School of Music

MUS 250 MUSIC AND CIVILIZATION
Fall 2013
3 Units

This syllabus can be found online at:
Twitter: @mus250

Following the APU Credit Hour policy to meet the identified student learning outcomes of this course, the expectations are that this three-unit course, delivered over a fifteen-week term will approximate:

- 3 hours per week classroom, faculty instruction, or assessment
- 1 hour per week in online work
- 3 hours per week in study
- 2 hours per week in other academic work

The student should have the understanding that the total weekly hours of work for this course, both in and out of class will approximate six hours, at a minimum.

- 2.5 hours per week in instruction (in class time)
- .75 hours per week in quizzes (in class time)
- .5 hours per week in tests (in class time)
- 3 hours per week in reading, studying, and online research
- 2 hours per week in listening
- 1.5 hour per week in writing homework assignments, and listening reports
- 6-8 hours per semester in off-campus concert attendance

Class Information
Class location: Warren Music Center, Room 113
Class time: MWF 8:20-9:15 a.m.

Instructor Contact Information
Instructor: William R. Boocock
Office Hours: Warren Music Center, Room 219, Wednesdays 7:00-8:00 a.m.
Email: bboocock@apu.edu
Mobile Phone: (714) 702-5896 (text anytime)

University Contact Information
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(626) 969-3434
School of Music
(626) 815-3848
email: schoolofmusic@apu.edu
Mission Statement (APU):
Azusa Pacific University is an evangelical Christian community of disciples and scholars who seek to advance the work of God in the world through academic excellence in liberal arts and professional programs of higher education that encourage students to develop a Christian perspective of truth and life.

Mission Statement (SOM):
The School of Music at Azusa Pacific University seeks to use God’s gift of music to develop musicians of character and competence in an environment of excellence, balance, and integrity by fostering a collaborative community of scholar musicians, mentoring individuals and elevating ensembles with a holistic approach that seeks complete personal growth – musical, spiritual, and academic.

Course Description:
This course is designed for non-music majors and promotes intelligent listening to music of all historical periods. Composers and their music are studied in relation to historical developments of their times. Students are also introduced to elements of music including orchestral instruments.

Although the course is intended to be a broad overview of the development and practice of music in various cultures through the ages, the primary focus will be the history of Western European music. The course will include the study of an assortment of historic musical instruments and their continuing evolution as well as an exploration into the life and times of composers and performers who shaped the musical landscape in their respective eras. As the course title implies, “Music and Civilization” will cover the impact of cultural hegemony, geo-political structures, and the influence of the Church on the development of music. The course will also include listening and analyzing audio excerpts from a representative music listening list.

This course meets the general studies core requirement in “Aesthetics and the Creative Arts”. No prerequisite is necessary. It is open to all students.

Student Learning Outcomes:
By the end of this course, students should be able to recognize by sound and by sight all the musical instruments of the modern symphony orchestra and their forerunners; be able to compare and contrast musical styles, genres, and periods from 1250 to 2013 demonstrating general knowledge of the development of music in Western culture. They will be able to identify and define over 150 terms common in world of musical literacy. Students should be able to recognize and identify all the music of all major composers by ear and be able to intelligently comment on their respective contributions to the musical evolution within the Medieval, Renaissance, Baroque, Classical, Romantic, and Modern eras. Stress will be placed on increasing the student’s ability to listen intelligently to music. Being able to determine the genre, the form, the style, and the approximate date of composition as well as its texture, tempo, and meter simply by listening to a work is expected of each student. By the end of the course the students should be able to show meaningful correlation between music, art, religion, and politics as European culture unfolded through history. Further, each student should be able to articulate his or her own personal experience in the listening to and the study of the world’s most valued music. By the end of the semester students should be able to express how their own personal faith has been impacted by this study of aesthetics and human creativity.
Student Learning Outcome
“By the end of this course, students should be able to…….”

