.

Note: Individual professors may choose to make use of announced or unannounced pop quizzes.

Because time pressures dictate, this course will skip some material in the textbook. None of this skipped material will appear on tests; but please be reminded that you are responsible for all the material in the assignments below whether or not this material is stressed in class.

## **Make-up policy for Examinations:**

To pass the course, you must take both examinations. No excused absences will be granted ahead of time. A make-up exam will be given only to those with a written Doctor's or Administrator's excuse. Make-up exams must be taken within ten days from the date of the original exam.

## **Concert Reports and Assignments:**

During the semester, you will select and attend three concerts or performances of art music presented on an expert, professional level, and you will report on your experiences. These performances may be on the Concert Artist Series given on campus; you may also experience concerts off campus, but these must be approved in advance by your professor. The reports will consist of short typewritten essays submitted along with ticket stubs and a copy of the program booklet. For the dates that these reports are due and other details please see the "Guidelines for Concert Reports" below.

You must attend three performances and submit three successful Concert Reports to pass this course. Incomplete reports or those that do not follow the guidelines provided will not be accepted. **Reports submitted late will be given a penalty of 3 percentage points per day late.**

For your class assignments, see "The Course Outline: Reading & Listening Assignments" below. Further outside reading and other written work may be assigned as needed.

**Term Grades:** The average of your Examination scores will account for one half of your grand average; the average of Concert Report grades, the other half. The rewards and penalties for punctual attendance mentioned above will be factored into your grand average to arrive at your final grade. For borderline grades, class preparedness and participation will be weighed to tip the balance.

Letter grades and grades expressed as percentages counterchange according to the following table:

<b>A</b>	<b>:</b>	<b>96</b>	<b>-</b>	<b>100</b>
<b>A-</b>	<b>:</b>	<b>90</b>	<b>-</b>	<b>95</b>
<b>B+</b>	<b>:</b>	<b>87</b>	<b>-</b>	<b>89</b>
<b>B</b>	<b>:</b>	<b>84</b>	<b>-</b>	<b>86</b>
<b>B-</b>	<b>:</b>	<b>80</b>	<b>-</b>	<b>83</b>
<b>C+</b>	<b>:</b>	<b>75</b>	<b>-</b>	<b>79</b>
<b>C</b>	<b>:</b>	<b>70</b>	<b>-</b>	<b>74</b>
<b>D</b>	<b>:</b>	<b>60</b>	<b>-</b>	<b>69</b>
<b>F</b>	<b>:</b>	<b>0</b>	<b>-</b>	<b>59</b>

**Special Students:** We ask that any student with a disabling condition requiring special accommodations disclose this need to the professor at the very beginning of the course. (Special accommodations might include tape recorders, adaptive equipment, special note-taking or test-taking procedures, etc.) We shall work with the General Education and Learning Assistance Program and the Special Education Department to ensure that every student can participate in and benefit fully from this class.

**Possible changes to the syllabus:**

Although change is unlikely, this syllabus is subject to change. We shall make changes only as necessary for the effective running of the course. Notice will be given in class should a change be put into effect.

**Notes:**

# Guidelines for Concert Reports

•Report No. 1 due: \_\_\_\_\_

•Report No. 2 due: \_\_\_\_\_

•Report No. 3 due: \_\_\_\_\_

After selecting and attending a performance of art music, you will write an essay describing the experience and submit it as part of your Concert Report. Follow these guidelines in preparing your reports.

1. Your first responsibility is to select a performance of appropriate music performed on a high artistic and professional level. Symphony Orchestra Concerts, Choral Concerts, Solo Recitals, Chamber-Music Concerts, Opera or Ballet Performances with live orchestras are all good choices. (Please note, only ballet performances with live orchestras are acceptable, and these are uncommon in New Jersey.) Since the purpose of these assignments is to provide you with new experiences, **Broadway Musicals, Popular Music, or Rock Concerts—as intrinsically worthy as these may be—will *not* satisfy your requirement.** For one of your required concerts you may choose to attend a Jazz program—but this must be a concert presentation, not a nightclub appearance.

