

SUNY Maritime • Fall 2010
A History of Western Music Humanities 403 (HUMN 403)

Tuesdays 3:00-5:30pm

Instructor: Harris Eisenstadt • Email: heisenstadt@sunymaritime.edu •

Web: www.harriseisenstadt.com

Office hours Tuesdays 5:30-6pm and by appointment • (718) 409 7255

COURSE SYLLABUS

COURSE MATERIALS

The Enjoyment of Music by Kristine Forney and Joseph Machlis 10th Ed./Shorter Version 2007 with Four CDs; W. W. Norton & Company; ISBN 978-0-393-17420-5, ISBN-13 978-0-393-10758-6

EXAMS AND ASSIGNMENTS

It is your responsibility to save all of your exams and papers until you receive your final grade:

1. Live Concert Review (1) – 20% of Final Grade

Students are required to attend at least one live performance during the semester. I will provide a list of approved local concerts; check with me for approval on any other events you find (it must be a legitimate professional or college-level performance to qualify). Your review **must be at least two and a half (2.5) pages, typed in 12-point font, double-spaced, with 1” margins** critically analyzing the performance in relation to the subject matter presented in the class, using appropriate musical terminology. More detailed guidelines for writing a Concert Review will be provided in a separate handout. **Each Concert Review is due within two weeks of the date of the concert**, and none will be accepted after the final day of class. *If extreme personal circumstances prevent your ability to attend a concert this semester, speak with the instructor ASAP about the possibility of completing an alternate assignment.*

2. Pop Quizzes – 20% of Final Grade

Pop quizzes will be given regularly in class and will cover terms, composers, identification of listening selections, or any other significant information from the lectures or the assigned readings. Be sure to stay up to date in your listening, your textbook reading, and your lecture notes, and study this material before each class session.

3. Listening Test #1 – 30% of Final Grade

Students will identify title, composer, and style period as well as write a short paragraph describing the historical significance of each of ten selections from the listening assignments for the first half of the semester. Listening Test #1 is the

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midterm exam for this course.

Note: students who miss this test will be dropped from the class. Make arrangements ASAP if you are unable to be present on the day of the test.

4. Listening Test #2 – 30% of Final Grade

Students will identify title, composer, and style period as well as write a short paragraph describing the historical significance of each of ten selections from the listening assignments for the second half of the semester. Listening Test #2 is the final exam for this course.

ATTENDANCE

Attendance will be taken at the beginning of each class meeting. You cannot substitute for in-class listening activities with any amount of studying, so failure to show up regularly and on time for class WILL result in failure to succeed on the exams and assignments, simple as that.

EMAIL AND ONLINE MATERIALS

This syllabus, some lecture notes, links to online reading assignments, and other course handouts will also be available as PDF downloads on my website – go to www.harriseisenstadt.com - click “NEWS,” then look for “History of Western Music” at the top of the page. Also, there is an excellent (and free!) Online Listening Lab you should take advantage of as you study for this class, developed especially to accompany *The Enjoyment of Music* textbook. Go to www.wwnorton.com/web/listenonline for more information.

EXTRA CREDIT

Occasionally extra credit points are offered to encourage student attendance at special local concert events. Students will be notified in class if there will be an extra credit sign up sheet available for a specific concert, and if so, be sure to find me at the conclusion of the concert in order to get your name on the list. You *must* stay for the entire performance to get the points for attending. Please don't show up late or near the end and expect to get extra credit – this is disrespectful both to the performers and to your instructor. And yes, attending an extra concert and writing an additional concert review can very positively affect your grade.

CONCERT LISTINGS

For local events be sure to check the music listings in the **New York Times** arts section and the music section of **Tim Out New York**. In both publications and their online sites you will find listings for almost every jazz and classical event in New York City and information on venues that regularly feature internationally renowned performers. Make it a habit to go see live music performances!

MUSIC APPRECIATION LECTURE TOPICS AND READING ASSIGNMENTS

Week 1:

Syllabus and Course Introduction

Listening to Music Today (pp. 2-4, 8-9)

Week 2:

Attending Concerts and Writing About Music (pp. 4-7, 10-11; Concert Review Handout)

The Elements of Music (pp. 11-35)

“Music of the Hemispheres” Article

Week 3:

Musical Instruments and Ensembles (pp. 36-63)

Week 4:

Popular Styles: 1950s to the Present (pp. 401-413)

Week 5:

Jazz and Blues Music: Late 19th century to the Present (pp. 378-390)

Week 6:

Listening Test #1

Week 7:

Discussion of Listening Test examples

Introduction to the Style Periods of Western Art Music (pp. 64-65)

The Middle Ages: Sacred (Hildegard) and Secular (Vaquerias, Machaut)
(pp. 64-84)

Week 8:

Discussion of Listening Test examples

Renaissance: Sacred (Josquin, Palestrina,) and Secular (Susato, Monteverdi, Farmer) (pp. 85-105)

Week 9:

Renaissance to Baroque (106-107)

The Organization of Musical Sounds (108-115)

The Baroque Spirit, part one (114-123; Film: *Glenn Gould: On and off the Record*)

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Week 10:

The Baroque Spirit, part two: Bach and Vivaldi (pp. 133-139, 144-151, 157-161 Film: *Great Composers, Bach*)

Week 11:

Classical: Mozart and Haydn (pp.184-196, 206-209, 218-227 Films: *Amadeus, The Marriage of Figaro*)

Week 12:

Beethoven Romantic: Schubert and Schumann

Week 13:

Program Music and Absolute Forms: Berlioz and Brahms Romantic Opera and Music Drama: Wagner

Week 14:

**Early Twentieth Century: Satie, Debussy, Schoenberg, Stravinsky, Bartok
Late Twentieth Century: Crumb, Cage, Ligeti**

Week 15:

Listening Test #2