<table>
<thead>
<tr>
<th>IDEA Objective</th>
<th>Tool Used to Assess</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recognize by sound and by sight all the musical instruments in a modern symphonic orchestra and their forerunners.</td>
<td>Gaining factual knowledge</td>
</tr>
<tr>
<td></td>
<td>Listening Reports, Tests, Quizzes, Mid-Term, Final</td>
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<tr>
<td>Compare and contrast musical styles, genres, and periods from 1250 to 2012 demonstrating general knowledge of the development of music in Western culture.</td>
<td>Gaining a broader understanding and appreciation of intellectual/cultural activity</td>
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<tr>
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<td>Listening Reports, Concert Reports Mid-Term, Final</td>
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<tr>
<td>Identify and define over 150 terms common in world of musical literacy</td>
<td>Gaining factual knowledge</td>
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<td>Tests, Quizzes, Mid-Term, Final</td>
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<tr>
<td>To recognize and identify the music of all the major composers by ear and be able to intelligently comment on their respective contributions to the musical evolution within the Medieval, Renaissance, Baroque, Classical, Romantic, and Modern eras.</td>
<td>Learning to analyze and critically evaluate ideas, arguments, and points of view</td>
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<tr>
<td></td>
<td>Developing skills in expressing oneself orally or in writing</td>
</tr>
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<td>Listening Reports, Concert Reports, Tests, Quizzes, Mid-Term, Final</td>
</tr>
<tr>
<td>Be able to determine the genre, the form, the style, and the approximate date of composition as well as its texture, tempo, and meter simply by listening to a work.</td>
<td>Learning to apply course material</td>
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<tr>
<td></td>
<td>Class Participation, Listening Reports, Concert Reports, Tests</td>
</tr>
<tr>
<td>Show meaningful correlation between music, art, religion, and politics as European culture unfolded through the second millennium.</td>
<td>Learning to analyze and critically evaluate ideas, arguments, and points of view</td>
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<td>Class Participation, Listening Reports, Concert Reports, Tests</td>
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<td>Articulate his or her own personal experience in the listening to and the study of the world's most valued music</td>
<td>Learning to analyze and critically evaluate ideas, arguments, and points of view</td>
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<td>Express how their own personal faith has been impacted by this study of aesthetics and human creativity.</td>
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<td>Class Participation, Concert Reports, Final</td>
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Required Textbooks and Study Resources:
The student is required to purchase the text listed below and to complete the assignments as indicated.

Textbook:
MUSIC LISTENING TODAY (5th Edition) Charles Hoffer, Schirmer - Cengage Learning, Boston, MA [and related CD set 1-6 for MUSIC LISTENING TODAY (provided)]

Other Resources:
Each student, in conjunction with his/her APU Gmail account, has access to an online virtual hard drive called Google Drive®. A folder will be shared by the professor with each student at this Internet location. Various URLs (Internet links) will be provided via email 3 to 4 times per week, giving specific access to audio files, YouTube links, Listening Report forms, Quizzes as well as important class documents (like this one), a course overview, a Required Listening master list, and the class schedule. A template for Concert Reviews is provided in the “Concert Reviews” folder. Test grade results and current (to date) semester grade will appear in the “Grade Standing” folder via drop down menus. An online tutorial is available on how to access these resources at: "click this link".

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Copyright Responsibilities:
Students and faculty are both authors and users of copyrighted materials. The student must know the rights of both authors and users with respect to copyrighted works to ensure compliance. It is equally important for the student to be knowledgeable about legally permitted uses of copyrighted materials. Information about copyright compliance, fair use and websites for downloading information legally can be found at: http://apu.libguides.com/content.php?pid=241554&search_terms=copyright

Additional materials needed:
Other printed materials, recordings, websites, and concerts including APU’s library assets and online resources from the Textbook’s publisher helpful for enhanced study will be made known during the course or the semester.

Required Listening
Students are required to be familiar with all of the music on this list by the end of the semester. The works that appear in gray are not referenced in the textbook but will be asked to identify them by composer, period and genre. Selections may be played on tests or quizzes and should be able to be identified. Most of these selections are excerpts, for instance, Handel’s “Messiah” is over 3 hours long, yet the duration of the entire listening segment for the “Messiah” is a mere 4 minutes. While some of these audio excerpts will be heard and discussed in class, they must be listened to and analyzed outside of class as well. On the selections that have an asterisk (*) before them, a Listening Report must be completed.

Each Monday after the quiz, the Weekly Required Listening will be sent out via email. An online form for the upcoming week’s 2 Listening Reports will be disseminated via email Tuesday and Wednesday. The reports are generally due late Thursday night and late Friday night respectively. There will be five questions at five points apiece and one essay question for 25 points. This essay question requires personal reflection and analysis in a half page of writing. When the form arrived in the email, listen several times with the Listening Guide’s help. Fill out the form (dropdown menus), complete the essay, and hit the “submit” button.

Even on the Required Listening assignments where a Listening Report is not required, notes of personal impressions and aural cues should be written down as one listens so that, during tests and quizzed there will be better recall of the music. All the compositions listed below are links to their corresponding online audio files. Students should always listen to the recorded music with the matching Listening Guide (gray pages in the textbook) for at least one time through. It’s always advisable to take good notes.