We recommend that you attend all your required concerts on campus. Only Kean Faculty recitals, concerts on the Concert Artist Series, or special professional classical music offerings by invited guests are acceptable. These programs are presented in Enlow Hall and Kean Hall. (We encourage you to attend student performances, but **student performances will not count toward your requirement.**)

Students may choose to attend performances off campus, but these must be of expert, professional quality; they should be presented by recognized artists or arts organizations (e.g., The New Jersey Symphony, The Metropolitan Opera, The New York City Opera or Ballet, Jazz at Lincoln Center, other art music productions at The New Jersey Performing Arts Center in Newark, Lincoln Center, or Carnegie Hall in New York, etc.) Community Orchestras made up of largely amateur or semi-professional musicians do not qualify. Consult the Kean Performing Arts brochure for Concert Artist performances or other acceptable professional concerts as mentioned above. If you wish, consult the Arts Sections of newspapers (especially the *New York Times*), which contain listings of concert performances and information on how to purchase tickets. **Check with your professor beforehand if you choose to see a concert off campus.**

2. As part of your report, you must submit your ticket stub and a clean copy of the program. **Please be sure to follow this format: 1) Type your name and section**

**number on the top of the first page of your report. 2) Staple your ticket stub and the program securely to the back of the last page. 3) Do not submit your paper in a folder or binding.** Papers left unstapled or without the program and ticket stub attached will *not* be accepted.

3. Suggestions for essay content: **Write about your experience** in attendance of the concert or other performance. Comment on the music you have heard. Choose a focus for your paper using one or more of the following suggestions. If you have attended a program with works by various composers, compare and contrast these works. If you attended an Opera, compare how selections from different acts enhance the drama or plot. (Do not merely give a synopsis of the plot.) Ballets with stories can be treated much like operas. If several abstract ballets—those without stories—appear on the program, contrast and compare them. (Be sure to discuss the music, not merely the dancing.)

If it fits the context of your paper, you may mention what musical materials you heard in action. (See Part I of your textbook.) Be sure that any technical language you use is used correctly. You may draw a connection between the music and the historical period in which it was written. Finally, make the essay personal: by all means, state your honest impressions of your experiences and your reactions to the music. Feel free to lay out any questions or concerns that you have. **Each essay is to be from 350-500 words long, 2-3 typewritten pages double-spaced.** (Note that the 9 paragraphs of this Guideline contain approximately 700 words single-spaced.)

4. **Grades will be based, in part, on the wealth of experience conveyed.** Clear, logical prose is in order. As with all writing, spelling, grammar, syntax, and punctuation are important; **mechanics will be graded up to 25% of the total.** Please proofread your papers carefully. Get help in editing and proofreading if you need it. Very poorly written papers will be rejected, requiring that you rewrite them. (Late penalties will then be applied.) Papers that do not follow the guidelines mention above will be rejected.

5. **Reports handed in late will be penalized 3 percentage points per day late.** Please note this severe point penalty. Plan ahead. Attend performances earlier in the semester and write your reports early to preclude incurring a penalty.

## The Course Outline

### Reading & Listening Assignments

Following is a class-by-class outline of the course with reading and listening assignments attached.



Since many technical matters are discussed in the text, *reading* refers here to *inspectional reading*, i.e., you should be introduced to the contents and be able to discuss the topics presented; you are not expected to come away from the text with a profound understanding of all its details. Your professor will elucidate difficult matters in class. *Listening* refers to perceptive, retentive listening that will require repeated hearings with your full attention and focus. Having music playing in the background while concentrating elsewhere, while driving for example, or listening merely to relax will not enable you to meet the goal of gaining sufficient familiarity with this repertoire which may well be strange to you at first.

The listening assignments are identified by Composer, Title, CD and track numbers. Selections changed to accommodate the new edition of the textbook are highlighted. Each listening assignment is attended by a Listening Guide in the textbook. These Listening Guides will help you to follow the general outline of the music; the verbal descriptions of each piece and its various sections will tell you on what to concentrate your attention.

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### **Class No. 1:** Course Introduction.

#### **Assignment to prepare for Class No. 2:**

Read the Syllabus;

Read the textbook Preface, and Part I, Chap. 1, 3, & 4 (pp. 1-10, and 31-36). Listen to Stravinsky: *The Firebird*, Scene 2 (CD 1, tracks 1-2); and Ellington: *C-Jam Blues* (CD 1, tracks 3-10).

### **Class No. 2:** The Elements of Music.

Sound: Pitch, Dynamics, and Tone Color; Rhythm: Beat, Meter, Accent, Syncopation, Tempo; Notation: Pitch, Rhythm, Silence, Meter.

