

**MUSIC 110
INTRODUCTION TO MUSIC**

BULLETIN INFORMATION

MUSC 110- Introduction to Music (3 credit hours)

Course Description:

Perceptive listening and appreciation of musical elements, forms and style periods, including composers' lives, individual styles and representative works. Emphasis on classical music; jazz and American popular music included.

SAMPLE COURSE OVERVIEW

This course is a basic survey of music of the Western world. Emphasis is placed on the elements of music, terminology, composers, form and style within an historical perspective. Upon completion, students should be able to demonstrate skills in basic listening and understanding the art of music.

ITEMIZED LEARNING OUTCOMES

Upon successful completion of Music 110, students will be able to:

1. Analyze musical works with regard to compositional elements, style, and historical periods.
2. Discuss specific artistic periods or styles of music with regard to historical development and major practitioners.
3. Demonstrate understanding of the ways music functions in society and culture
4. Demonstrate ability to listen critically to music and develop a basic understanding of aesthetics and music as an art
5. Demonstrate enhanced general competencies in the areas of reading, writing, critical thinking, and the basic listening skills required to engage in an informed discussion of music.
6. Continue to develop life-long knowledge and enjoyment of music.

SAMPLE REQUIRED TEXTS/SUGGESTED READINGS/MATERIALS

1. Kamien, Roger. *Music: An Appreciation* (seventh brief edition; three-hole punch textbook, five CDs and/or on-line access to listening and visual material). New York: McGraw-Hill, 2010.
2. Connect URL: <http://connect.mcgraw-hill.com>

SAMPLE ASSIGNMENTS AND/OR EXAM

1. Concert reports

- a. Styles, genres and historical periods are constructed not just through what experts have by consensus determined are masterworks but also by

non-masterworks, that is other works by master composers or masterworks of less well-known composers. Likewise the understanding of musical styles and periods is achieved not just through the study of a select number of masterworks, but in confronting a vast range of musical examples. Issues of visual performance, some of which are essential in identifying style and historical period and are not represented in audio recordings, are also important. Concert reports are designed to help students appreciate material and parts of the musical experience that are not covered in textbooks. They help students achieve analytic proficiency, and acquire the additional skill of describing individual performance style, by asking them to observe, respond to and apply their accumulated knowledge to the live performance of what are largely non-canonical works.

- b. Students are required to attend two “live” musical events over the course of the semester. Recitals and concerts from the “Calendar of Events”, posted on the School of Music website at <http://www.music.sc.edu/events.html> are preferred, but with special permission from the course instructor, other live concerts may be observed.
- c. In order to expose students to the wealth and variety of concert-hall music making, students are required to attend one solo recital and one a concert by a major ensemble. Concert dress/etiquette will be discussed in class.
- d. The concert observation will conclude with a written report. This report, two full pages or more in length, will not only give the students the opportunity to apply his/her knowledge of the elements and styles of music to additional and previously unheard repertoire, but to apply it in a creative, essay format. The paper should incorporate reference class topics when and where pertinent and observe the differences between live and recorded musical performances.

2. Exams and Quizzes

- a. The acquisition of analytical skills and the correct use of historical and stylistic knowledge of music will also be achieved and reinforced through two different assessment formats. Four short quizzes are designed to help students master a small set of analytical terms and the specifics of a single genre and set of musical examples. Four longer exams will help students master larger questions of style and historical periods. They will ask students to identify verbally (through the correct employment of terminology) and aurally specific pieces of music and the elements that identify them as belonging to a certain composer and/or historical style. These assessment methods will allow students to demonstrate their ability to identify and analyze important works by those composers who are considered master practitioners of a style and period.

3. Class Discussions:

- a. Bi-weekly in-class discussions will reinforce and clarify theoretical concepts and terminology introduced in the assigned readings in the textbook. They will also provide helpful and practical knowledge of how to apply and employ descriptive and analytical terms in the analysis of music. Assigned listening examples will be examined in detail. Knowing what specific elements contribute to the understanding of large questions of style, genre and historical periods can be challenging. Class participation in the discussion and acquisition of analytical tools and vocabulary is strongly encouraged. Be prepared to speak and to take notes. Reading the assigned material in the textbook and listening to the assigned musical examples *before* coming to class is required.

SAMPLE COURSE OUTLINE WITH TIMELINE OF TOPICS, READINGS/ASSIGNMENTS, EXAMS/PROJECTS

Week 1:	Course Introduction, Syllabus, Course Outline
Week 2:	The Basics of Sound Voices and Instruments
Week 3:	Rhythm and Musical Notation Melody and Harmony
Week 4:	Reading Quiz #1 – Key and Texture Discussion Form and Style
Week 5:	Exam #1 Review Exam #1
Week 6:	Medieval Concert Report #1 Due – Renaissance
Week 7:	Baroque (Music in Society, Concerto Grosso, Fugue) Baroque (Opera, Monteverdi, Purcell)
Week 8:	Quiz #2 - Online Baroque (Sonata, Vivaldi)
Week 9:	Baroque (Sonata, Bach, Handel) Exam #2
Week 10:	Classical (Style, Sonata Form) Classical (Theme and Variations, Minuet and Trio, Rondo, Haydn)
Week 11:	Classical (Classical Symphony, Classical Concerto, Chamber Music, Mozart)

Classical (Beethoven)

- Week 12:** Romantic (Art Songs, Shubert, Schumann)
Quiz #3 Romantic (Chopin, Liszt, Mendelssohn, Program Music, Berlioz, Nationalism)
- Week 13:** Romantic (Dvorak, Brahms, Verdi, Puccini, Wagner)
Exam #3
- Week 14:** 20th Century (Music in Society, Impressionism/Symbolism, Debussy, Neoclassicism, Stravinsky)
20th Century (Stravinsky cont. Expressionism, Schoenberg, Berg, Webern, Bartok, Ives)
- Week 15:** 20th Century (Gershwin, popular music)
20th Century (Copland, Music since 1945)
- Week 16:** 20th Century (Jazz, Music for Stage and Screen, Rock)
Concert Report #2 Due/Quiz #4 – Final Exam Review
- Week 17:** Exam #4

Final exam according to University schedule