

## 50:700:202:40 INTRODUCTION TO MUSIC

### SPRING 2004 Dr. Julianne Baird

Tuesday Evening 6:00 pm - 8:40 pm  
Fine Arts Building Room 215

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Email: [jbaird@crab.rutgers.edu](mailto:jbaird@crab.rutgers.edu)

Telephone: 856-225-6210

Office hours: Tuesday 5:00 pm to 6:00 pm

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### REQUIRED TEXT and CDs:

- [Kamien, Roger. \*Music: An Appreciation\*](#). (4th brief edition) McGraw Hill N. Y. N.Y. 1990, and
- [4-CD Brief Set for use with \*Music: An Appreciation\*](#) (*Required*)

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**OBJECTIVES:** The primary goal of this course will be to give the student an understanding of the development of Western Music from the Middle Ages to the late twentieth century. Understanding the major trends in Western music as well as its function in society, and examination of the parallels with other fine arts is a further goal.

The focus of the course will be the study of musical literature. Major works from all instrumental and vocal genres will be studied from historical, theoretical, and social perspectives. The course will place a high degree of emphasis on listening, and there will be one comprehensive listening examination in the course of the class.

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### GRADING:

A	=	100%	-	92%
B+	=	91%	-	88%
B	=	87%	-	82%
C+	=	81%	-	78%
C	=	77%	-	70%
D	=	69%	-	60%
F	=	59%	-	0%

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### COURSE REQUIREMENTS:

## 1. Class Attendance

**Regular class attendance is also mandatory. ONLY ONE missed class is allowed.** Further absences lower your letter grade by one increment (B+ to B) for **EACH MISSED CLASS**

## 2. Exams

- There will be approximately one introductory test (100 points) a midterm (200 points) and a final (300 points) given during the semester. Study versions of these tests will be available on the web, accessibly on this syllabus by clicking on the hyperlink.
- At least one (possibly two) **in-class multiple-choice quizzes** covering material presented in the films will be given. (20-40 points)

**One listening test** (an additional 100 points as part of the final exam) will also figure in your grade. The examples for the listening test will be drawn from the CDs accompanying the text. Play these CDs on while you are studying and become as familiar with them as you can. (See [Listening Exam Information](#)).

The total number of possible points for the class will be ca. 620-650.



## Extra Credit Option

If the student desires to bring up his/her grade, s/he may do so by attending **two classical music concerts** \* and by submitting WELL WRITTEN two-page "Musical Reviews" which reflects Cliff Leaman's rules and procedures in [HOW TO WRITE A MUSICAL REVIEW](#). TWO accepted Musical Reviews can bring up the grade by one grade level (i.e., B+ --> A).







**\* You may choose any of the FREE Wednesday Concerts on the Camden Campus**

Location: Mallery Room: Time 12 noon-1:00

## TENTATIVE COURSE SCHEDULE

Tuesday, January 20	Class Introductions Read Pages 1-57 and fill out "Study" Test: <b>"Elements of Music"</b>  or  To print the "study" test, <i>click the icon of your choice</i> Films from "Exploring the World of Music" Rhythm/ Melody/ Harmony
January 27	Read pages 62-88, Middle Ages and Renaissance Films: Medieval Instruments and Hildegard von Bingen: <b>Ordo Virtutum</b> First Secular Music / Luther and the Reformation Renaissance Dances / The Elizabethan Golden Age
February 3	In Class Test: "Elements of Music" 100 points