#### **Assignment to prepare for Class No. 3:**

Read the textbook Part I, Chap. 5, 6, & 8 (pp. 41-49 and 54-57). Listen to Bizet: *Farandole* from *L'Arlésienne* Suite No. 2 (CD 1, tracks 37-41).

### **Class No. 3:** The Elements of Music.

Melody; Harmony: Consonance and Dissonance, The Triad, Broken Chords; Musical Texture: Monophony, Polyphony, Homophony, Changes of Texture.

#### **Assignment to prepare for Class No. 4:**

Read the textbook Part I, Chap. 7, 9, & 11 (pp. 49-54, 58-62, and 66-67). Listen to Tchaikovsky: "Dance of the Reed Pipes" from *Nutcracker* (CD 1, tracks 42-44; and Bach: Bourrée from Suite in E Minor for Lute (CD 1, tracks 45-46).

### **Class No. 4:** The Elements of Music.

Key (Tonality): Major Scale, Minor Scale, Key Signature, Chromatic Scale, Tonic Key; Musical Form: Techniques (Repetition, Contrast, Variation) and Types (Ternary and Binary), Listening for Form.

#### **Assignment to prepare for Class No. 5:**

Read the textbook Part I, Chap. 2 & 10 (pp. 10-31 and 62-66). Listen to Britten: *The Young Person's Guide to the Orchestra* (CD 1, tracks 11-35: This is a long, but important listening assignment.)

### **Class No. 5:** The Elements of Music.

Performing Media: Voices, Instruments, Strings, Woodwinds, Brass, Percussion, Keyboard Instruments, Electronic Instruments.

#### **Assignment to prepare for Class No. 6:**

Read the textbook Parts II and III, (pp. 71-114). Listen to Anon.: *Estampie* (CD 1, track 51); Josquin Desprez: Ave Maria (CD 1, tracks 56-58); and Weelkes: As Vesta Was Descending (CD 1, track 62).

### **Class No. 6:** Early Music.

The Middle Ages: Gregorian Chant, Hildegard, Secular Music, Polyphony, Guillaume de Machaut; and The Renaissance: Music and Society, Words and Music, Texture, Rhythm and Melody, Sacred Music, Josquin, Palestrina, Secular Music.

**See below**

**Assignment to prepare for Class No. 7:**

Read the textbook Part IV Chap. 1, 2, 9, 10 & 11 (pp. 122-127 and 145-151). Listen to Vivaldi: *Spring* ("La Primavera") from *The Four Seasons* (CD 2, tracks 12-19).

**Class No. 7:** The Baroque Period.

Baroque Music: Mood, Rhythm, Melody, Dynamics, Texture, Basso Continuo, the Orchestra, and the Forms; Baroque Society; the Sonata; Antonio Vivaldi.

**Assignment to prepare for Class No. 8:**

Read the textbook Part IV Chap. 3, 12, 13, & 14 (pp. 128-130 and 152-168). Listen to Bach: Brandenburg Concerto No. 5, 1st movement (CD 2, tracks 1-5); and Cantata No. 104 "*Wachet auf*", 4th and 7th movements (CD 2, tracks 23-26).

**Class No. 8:** The Baroque Period.

The Concerto Grosso and Ritornello Form; J. S. Bach; the Baroque suite;  
The Chorale and Church Cantata.

**Assignment to prepare for Class No. 9:**

Read the textbook Part IV Chap. 4, 15, & 16 (pp. 131-134 and 169-179). Listen to Bach: Organ Fugue in G minor (CD 2, tracks 6-8); and Handel: *Messiah* selections (CD 2, tracks 27-33).

**Class No. 9:** The Baroque Period.

The Fugue; The Oratorio; and G. F. Handel.

**Assignment to prepare for Class No. 10:**

Read the textbook Part V Chap. 1, 2, 4, 5, & 6 (pp. 188-192 and 197-202). Listen to Mozart: Eine kleine Nachtmusik, 3rd movement (CD 2, tracks 49-51); and Beethoven: String Quartet in C minor, Op. 18, No. 4, 4th movement (CD 3, tracks 1-4).

**Class No. 10:** The Classical Period.

Classical Style: Mood, Rhythm, Texture, Melody, Dynamics and the Piano; The Classical Orchestra; Classical Forms. The Composer, Patron, and Public, Social Trends, Vienna. Theme and Variations; Minuet and Trio; Rondo.