The pages numbers are given here along with the audio links. A good sound system or quality headphones must be used while listening to the music tracks so that the full sonic experience of the music can be had. Listening should be done with no competing auditory, visual or social distractions. Refer to the Class Calendar for more information. Click on the links below to listen.

Week 1

READING:
- Chapters 1-4
  - Ch 1 Music Listening and You pg. 2
  - Ch 2 Rhythm pg. 10
  - Ch 3 Melody and Harmony pg. 16
  - Ch 4 Dynamics, Timbre, and Organization pg. 24
LISTENING:
• Copland – Bizet – Africa – Copland – Bizet – Rodrigo •
• Listening Report #1 (Bizet) •
• Listening Report #2 (Rodrigo) •

Chapter 1
Aaron Copland: “Hoedown” from Rodeo (1942) pg. 9

Chapter 2
*Georges Bizet: “Farandole” from L’Arlésienne, Suite No. 2 (1872) pg. 15, (24) ---- Listening Report #1
Folk song from Africa: “Mitamba Yalagala Kumchuzi” pg. 16

Chapter 3
Aaron Copland: Simple Gifts (1950) pg. 20
Georges Bizet: “Farandole” from L’Arlésienne, Suite No. 2 (1872) pg. 15, (24)

Chapter 4
*Joaquin Rodrigo: Concierto de Aranjuez, 2nd Movement (1939) pg. 31 ---- Listening Report #2

Week 2
READING:
• Chapters 5-7 •
Ch 5 Orchestral Instruments pg. 31
Ch 6 Other Musical Instruments pg. 43
Ch 7 Ancient Musical Instruments pg. 54 (aux materials)

LISTENING:
• Listening Report #3 (Britten) •
• Listening Report #4 (Rutter) •

Chapter 5
*Benjamin Britten: A Young Person's Guide To The Orchestra (1946) pg. 42 ---- Listening Report #3
Sergei Prokofiev: Peter and the Wolf (Orchestral Suite) – Whole 1941 (from an old 78 record)
Leopold Stokowski conducting the All American Orchestra
(with narration by British actor, Basil Rathbone of Sherlock Holmes fame)

- other recordings (partials) -

Prokofiev’s Peter and the Wolf with narration by Stephen Lang
Boston Youth Symphony Orchestra (2009)
Federico Cortese, Conductor
Part 1 Part 2

Prokofiev’s Peter and the Wolf with narration by James Naughton
Boston Youth Symphony Orchestra (2010)
Federico Cortese, Conductor

Part 4

Chapter 6
George Frideric Handel “Every Valley Shall Be Exalted” from Messiah (1741) pg. 102
Folk song from Japan: “Hakusen no” pg. 402
*John Rutter: Open Thou Mine Eyes (1980) pg. 48
John Philip Sousa: “The Stars and Stripes Forever” (1896) pg. 322
Soweto Gospel Choir: “Hohonolofatsa” pg. 49

Chapter 7
Gregorian chant: Dies irae (1265) pg. 64
Gregorian chant: Kyrie eleison, Christie eleison
Hildegard von Bingen: Scene 4, Ordo Virtum (c. 1150) pg. 65

Week 3

READING:
• Chapters 8-9
• Ch 8 Medieval Music pg. 60
• Ch 9 Renaissance Music pg. 67

LISTENING:
• Listening Report #5 (Pérotin)
• Listening Report #6 (Palestrina)

Chapter 8
*Pérotin: Alleluia (Chant) (Diffusa Est Gratia) (c. 1190) pg. 69
Guillaume de Machaut: Quant En Mov (c.1350) pg. 71
Beatrix de Dia: A Chantar (c. 1200) pg. 72
Anonymous: Estampie (c. 1130) pg. 74

Chapter 9
Josquin des Prez: Kyrie, Missa Pange Lingua (c. 1500) pg. 79
*Giovanni Pierluigi da Palestrina: Sicut cervus (Part 1) (1584) pg. 81
Thomas Weelkes: As Vesta Was from Latmos Hill Descending (1601) pg. 84
 Thomas Weelkes: As Vesta Was from Latmos Hill Descending – Weelkes (YouTube tracks, sheet music)
Thomas Weelkes: As Vesta Was from Latmos Hill Descending (word painting -Wikipedia)
Guillaume Dufay: Ave Maris Stella
Michael Praetorius: Es ist ein Ros entsprungen

Week 4

READING:
• Chapters 10-12
• Ch 10 The Baroque Period pg. 78
Chapter 10
George Frideric Handel: “The Voice of Him” from Messiah (1741) pg. 97

Chapter 11
*G. F. Handel “Every Valley Shall Be Exalted” from Messiah (1741) pg. 102 ---- Listening Report #7
*G. F. Handel: “Hallelujah Chorus” from Messiah (1741) pg. 104 ---- Listening Report #8

