

## Music 102: Introduction to Music

Class meetings: Tuesdays and Thursdays, 11:20–12:50, Campus Hall, Room 104

Instructor: Prof. David Schulenberg (email: dschulen@wagner.edu)

Office hours: Tuesdays and Wednesdays, 1–2:30; Campus Hall, Rm. 110

This course provides an introductory survey of concert or “art” music in the European tradition, including North American music of the twentieth and twenty-first centuries. The course opens with a brief introduction to fundamental concepts and terminology used in writing and talking about music, followed by study of a variety of works from the Middle Ages to the present.

Our purpose will be to discover new ways to understand and enjoy what each of us hears, whether in classical or other types of music. There are no prerequisites, and the course requires no previous instruction or experience in music, music theory, or music notation. You will not be required or expected to read music, sing, or play an instrument, although if you are able to do any of those things you will have an opportunity to use your knowledge in writing the two short papers required during the semester. The course is open to all non-music majors and to those considering the music major, for whom it is a required first course in music history.

**Course objectives.** At the completion of this course, you should be able to:

- recognize aurally a broad range of types of Western art music
- understand fundamental principles and components of that music
- appreciate the place of that music within its historical and cultural context
- write and speak about that music using appropriate terminology.

The course promotes acquisition of these skills within the College’s general education program:

- understanding of the arts (A)
- creativity (C)
- information literacy (L)
- critical reading (R).

**Work for the course** includes reading, listening, two short papers, a quiz, a midterm, aural presentations, and a final examination.

*Listening* to assigned recordings is the most important work. Listening assignments are through mp3 (audio) files accessible through a shared Dropbox folder. Please plan to devote several hours each week to careful listening to assigned classical compositions. The quiz, first paper, and examinations will be based primarily on these listening assignments. For the second paper you may need to purchase at least one classical music CD or download, unless you are able to find appropriate free recordings online or a relevant CD or DVD in the Horrmann Library collection.

The second paper is a *concert report*: a combined research paper and concert review in which you report on a live concert performance of a major work that you have attended. The choice of concert and work are up to you. The concert report gives you a chance to express your reaction to the music and the performance. It also reflects your own research into the history and background

of the work in question. You will receive additional information about each assignment in class.

Over the course of the semester, each class member will participate in at least one ten-minute *student presentation*. More information on this will be given in class.

*Concert attendance.* Each student will attend at least three live performances of non-commercial concert music. At least one of these must be a professional performance in New York City for which you purchase a ticket; another must be a performance by a student or student ensemble at Wagner or another college, university, or conservatory. At the end of the semester you will demonstrate your attendance at these events by showing the instructor the printed program and your ticket stub or receipt (if any) for each concert. Your second paper (the concert report) must be based on a portion of a professional performance in New York. Opera and ballet are among the acceptable types of musical performance, but musical theater, jazz, and popular or world music are not, since we do not study those types of music in this class. Failure to meet this requirement will result in a grade reduction by one letter.

*Readings* are from an online textbook. You are not required to purchase any textbooks.

*Email and internet.* Please do not submit work as email attachments unless I specifically ask you to do so. Also, please do not send me email messages asking questions about matters discussed in class, in the textbook, or in handouts and assignment sheets; I will not respond to such messages. Instead, please write down those questions and ask them in class, or schedule a meeting with me to do so privately (you may use email to set up a meeting!). Although you may use music downloads and online websites for certain purposes of the course, successful completion of assignments will require you to obtain information that is available only from printed books and articles, CD recordings, and other hard-copy sources. Websites are not acceptable sources for papers except as noted below.

**Grades and attendance.** The final grade will be based on the two papers (10% and 20%, respectively), one quiz (10%), aural presentation (10%), midterm (15%), and final examination (25%). Class attendance and participation are worth 10%. Attendance is mandatory, and grades will be reduced for unexcused absences. *Anyone arriving to class late or leaving early will be marked absent. You will also be marked absent if you use a cellphone or text messaging in class, or if you leave the room more than once during a class period without a medical excuse.*

Only documents from medical or other appropriate professionals will be accepted as excuses for lateness or absence. Make-up exams will not be given; students excused from tests will instead be assigned additional written work.