**See below**

**Assignment to prepare for Class No. 11:**

Read the textbook Part V Chap. 3, 7, 9, & 10 (pp. 193-196, 203-204 and 205-211). Listen to Mozart: Symphony No. 40 in g minor, 1st movement (CD 2, tracks 34-42) and Haydn: Symphony No. 94 in G Major "Surprise", 2nd movement (CD 2, tracks 43-48).

**Class No. 11:** The Classical Period.

The Classical Symphony; Sonata Form; Chamber Music; and F. Joseph Haydn.

**Assignment to prepare for Class No. 12:**

Read the textbook Part V Chap. 8, & 11 (pp. 204-205 and 212-233). Listen to Mozart: Don Giovanni excerpt (CD 3, tracks 5-8) and Piano Concerto in A Major, K. 148, 1st movement (CD 3, tracks 9-15).

**Class No. 12:** The Classical Period.

The Concerto; W. A. Mozart; The Opera: Don Giovanni; the Piano Concerto.

**Assignment to prepare for Class No. 13:**

Read the textbook Part V Chap. 12 (pp. 234-247). Listen to Beethoven: Symphony No. 5 in c minor (CD 3, tracks 17-41).

**Class No. 13:** The Classical Period.

Ludwig van Beethoven; the Piano Sonata, Symphony No. 5.

**Summary Assignment:**

Prepare for the Mid-Term Examination. (See "Part Summaries" pp. 68, 90, 114, 180, 248).

**Class No. 14:** The Mid-Term Examination.**Assignment to prepare for Class No. 15:**

Read the textbook Part VI Chap. 1, 2, 3, & 4 (pp. 251-270). Listen to Schubert: *Erlkönig* (CD 3, tracks 42-47).

## **Class No. 15:** The Romantic Period.

Romanticism in Music: Individuality, Expressive Aims, Nationalism, Program Music, Expressive Color and Harmony, Expanded Ranges, Forms. Composers and their Public. The Art Song: Strophic and Through-Composed Forms, the Song Cycle. Franz Schubert: *Erlkönig*.

**Assignment to prepare for the Optional Class:** Read the textbook Part VI Chap. 5, 6, 7, & 8 (pp. 271-285). Listen to Robert Schumann: *Carnaval*, Op. 9 (selections, CD 3, tracks 48-51); and Chopin: Etude in c minor, Op. 10, No. 12 "Revolutionary" (CD 3, track 59).

## **Optional Class:** The Romantic Period.

Robert Schumann: *Carnaval*. Clara Wieck Schumann: Romance. Frédéric Chopin: Nocturne in Eb and Etude in c minor. Franz Liszt.

## **Mandatory Assignment to prepare for Class No. 16:**

Read the textbook Part VI Chap. 9, 10, & 11 (pp. 286-301). Listen to Berlioz: *Symphony fantastique*, 4th mov. (CD 3, tracks 7-10).

## **Class No. 16:** The Romantic Period.

Felix Mendelssohn: Violin Concerto. Program Music. Hector Berlioz: *Symphony fantastique*.

## **Assignment to prepare for Class No. 17:**

Read the textbook Part VI Chap. 12, 13, 14 & 16 (pp. 302-312 and 319-326). Listen to Smetana: *The Moldau* (CD 4, tracks 11-17), and Brahms: Symphony No. 3 in F Major (CD 4, tracks 25-27).

## **Class No. 17:** The Romantic Period.

Nationalism in Nineteenth-Century Music: The Moldau. Peter Ilyich Tchaikovsky: Concert Overture. Johannes Brahms: Symphony No. 3.

## **Assignment to prepare for Class No. 18:**

Read the textbook Part VI Chap. 17, 18, & 19 (pp. 327-349). Listen to Puccini: *La Bohème* (excerpt, CD 4, tracks 28-29), and Wagner: *Die Walküre* (excerpts, CD 4, tracks 30-37).

## **Class No. 18:** The Romantic Period.

Giuseppe Verdi: *Rigoletto*. Giacomo Puccini: *La Bohème*. Richard Wagner: *Die Walküre*.

### **Assignment to prepare for Class No. 19:**

Read the textbook Part VII Chap. 1, 2, 3, 4 & 5 (pp. 357-382). Listen to Debussy: *Prélude à L'Après-midi d'un faune* (CD 4, tracks 38-44); and Still: *Afro-American Symphony*, 3rd movement (CD 5, tracks 21-25).