J. S. Bach: “Zion Hears the Watchmen Calling” from Cantata No. 140, IV (1731) pg. 108
Johann Sebastian Bach: Cantata No. 140 (Chorale) (1731) pg. 107
Johann Sebastian Bach: Cantata No. 140 (Full Cantata) (1731) (YouTube)

Chapter 12
Claudio Monteverdi: Recitative and Aria from The Coronation of Poppea, act 1, scene 1 (1642) pg. 114
Henry Purcell: “Dido’s Lament” from Dido and Aeneas (1689) pg. 115

Week 5
READING:
• Chapters 13-14 •
Ch 13 Baroque Instrumental Music: Suite and Sonata pg. 103
Ch 14 Baroque Instrumental Music: Concerto and Fugue pg. 110

LISTENING:
• Pachelbel – Handel – Handel – Corelli – Bach – Bach – Vivaldi – Bach •
• Listening Report #9 (Corelli) •
• Listening Report #10 (Bach) •

Chapter 13
Johann Pachelbel: Canon in D Major (1680) pg. 119
G. F. Handel: Water Music 1st suite in F major (HWV 348) mvt. Hornpipe (1717) pg. 121
George Frideric Handel: Water Music, 2nd suite in D major, (HWV 349) mvt. Alla Hornpipe (1717) (YouTube)
*Arcangelo Corelli: Trio Sonata In F Major, Op. 3, No. 2 (1689) pg. 122 ---- Listening Report #9

Chapter 14
Johann Sebastian Bach: Brandenburg Concerto No. 5, I (1708-1721?) pg. 126
Johann Sebastian Bach: Brandenburg Concerto No. 5, III (1708-1721?)
Johann Sebastian Bach: Brandenburg Concerto No. 1 (YouTube)
Johann Sebastian Bach: Brandenburg Concerto No. 2 (YouTube)
Johann Sebastian Bach: 1-6 etc
Antonio Vivaldi: The Four Seasons: Spring, I (1723) pg. 128
*J. S. Bach: Toccata and Fugue in D Minor (BWV565) (1708?) pg. 130 ---- Listening Report #10
Week 6

READING:
• Chapters 15-18 •
  Ch 15 Classicism and Classical Music pg. 122
  Ch 16 Sonata Form pg. 127
  Ch 17 The Concerto pg. 134
  Ch 18 Classical Opera pg. 140

LISTENING:
• Mozart – Mozart – Haydn •
• Listening Report #11 (Mozart) •
• Listening Report #12 (Haydn) •

Chapter 15
No listening assignment

Chapter 16
Wolfgang Amadeus Mozart: *Symphony No. 40, 1st movement* (1788) pg. 146

Chapter 17
*W. A. Mozart: Concerto for Violin and Orchestra No. 5 in A Major I (1775) pg. 150* ---- Listening Report #11

*Franz Joseph Haydn: Trumpet Concerto in E-Flat, III (1732) pg. 152 ---- Listening Report #12

Chapter 18
Wolfgang Amadeus Mozart: *Act II, Scene V (Excerpt), from Don Giovanni* (1787) pg. 158

Week 7

READING:
• Chapters 19-21 •
  Ch 19 Chamber Music pg. 146
  Ch 20 Piano Sonatas pg. 153
  Ch 21 The Symphony and Beethoven pg. 160

LISTENING:
• Mozart – Haydn – Mozart – Mozart – Beethoven – Beethoven •
  • Listening Report #13 (Haydn) •
  • Listening Report #14 (Beethoven) •

Chapter 19
*Franz Joseph Haydn: String Quartet, Op. 76, No. 3, 3rd movement (Minuet) (1797) pg. 166* ----

Listening Report #13
another version, the Shostakovich Ensemble:
Franz Joseph Haydn: *String Quartet, Op. 76, No. 3, Minuet (3rd movement)*
Franz Joseph Haydn: *String Quartet, Op. 76, No. 3, (2nd movement)*
another version, a well-coached and skilled ensemble of young amateurs:
Music and Civilization (Boocock)

Franz Joseph Haydn: String Quartet, Op. 76, No. 3, (2nd movement)

Wolfgang Amadeus Mozart: Clarinet Quintet, IV (1789) pg. 167

Chapter 20
W. A. Mozart: Piano Sonata No. 11, K. 331, III, “Rondo alla Turca” (c. 1783) pg. 172
Ludwig van Beethoven: “Waldstein” Piano Sonata No. 21, I (1804)
Ludwig van Beethoven: “Pathétique” Piano Sonata No. 8 Op. 13, III (1798) pg. 174
Ludwig van Beethoven: “Pathétique” Piano Sonata No. 8 Op. 13, II (1798)

