

Extension (Evening classes) } 4 hrs.

UNIVERSITY OF MINNESOTA

MUSIC 3021

"INTRODUCTION TO MUSIC"

JAMES HEPOKOSKI

REQUIRED PURCHASES

Joseph Kerman, Listen: Third Brief Edition (New York: Worth, 1996)

6 CDs (or cassettes) to accompany Kerman's Listen.

This course is an introduction to the European (and eventually American as well) "art-music" tradition from about 1600 to the present. It is intended as an overview of this repertory and its basic principles for non-specialists--those not majoring in music. Some of the students taking the course will have had little or no background in music study; others will have had differing degrees of prior experience with this music.

Reading: over ten weeks you will be asked to study the Kerman-book material from Chapter 8 (Baroque Music, Baroque characteristics, opera, Gabrieli, Monteverdi, Henry Purcell, Arcangelo Corelli) onward. This averages about 30-35 pages per week. From the reading you will be expected to be able to define or discuss each of the **main headings (boldface print)** and the **underlined terms or concepts**, as well as those other terms, works, and concepts singled out or emphasized by the instructor. You should be able to relate (or exemplify) the terms/concepts clearly with the assigned listening, and vice-versa. Beginning with the third week, you can expect to have a brief **quiz on the terms and concepts based on the material of the preceding week**. Exception: The week following the midterm, there will be no quizzes. (A short **listening quiz** will always follow. Listening quizzes, though, will be cumulative, covering all the material from the beginning of the course; after the midterm the listening will include all material covered from Beethoven onward.)

A general, week-by-week listing of the reading is provided beginning on p. 3 below. The assigned listening is implied by the reading: Kerman discusses several individual pieces on the cassettes and CDs, etc. Important: from time to time we shall also listen to and discuss in class several pieces--and composers--that are not literally assigned in the Kerman book or on the tapes. For the exams you will need to know about these "extra" composers and pieces (names, importance, etc.), but you will never be asked to identify them on a listening quiz.

Please note: some of you are very comfortable with music notation; others are not. One of the first things you will be asked to do is to read through--very carefully-- much of Chs. 2-4: "The Elements of Music," "The Structures of Music," and "Musical Form and Musical Style." The most important pages, by far, are, pp. 9-10 (pitch/dynamics), 16-20 (tempo/scales), 21-24 (basic notation), 31-35 (tonality, key, and mode [major and minor]), and 47-49 (form). For those of you who are familiar with music notation, these chapters should be relatively easy; those who are not familiar with notation, however, should read these chapters with special care. Strictly speaking, the details of this material will not appear on any quiz or exam; but the more you understand this material, the more you will get out of the course. Ultimately, everyone should be able to: **follow the general contours of a melody in music notation**; and by ear distinguish the difference between melodies in the **major and minor modes**.

Listening: Purchase a personal copy of the 6-CD or 6-Cassette Set of tapes and begin at once to immerse yourself in it, starting with Gabrieli and Monteverdi (CD 1-19, 20, 21; Cassette 1B-1, 2). Your task is to get to know--rather well!--every piece on these tapes from this point onward. This is about 6 hours of music to learn over ten weeks, and your listening, of course, is to be coordinated progressively with your reading. As you listen be sure to know exactly which piece is which: always associate the music with its composer and full title as it is playing. Listen constantly (or as much as you can)! Review material from prior sessions frequently. If you keep at it, recognizing and identifying these pieces should be a simple matter. Moreover, by the end of the course you will have established a solid base of musical repertory from which your further listening can expand outward with confidence.

Grades will be based on the results of:

Five or Six Brief "Term-Concept" Quizzes	(together)	25%
Five or Six Brief "Listening" Quizzes (Composer, Title, Style)	(together)	25%
Midterm Exam (the week following the "Beethoven" sessions)		25%
Final Exam (one week after the last class, 6:00-7:30)		25%

Failure to take either the midterm or the final will result in an automatic F in the course.