## **Class No. 19:** The Twentieth Century and Beyond.

Musical Styles: 1890-1950: Tone Color, Harmony, Rhythm, Melody. Music and Musicians in Society. Impressionism and Symbolism: French Painting and Poetry. Claude Debussy: *Prélude à L'Après-midi d'un faune*.

### **Assignment to prepare for Class No. 20:**

Read the textbook Part VII Chap. 6, 7, 8, 9, & 10 (pp. 383-405). Listen to Stravinsky: *Le Sacre du printemps* (excerpts, CD 5, tracks 1-8); and Schoenberg: *A Survivor from Warsaw*, Op. 46 (CD 5, tracks 10-12).

## **Class No. 20:** The Twentieth Century and Beyond.

Neoclassicism. Igor Stravinsky: *Le Sacre du printemps*. Expressionism. Arnold Schoenberg: Atonality, the Twelve-Tone System, Five Pieces for Orchestra, *A Survivor from Warsaw*.

### **Assignment to prepare for Class No. 21:**

Read the textbook Part VII Chap. 12, 13, 14, 15, 16 & 17 (pp. 408-431). Listen to Bartók: *Concerto for Orchestra*, 2nd movement (CD 5, tracks 14-20); and Copland: *Appalachian Spring*, section 7 (CD 5, tracks 26-31).

## **Class No. 21:** Twentieth Century and Beyond.

Béla Bartók: *Concerto for Orchestra*. Charles Ives: *Three Places in New England*. George Gershwin: *Rhapsody in Blue (Porgy and Bess)*. Aaron Copland: *Appalachian Spring*.

### **Assignment to prepare for the Optional Class:**

Read the textbook Part VII Chap. 19 & 20 (pp. 437-459). Listen to Zwilich: *Concerto Grosso* 1985, 1st movement (CD 5, tracks 41-42); and Adams: *Short Ride in a Fast Machine* (CD 5, tracks 43-46).

## **Optional Class:** Twentieth Century and Beyond.

Musical Styles since 1950: Twelve-Tone System and Serialism, Chance, Minimalism, Quotation Music, Return to Tonality, Electronic Music, Rhythm and form.

### **Mandatory Assignment to prepare for Class No. 22:**

Read the textbook Part VIII (pp. 463-490). Listen to Smith: *Lost Your Head Blues* (CD 5, track 51).

## **Class No. 22:** Jazz.

Jazz in Society: Roots, Ragtime, Blues, Tone Color, Improvisation, New Orleans Style, Swing, Bebop, Cool Jazz, Free Jazz, Jazz-Rock Fusion. (The music of Charlie Parker, Dizzy Gillespie, Thelonious Monk, Miles Davis, and others).

### **Assignment to prepare for Class No. 23:**

Read the textbook Part IX (pp. 493-504). Listen to Bernstein: “America” (CD 5, track 58) and “Tonight” from *West Side Story* (CD 5, tracks 59-60).

**Note: Because of time pressures, materials for Class Nos. 23 and 24 may be combined into one class period.**

**Class No. 23:** Music for Stage and Screen and Rock. Musical Theatre: Elements and Development. Oklahoma! (Leonard Bernstein: *West Side Story*).

### **Assignment to prepare for Class No. 24:**

Read the textbook Part XI (pp. 525-546). Listen to *Ompeh* (CD 5, track 61-63), and Shankar: Maru-Bihag (CD 5, track 64-66).

## **Class No. 24:** Non-Western Musics.

Characteristics: Oral Tradition, Improvisation, Voices, Instruments, Melody, Rhythm, Texture, Interaction of non-Western and Western Musics. Music in sub-Saharan Africa: Music in Society; Elements of African Music: Rhythm and Percussion, Vocal Music, Texture. African Instruments. Classical Music of India: Elements, Ragas, Talas. Instruments: Sitar and Tabla.

### **Assignment to prepare for Class No. 25:**

Read the textbook Part X (pp. 507-522). Listen to Rock from your CD collection that is referred to in the textbook; bring examples that you can discuss in class.

**Class No. 25:** Development of Rock.

Development of Rock: Elements, Tone Color, Rhythm, Form, Melody, Harmony. The Beatles.

**Summary Assignment:** Prepare for the Final Examination. See “Part Summaries” (pp. 354, 460, 490, 504, 522, 546.)

**Class No. 26:** The Final Examination.

**Notes:**