Chapter 21
*Ludwig van Beethoven: Symphony No. 5 in C Minor, Op. 67, mvt. I (1808) pg. 180 ---- Listening Report #14
Ludwig van Beethoven: Symphony No. 5, mvt. II (1808) pg. 182-185
Ludwig van Beethoven: Symphony No. 5, mvt. III (1808) pg. 182-185
Ludwig van Beethoven: Symphony No. 5, mvt. IV (1808) pg. 182-185

Week 8
READING:
• Chapters 22-24 •
  Ch 22 Romance and Romanticism pg. 172
  Ch 23 Early Romantic Music pg. 176
  Ch 24 Romantic Piano Music pg. 184

LISTENING:
• Schubert – Wagner – Schubert – Mendelssohn – Chopin – Chopin – Liszt – Liszt – Schumann •
  • Listening Report #15 (Schubert) •
  • Listening Report #16 (Chopin) •

Chapter 22
Franz Schubert: Der Erlkönig (1818)
Richard Wagner: Götterdämmerung, “Immolation Scene” (1876)

Chapter 23
*Franz Schubert: Der Erlkönig (1818) pg. 200 ---- Listening Report #15
Felix Mendelssohn: Elijah (excerpt) (1846) pg. 202

Chapter 24
*Frédéric Chopin: Nocturne in D-Flat, Op. 27, No. 2 (1836) pg. 208 ---- Listening Report #16
Frédéric Chopin: Nocturne No. 7 in C-Sharp Minor
Franz Liszt: La Campanella (1851) pg. 211
Franz Liszt: Hungarian Rhapsody No. 2 (excerpt)
Clara Schumann: Scherzo, Op. 10 (1896) pg. 213

Week 9
READING:
• Chapters 25-28 •
  Ch 25 Program and Ballet Music pg. 193
Chapter 25
Peter Ilyich Tchaikovsky: *The Nutcracker* “Waltz of the Flowers” (1892) pg. 224

Chapter 26
Giuseppe Verdi: *Rigoletto*, “La Donna è Mobile” (1850) pg. 228
Giacomo Puccini: *Duet, Act I, from La Bohème* (1896) pg. 230
*Richard Wagner: *Götterdämmerung*, “Immolation Scene” (1876) pg. 235 ---- Listening Report #17

Chapter 27
Johannes Brahms: *Symphony No. 4*, I (1885) pg. 240
Antonín Dvořák: *Quartet No. 12 in F*, “American” I (1893) pg. 244
*Peter Ilyich Tchaikovsky: *Symphony No. 4*, IV (1878) pg. 245 ---- Listening Report #18

Chapter 28
Modest Mussorgsky: *Boris Godunov*, “Coronation Scene” (1873) pg. 250
Claude Debussy: *Clair de lune* (1905)
Bedřich Smetana: “The Moldau” from *Má vlast* (1874) pg. 253

Week 10

**READING:**
- Chapters 29-31
- Ch 29 Impressionism and Post-Romanticism pg. 236
- Ch 30 Music in the Twentieth Century pg. 243
- Ch 31 The Mainstream pg. 248

**LISTENING:**
- Listening Report #19 (Debussy) •
- Listening Report #20 (Britten) •

**Chapter 29**
*Claude Debussy: *Clair de lune* (1905) pg. 262 ---- Listening Report #19
Maurice Ravel: *Daphnis et Chloé, Suite No. 2, “Daybreak”* (1912) pg. 263
Sergei Rachmaninoff: *Rhapsody on a Theme by Paganini* (excerpt) (1934) pg. 266

**Chapter 30**
Igor Stravinsky: *The Rite of Spring, Act I (excerpts)* (1913)

**Chapter 31**
Béla Bartók: *Concerto for Orchestra*, IV (1943) pg. 276
Heitor Villa-Lobos: *Bachianas Brasileiras No. 5, “Aria”* (1945) pg. 278

### Week 11

**READING:**
- Chapters 32-34
- Ch 32 Expressionism and Primitivism pg. 257
- Ch 33 Neoclassicism and Tone Row Music pg. 266
- Ch 34 New Sounds and New Techniques pg. 278

**LISTENING:**
  - Listening Report #21 (Stravinsky)
  - Listening Report #22 (Prokofiev)

**Chapter 32**
Alban Berg: *Wozzeck*, Act III, Scene 2 (1922) pg. 286
*Igor Stravinsky: The Rite of Spring*, Act I (excerpts) (1913) pg. 290 ---- Listening Report #21