With regard to the "terms/concepts" and "listening" quizzes: I will disregard the lowest of the grades in determining an overall "25%" grade from them. (This also means that one is permitted to miss one quiz without penalty--the others, however, will then all be counted toward the average grade.) Moreover, as a matter of general principle, the later quizzes will be weighted more heavily than the earlier ones.

Office Hours: Monday: 10:00-11:30. Ferguson 208. 624-0385.
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Weekly Class Sessions and Assignments

For each week, the assigned listening will be that which is included and referred to in the relevant chapters of the textbook. Further details of reading and listening will be clarified in class.

It is expected that the reading for each week will be done after the corresponding evening class session. Some of you, however, may wish to start reading this material in advance.

Week 1: Introduction to the Course; The Baroque Period (instrumental styles)

Please note: particularly because it includes a look at aspects of music notation, etc., the reading for this week is unusually long.

Kerman, Chs. 2-4 (review or study "The Elements of Music," etc.: See p. 1 of this syllabus for a listing of the most important pages.)

Kerman, Chapter 8, (and listen to the related material: Gabrieli, "O magnum mysterium," Monteverdi, The Coronation of Poppea, Henry Purcell, Dido and Aeneas, Corelli, Trio Sonata)

Kerman, all of Chapter 9 (background);
and part of Chapter 10 (pp. 115, 119-121, 130-34)

Week 2: The Baroque Period, continued (instrumental and vocal)

Kerman, the rest of Chapter 9 (Concerto and Fugue, pp. 116-118, 120-30);
Chapter 10, complete
In addition: review all previous material on the Baroque Period (Chs. 8 and 9)

Week 3: The Classical Period (instrumental music): Follow this path in the reading:

Kerman, Chapter 12 (background: very important); then go directly to:
Chapter 14 (188-191: theme and variations); then to:
Chapter 13 (163-164, movements of the symphony; 175-181, minuet), followed immediately by:
Chapter 14 (192-95: more examples of the minuet [and string quartet]). Then:
Back to Chapter 13, now studying thoroughly "sonata form," pp. 164-66!! **Note: understanding "sonata form" is the passkey to virtually all of the standard repertory of classical music. Commit the basic principles of "sonata form" to memory.**

Week 4: The Classical Period (instrumental music, continued; opera)

Kerman, Chapter 13 (symphony sonata movements; 163-174; slow movements; 174-175; rondo, 179-81)
Chapter 14, opera buffa, pp. 195-201)

Week 5: Beethoven

Kerman, Chapter 15 (Be sure also to review the details of the class discussion of the Fifth Symphony!!)

Week 6: MIDTERM (6:00-7:30); Early Romanticism

Kerman, Chapters 16
Chapter 17 (first part only, perhaps up to p. 234 [Schubert], 241 [the Schumanns], or 245 [Chopin/Liszt]: this depends on how far we get in class.) Note: however far we get, be certain that you understand the class discussion of Schubert's "An die Musik" ("To Music"), even though it is not assigned in the Kerman book. What is the 'Romantic' philosophy that it illustrates? How does it relate to the concept of "inwardness" and personal "Bildung"?

Week 7: Romanticism (continued); 19th-Century Opera

Kerman, Chapter 17 (Early Romantics, concluded),
Chapter 18 (Romantic Opera; again, we may not complete this chapter this week)

Week 8: Late Romanticism; Nationalism

Kerman, Chapter 18 (if needed)
Chapter 19 (Late Romantics and Nationalists)

Week 9: "Modernism" and 20th-Century Music

Kerman, Chapter 20 ("Modernism"--Background: study thoroughly)
Chapter 21 (probably not the complete chapter; we'll see how far we get)

Week 10: "Modernism" (continued); if time permits: American Music, and the Avant-Garde

Kerman, Chapter 21 (concluded)
Chapter 22 (selections: to be announced)
Chapter 23 (selections: to be announced)