**Music reference books.** The Horrmann Library possesses reference works on music that will provide assistance with unfamiliar terms and names. The most important for us is *The New Grove Dictionary of Music and Musicians*, 2d edn., edited by Stanley Sadie, 29 vols. (London: Macmillan, 2001). This is the standard English-language music encyclopedia, especially notable for its biographies of composers, including detailed lists of their compositions. An updated electronic version, *Grove Music Online*, is available through the “Databases” menu on the home

page of the [Horrmann Library website](#). Click on “Databases A–Z,” then on “Oxford Music Online” (or go there directly by [clicking here](#)).

Once you’re in *Oxford Music Online*, enter your search terms in the search window to get a list of possible database entries. If none of the search results seems to be what you’re looking for, try clicking on “biographical article” in the left frame for biographies of musicians (note: you may need to enter the full name of certain people, such as Wolfgang Amadeus Mozart and Johann Sebastian Bach). If all you need is a short dictionary-style entry identifying a person or defining a musical term or title, try clicking in the box near the top of the screen to limit your search to the *Oxford Dictionary of Music* or the *Oxford Companion to Music*.

*Wikipedia* and most other online sources may be helpful for getting started on a research assignment, but in general they are *not* acceptable as references in a paper or presentation. Exceptions include *Oxford Music Online* and scholarly publications accessed through [JStor](#) and other databases available through the Horrmann Library website. You may use commercial and personal websites for information about recent works and composers if no other sources are available. **You must cite your sources for both facts and opinions that are not your own, whether you give these in the form of direct quotations, paraphrases, or summaries.** Failure to do so constitutes plagiarism and will result in a failing grade.

**The course calendar** below lists assignments and topics. Please listen to each listed work and do the reading *before* coming to the class for which they are assigned. The numbers in parentheses are page numbers in the textbook for the reading assignments. Most listening assignments will be available online. However, you will probably need to consult music CDs (not downloads) to complete the second written assignment. This is because most classical CDs are accompanied by a booklet that contains information about the work, as well as translations of any text (lyrics) sung in a foreign language. You should read such material any time you use a classical CD, since otherwise you may miss important aspects of the listening experience.

- 1 Aug. 27 Introduction; melody and pitch (1–6)
- 2 Aug. 29 Texture, meter, and tempo; sound (6–14). Listen: examples 1–5
  
- 3 Sept. 3 Musical ideas (15–19). Listen: examples 6–9
- 4 Sept. 5 DIAGNOSTIC QUIZ
  
- 5 Sept. 10 Early music (20–23)
- 6 Sept. 12 Handel: *Acis and Galatea* (24–34)
  
- 7 Sept. 17 *student presentations*
- 8 Sept. 19 Bach: Chromatic Fantasia and Fugue (35–38)
  
- 9 Sept. 24 PAPER DUE
- 10 Sept. 26 Haydn: String Quartet op. 64, no. 5, “the Lark” (39–45)
  
- 11 Oct. 1 *student presentations*

- 12 Oct. 3 CONCERT REPORT: TOPIC DUE Mozart: Piano Concerto K. 467 (46–50)
- 13 Oct. 8 *student presentations*
- 14 Oct. 10 EXAM
- [Oct. 15: Fall Break]
- 15 Oct. 17 go over exam
- 16 Oct. 22 Beethoven: Symphony no. 3, “Eroica,” op. 55 (51–55)
- 17 Oct. 24 *student presentations*
- 18 Oct. 29 CONCERT REPORT: OUTLINE DUE Schubert: *Die schöne Müllerin* (56–64)
- 19 Oct. 31 *student presentations*
- 20 Nov. 5 Verdi: *La traviata* (69–75)
- 21 Nov. 7 Debussy, Stravinsky (*Rite of Spring*), Schoenberg (76–82)
- 22 Nov. 12 Stravinsky (“Dumbarton Oaks”), Copland, Ives (82–84)
- 23 Nov. 14 *student presentations (concert reports)*
- 24 Nov. 19 Varèse, Berio, Carter, Cage, Crumb (85–87)
- 25 Nov. 21 Jolas, Zwilich, Larsen, Wilson, Reich, Ung (87–89)
- 26 Nov. 26 CONCERT REPORT DUE *student presentations (concert reports)*  
[Nov. 28: Thanksgiving]
- Dec. 3 possible optional or make-up day
- Dec. 10 FINAL EXAM