**Chapter 33**
*Sergei Prokofiev: Classical Symphony No. 1 in D Major*, I (1917) pg. 296 ---- Listening Report #22
Paul Hindemith: *Kleine Kammermusik, No. 2, V* (1927) pg. 298
Arnold Schoenberg: *Variations for Orchestra* (theme) (1928) pg. 301
Anton Webern: *Five Pieces for Orchestra*, Op. 10, III (1913) pg. 302

**Chapter 34**
Edgard Varèse: *Poème électronique*, beginning (1958) pg. 304
George Crumb: *Night of the Four Moons*, “La luna está muerta” (1969)
Alan Hovhaness: *And God Created Great Whales* (1970) pg. 310

### Week 12

**READING:**
- Chapters 35-37
- Ch 35 American Music before 1920 pg. 286
- Ch 36 Concert Music since 1920 pg. 295
- Ch 37 Popular Music and Jazz to 1950 pg. 303

**LISTENING:**
  - Listening Report #23 (Ives)
  - Listening Report #24 (Zwilich)

**Chapter 35**
John Philip Sousa: *The Stars and Stripes Forever* (1896) pg. 322
*Charles Ives: Symphony No. 2, V* (1901) pg. 324 ---- Listening Report #23

**Chapter 36**
Aaron Copland: *Appalachian Spring*, Section 7 (1944) pg. 329
Chapter 37
Stephen Foster: *Beautiful Dreamer* (1862)
Scott Joplin: *Maple Leaf Rag* (1899) pg. 338
Bessie Smith: *Lost Your Head Blues* (1926) pg. 339
Louis Armstrong: *Come Back, Sweet Papa* (1926) pg. 342
Duke Ellington: *Take the ’A’ Train* (1941) pg. 344

*Ellen Taaffe Zwilich: *Concerto Grosso I* (1985) pg. 330  ---- *Listening Report #24*

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Chapter 38
Dave Brubeck: *Blue Rondo à la Turk* (1959) pg. 358

Chapter 39
*Leonard Bernstein: “Tonight” (Quintet) from *West Side Story* (1957) pg. 363  ---- *Listening Report #25*
*George Gershwin: “Summertime” from *Porgy and Bess* (1935) pg. 367  ---- *Listening Report #26*
Bernard Hermann: “Prelude” from *Psycho* (1960) pg. 369
Bernard Hermann: “The Murder” from *Psycho* (1960) pg. 370
John Williams: *Star Wars: Main Title* (1977)


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**Listening Reports:**
An online form for the upcoming week’s 2 Listening Reports will be disseminated via email Tuesday and Wednesday. The reports are generally due late Thursday night and late Friday night respectively. There will be five questions at five points apiece and one essay question for 25 points. This essay question requires personal reflection and analysis in a half page of writing. When the form arrived in the email, listen several times with the Listening Guide’s help. Fill out the form (dropdown menus), complete the essay, and hit the “submit” button.

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**Week 1**

**Listening Report #1**
Georges Bizet: “Farandole” from *L’Arlésienne, Suite No. 2* (1872) pg. 15, (24)
Listening Report #2
Joaquin Rodrigo: *Concierto de Aranjuez, 2nd Movement* (1939) pg. 31

**Week 2**

Listening Report #3
Benjamin Britten: *A Young Person's Guide To The Orchestra* (1946) pg. 42

Listening Report #4
John Rutter: *Open Thou Mine Eyes* (1980) pg. 48

**Week 3**

Listening Report #5
Pérotin: *Alleluia (Chant)(Diffusa Est Gratia)* (c. 1190) pg. 69

Listening Report #6
Giovanni Pierluigi da Palestrina: *Sicut cervus (Part 1)* (1584) pg. 81

**Week 4**

Listening Report #7
George Frideric Handel: “Every Valley Shall Be Exalted” from *Messiah* (1741) pg. 102

Listening Report #8
George Frideric Handel: “Hallelujah Chorus” from *Messiah* (1741) pg. 104

**Week 5**

Listening Report #9
Arcangelo Corelli: *Trio Sonata In F Major, Op. 3, No. 2* (1689) pg. 122

Listening Report #10
Johann Sebastian Bach: *Toccata and Fugue in D Minor (BWV565)* (1708?) pg. 130
**Week 6**

**Listening Report #11**
Wolfgang Amadeus Mozart: *Concerto for Violin and Orchestra No. 5 in A Major* mvt. 1 (1775) pg. 150