	<p>To study for this test <i>click the icon of your choice</i>  or  <a href="#">Click here</a> for Study Guide 2</p>
<p>February 10</p>	<p><b>Transition to the Baroque</b>  Read pages 88-142  <b>Films:</b> "Monteverdi in Mantua," "Orfeo," Poppea," and "Venice and the Gabriellis"</p>
<p>February 17</p>	<p><b>Purcell and Vivaldi</b>  <b>Films:</b> Purcell: "England My England," "Venice and Vivaldi"  Concerto Grosso Form/Ground Bass Forms/ Continuo/ History of <i>Ospedale della Pieta</i></p>
<p>February 24</p>	<p><b>World of Opera</b>  <b>Films:</b> Monteverdi and Mantua/ Drottningholm Theater/ Handel and the Royal Academy of Music  Castrati/ Purcell; Dido and Aeneas</p>
<p>Friday or Saturday  January 23-24</p> 	<p><b>FREE CONCERTS: Bohemian Vivaldi: January 23 &amp; 24, 2004</b></p> <p>Following Vivaldi's inspiration from Venice to Eastern Europe through his invention, the chamber concerto for mixed winds and strings.</p> <p>Friday, January 23, 2004, 8:00 p.m., <a href="#">Swarthmore</a>  Saturday, January 24, 2004, 8:00 p.m., <a href="#">Center City</a>  Lang Concert Hall, Swarthmore College, Swarthmore PA  Center City  Saint Mark's Church, 1625 Locust Street, Philadelphia PA  See website for maps and directions:  <a href="http://www.sas.upenn.edu/~groberts/tempestahome.html">http://www.sas.upenn.edu/~groberts/tempestahome.html</a></p>
<p>March 2</p>	<p>Read pages 92-142  <b>Films:</b> Johann Sebastian Bach: A Documentary Biography - Bach  Masterpieces to Order  Fugue/ Brandenburg/Orchestral Suites/ Cantata  Possible <b>In Class Quiz—20 points</b></p>
<p>Wednesdays</p> 	<p><b>FREE Wednesday Concerts</b> You can review TWO for Extra Credit-  Minimum 2 typed pages via Cliff Leaman's Suggestions  Location: Rutgers-Camden - Fine Arts Building, Mallery Room  Time: 12 noon - 1:00pm</p>

<p>March 9 MIDTERM</p>	<div style="border: 2px solid red; padding: 10px;"> <p><b>In-Class Midterm—Medieval Through Baroque 200 Points</b></p> <p>“Medieval Renaissance” “Study Test”  or </p> <p>“ Baroque Era” “Study Test”  or </p> <p>To print the test, <i>click the icon of your choice</i></p> </div>
<p>March 16</p>	<p>Spring Break</p>
<p>Wednesday, 3/17</p> 	<p><b>FREE Wednesday Concerts</b> You can review TWO for Extra Credit- Minimum 2 typed pages via Cliff Leaman’s Suggestions Location: Rutgers-Camden - Fine Arts Building, Mallery Room Time: 12 noon - 1:00pm</p>
<p>March 30</p>	<p><b>Classical Era</b> <b>Films:</b> Mozart - “Amadeus” Read pages 142-201 <b>In Class Quiz—20 points</b></p>
<p>Wednesday, 3/31</p> 	<p><b>FREE Wednesday Concerts</b> You can review TWO for Extra Credit- Minimum 2 typed pages via Cliff Leaman’s Suggestions Location: Rutgers-Camden - Fine Arts Building, Mallery Room Time: 12 noon - 1:00pm</p>
<p>April 6</p>	<p><b>Beethoven and Mozart</b> Celebrating Haydn/ Haydn and the Esterhazy’s/ sonata form/ variation form/Minuet and Trio, Rondo Symphony, Opera, and Concerto Forms. <a href="#">Click here</a> for Study Guide 4 <b>Films:</b> Mozart - “Dropping the Patron, ” Beethoven - “Composer as Hero,” and “Beethoven and the Age of Revolution”</p>

<p>Wednesday, 4/7</p> 	<p><b>FREE Wednesday Concerts</b> You can review TWO for Extra Credit- Minimum 2 typed pages via Cliff Leaman's Suggestions  Location: Rutgers-Camden - Fine Arts Building, Mallery Room  Time: 12 noon - 1:00pm</p>
<p>April 13</p>	<p><b>Films:</b> Schubert: The Young Romantic " Peter Ustinov's Mendelssohn" "Brahms" and "Chopin"  Read pages 202-277</p>
<p>Wednesday, 4/14</p> 	<p><b>FREE Wednesday Concerts</b> You can review TWO for Extra Credit- Minimum 2 typed pages via Cliff Leaman's Suggestions  Location: Rutgers-Camden - Fine Arts Building, Mallery Room  Time: 12 noon - 1:00pm</p>
<p>April 20</p>	<p>Tchaikovsky, Dvorak, Symphonic Poem/ Exoticism/ Nationalism/ Verismo Program Music/ Berlioz/ Smetana Verdi, Wagner Puccini,</p>
<p>April 27 (last class)</p>	<p><b>Films:</b> "Spring Symphony" Biography of Clara Schumann/ Puccini La Boheme.</p>
 <p>Tuesday, May 11  2-5 pm</p>	<p><b>Final Examination (300 points)</b>  <b>Classical Period through Romantic</b></p> <p>Classical "Study Test"  or  "</p> <p>"Romantic Era" Study Test"  or </p> <p>Final—Classical and Romantic (200 points) PLUS Listening Exam (100 Points) Total 300 POINTS</p>

## **Professor Cliff Leaman's Guidelines for writing a review of a Musical Event**

When writing a review of a musical event, always remember that this is a subjective, personal opinion which may be agreed with or not by the reader. Your opinion of what happened is the most important aspect of the review. As a part of the review, however, you need to keep in mind that your readers may not have been at the concert. Because of this you will need to mention certain basic information as a part of the review.