**Listening Report #12**
Franz Joseph Haydn: *Trumpet Concerto in E-Flat*, III (1732) pg. 152

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**Week 7**

**Listening Report #13**
Franz Joseph Haydn: *String Quartet, Op. 76, No. 3*, 3rd movement (Minuet) (1797) pg. 166

**Listening Report #14**
Ludwig van Beethoven: *Symphony No. 5 in C Minor, Op. 67, mvt. I* (1808) pg. 180-181

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**Week 8**

**Listening Report #15**
Franz Schubert: *Der Erlkönig* (1818) pg. 200

**Listening Report #16**
Frédéric Chopin: *Nocturne in D-Flat, Op. 27, No. 2* (1836) pg. 208

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**Week 9**

**Listening Report #17**
Richard Wagner: *Götterdämmerung, “Immolation Scene”* (1876) pg. 235

**Listening Report #18**
Peter Ilyich Tchaikovsky: *Symphony No. 4, IV* (1878) pg. 245
Week 10

Listening Report #19
Claude Debussy: *Clair de lune* (1905) pg. 262

Listening Report #20
Benjamin Britten: “Dies irae” from *War Requiem* (1961) pg. 280

Week 11

Listening Report #21
Igor Stravinsky: *The Rite of Spring, Act I (excerpts)* (1913) pg. 290

Listening Report #22
Sergei Prokofiev: *Classical Symphony No. 1 in D Major, I* (1917) pg. 296

Week 12

Listening Report #23
Charles Ives: *Symphony No. 2, V* (1901) pg. 324

Listening Report #24
Ellen Taaffe Zwilich: *Concerto Grosso I* (1985) pg. 330

Week 13

Listening Report #25
Leonard Bernstein: “Tonight” (Quintet) from *West Side Story* (1957) pg. 363

Listening Report #26
George Gershwin: “Summertime” from *Porgy and Bess* (1935) pg. 367

Week 14

Listening Report #27 (Extra Credit)
Information Literacy and Use of the Library:
Information literacy is defined as “a set of abilities requiring individuals to recognize when information is needed and have the ability to locate, evaluate, and use effectively the needed information” (American Library Association, 1989). In this course, teaching and learning processes will employ the following information literacy standards, as endorsed by the American Association for Higher Education (1999), the Association of College and Research Libraries (2000), and the Council of Independent Colleges (2004). The students in this course will:

- determine the nature and extent of the information needed.
- access needed information effectively and efficiently.
- evaluate information and its sources critically and incorporates selected information into his or her knowledge base and value system.
- understand many of the economic, legal, and social issues surrounding the use of information and accesses and uses information ethically and legally.

To complete some assignments in this course, students may find that using resources available from the University Libraries is necessary. Research assistance and subject guides for this course are available at http://apu.libguides.com/

Grading Procedures:

Factors
- 8% Attendance: Regular class attendance is important. 30 points are awarded to students who attend all 55 minutes of class on any day when class is held. Only 15 points are given to students who attend between 45 and 55 minutes of class. Zero points are given to students who attend less than 45 minutes of the class period.

- 12% Listening Reports: Students are expected to complete the weekly listening assignments and submit the Listening Reports for that week via online form anytime on the published due date before midnight. If a report is submitted late, the grade will be lowered 5% per hour. Grades will be based on the student’s ability to write cogently about the music and answering the five multiple-choice questions correctly. The essay portion should be in the student’s own words and with the student’s own ideas but informed by the textbook and other sources. A listening list is provided in this syllabus. Details for procedure were cover earlier in this document. The required listening for the entire course as well as the selections specifically designated for the Listening Reports are both covered in some detail in the textbook in the sections labeled “Listening Guide”. The page numbers for the labeled “Listening Guides” can be found on the Listen List above. The audio tracks correlating to this listening list are available for convenient online listening. All music assigned must be recognized and identified aurally on weekly quizzes, tests, and on the mid-term and final exam.

- 8% Concert Reviews: Three professional or semi-professional concerts of classical music (art music) must be attended during the semester. If there is some doubt as to whether a particular concert is acceptable, the professor should be asked ahead of time. To receive credit for attending an approved concert, a Concert Review must be submitted within one week of the performance. The proper form is available online in the student’s individual shared Google Drive® folder named “Concert Reviews”. Use the given text boxes to type in the review comments. When complete, drag the file into the “Pending”
folder for grading. A program from the concert is required to verify concert attendance. This program can be handed in at class with the student’s name affixed to it, or it can be scanned and attached to an email and sent to boocock@apu.edu. Extra Credit: A student can receive up to 500 extra-credit points by attending up to 3 additional concerts submitting the Concerts Reviews and programs in the same manner, as the three required Concerts Reviews are submitted. Below are the points awarded for these concerts.