1. Who plays -- Mention the performers by name if there are less than 6-8, and mention the type of group which is playing. If they have some professional name (ie. The Greenville Symphony Orchestra, The Canadian Brass, etc.) be sure to include this name as well. Most reviews also include a mention of the date, time, and place of the performance. If there is a large group playing such as an orchestra, mention only those performers who have important solos within the pieces and the conductor.

Always comment on the overall quality of the performance including specific examples of what you heard.

2. What was performed -- List each piece performed and discuss it from the standpoint of both the quality of the piece itself and the quality of the performance. Include all of the vital information needed to identify exactly what piece was performed.

Usually the manner in which it is listed in the program will suffice. DO NOT, however, list the entire program as the opening of your review. List each work and discuss it immediately. Be sure to list any changes to the program or encores played.

3. Include background information -- Some background information can help the reader to understand the program better, but do not go overboard on this aspect. Any background information should be brief and should not take up more than 10 percent of the total paper.

4. Tell the reader whether or not you liked the concert. This is the single most important aspect of a review. Was the program worth hearing? Did you like the pieces chosen, the performance, both, or neither? Please explain as specifically as possible what you did or did not like about the performance. This is the most subjective area of the review and should be the bulk of what you say. You may be critical, but try not to get personal. DO NOT use the word "boring."

5. Refer to performers by full name the first time, and thereafter by last name only. Do not personalize your relationship by referring to Dr. Billy Taylor as "Billy," even if you know him quite well. It should be Dr. Billy Taylor the first time, and "Dr. Taylor" or "Taylor" from that point on.

You may keep notes during the performance, but take in only a small note pad, or write your impressions on the program. It is not appropriate to discuss what you are hearing with anyone during the concert. You may discuss your impressions with your friends afterward, but write your own review. Also, do not enter or leave the auditorium at any time during a performance except in cases of emergency. In all cases you should try to enter or leave during a silence between movements or at the end of a piece. Most of all, have fun and enjoy the concert.

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## Listening Exam Information

Pieces to be Included on the Listening Final: Please List Genre or Form (sonata, oratorio, cantata symphony, etude etc) the name of piece and name of the composer for each example. Nota bene. They will be played in random order –not chronological and you will have to identify the piece within the first 2-3 minutes of the piece..

Hildegard von Bingen: O Successores

Guillaume de Machaut “Notre Dame Mass” (mass)

Josquin Desprez “Ave Maria” (motet)

Weelkes, As Vesta Was Descending (madrigal)

Henry Purcell, "When I am Laid in Earth" from Dido and Aeneas (opera aria over a ground bass)

Johann Sebastian Bach. Cantata #140 “Wachet Auf, Ruft uns die Stimme” 4th Movement (Cantata genre)

Johann Sebastian Bach. Brandenburg Concerto #5 in D major (Concerto Grosso)

George Frideric Handel “Messiah” --Hallelujah Chorus (Oratorio)

Antonio Vivaldi “Spring” from “Four Seasons” (Concerto)

Franz Joseph Haydn, “Symphony #94 in G major” (The Surprise Symphony) 2nd movements (variation form)

Wolfgang Amadeus Mozart Don Giovanni (Selections from Act 1) (opera)  
Wolfgang Amadeus Mozart Symphony # 40 in G minor (symphony/sonata form)

Ludwig van Beethoven. “Symphony #5 in C minor”. Movement One (symphony/sonata form)

Ludwig van Beethoven. String Quartet in c minor. (Mvt 4) (rondo form)

Franz Schubert: “Der Erlkonig” (The Erlking) (lied)

Clara Schumann “Romance” in G minor (Romance for violin and piano)

Frederic Chopin “Revolutionary Etude in c minor” (Etude)

Hector Berlioz “Symphonie Fantastique” “March to the Scaffold (mvt 4) (programmatic symphony)

Bedrich Smetana. “The Moldau” (symphonic poem)

Giacomo Puccini “La Boheme” (selections from act 1) (Opera-verismo)

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**Extra Credit may be obtained by attendance at any of the FREE Wednesday concerts on Campus**

Location: Mallery Room: Time 12 noon-1:00

October 8, William Carr, pianist



*Last updated November 24, 2003*