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<td>Solo Vocal Recital</td>
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- **12% Quizzes:** There will be 12 online quizzes during the semester administered nearly every Monday during class time. Each quiz will have 25 questions based on the week’s reading and listening assignments. While these quizzes will have predominantly multiple-choice questions, some writing and listening identification will be involved as well. The quizzes make up 12% of the total semester grade and are based solely on the material in the weekly assigned chapters in the textbook and weekly listening requirements. While these quizzes are technically open-book, students should have read and studied the material thoroughly by 8:20 each Monday morning (quiz time). The quizzes are time stamped. Forty-five minutes will be allowed. They are not to be done in collaboration with other students.

- **25% Tests:** There will be 5 tests during the semester administered on Wednesdays or Fridays during class time. Each test will have 50 questions based on the reading and listening assignments covering 1 or 2 units in the textbook as noted as well as class lectures and discussions. The tests will include not only an assessing of visual and auditory recognition of musical instruments, but also identification of audio samples in terms of composer and title as well as style, form, period, and genre. These tests determine 25% of the semester grade. They will assess whether the student knows the factual information in the textbook AND the student’s ability to “connect the dots” with regard to insights as discussed in class. See below for more detailed information.

- **15% Mid-Term:** The Mid-Term will cover Chapters 1-18 in the textbook and correlating class work and listening and will be administered on **Wednesday, October 10, 2013 at 8:20 a.m.**

- **20% Final Exam** The Final will cover Chapters 1-39 in the textbook and everything covered throughout the semester and will be administered most likely on **Monday, December 9, 2013 at 7:30 a.m.**

**Contributing Elements**

- **8% Attendance** (700 points — 0, 15, or 30 per class)
- **12% Listening Reports** (1300 points — 0-100 per week, 2 listening reports each week @ 50 pts)
- **8% Concert Reviews** (900 points — 100-300 per review, 3 concerts per semester)
- **12% Quizzes** (1200 points — 100 points possible per quiz)
- **25% Tests** (2500 points — 500 points possible per test)
- **15% Mid-Term Exam** (1500 points)
- **20% Final Exam** (2000 points)
**Grading criteria for assignments and final grade:**

A  Superior knowledge regarding details, assumptions, implications, history; superior thinking with information relevant to application, critique, and relationship to other information.

B  More than adequate knowledge regarding technical terms, distinctions, and possesses an ability to use information.

C  Basic knowledge needed to function and carry on learning regarding major principles, central terms, major figures, also possesses an awareness of field or discipline.

D  Serious gaps in knowledge, confusion of concepts and categories, inability to recall basic information.

F  Absence of knowledge, incapable of carrying on a conversation about the subject, misunderstands most concepts, confuses all categories

**Grading scale for specific elements within the course: (percentile)**

- 93-100=A  
- 90-92=A-  
- 87-89=B+  
- 80-82=B-  
- 73-76=C  
- 67-69=D+  
- 60-62=D-  
- 90-92=B  
- 77-79=C+  
- 70-72=C-  
- 63-66=D  
- 0-59=F

**Grading scale for the entire course: (points system)**

- 9300-10200=A  
- 9000-9299=A-  
- 8700-8999=B+  
- 8000-8299=B-  
- 7300-7699=C  
- 7000-7299=C-  
- 6700-6999=D+  
- 6000-6299=D-  
- 9000-9299=B  
- 7700-7999=C+  
- 7000-7299=C-  
- 6300-6699=D  
- 0-5999=F

**Course Policies**

I. **Class attendance**
   
   A) Grade Component (see above). No other penalty is imposed.
   B) Extended illness will be handled on a case-by-case basis.
   C) Missed Tests and Quizzes cannot be made up.

II. **Assignment completion, deadlines** (any penalties for late work)
   
   A) Listening Reports are online form anytime before 8:20 a.m. on the due date. If a report is submitted late, the grade will be lowered 5% per hour.
   
   B) Concerts Reviews are due one week after the concert attended. There is a one day grace period.

III. **Incompletes**
   
   A) If a student has completed most of the work in the course but fails to complete a small portion of the assigned work in the final weeks of the semester, an “incomplete” (I) grade can be given. The “I” is a temporary grade and must be replaced with a letter grade once the missing work is completed. See the student handbook deadline details.
   
   B) In some cases part of the course (class time) will need to be repeated. The registrar will need to be contacted in such a case to determine what fee must be levied.

**Academic Integrity Policy:**

The mission of Azusa Pacific University includes cultivating in each student not only the academic skills that are required for a university degree, but also the characteristics of academic integrity that are integral to a sound Christian education. It is therefore part of the mission of the university to nurture in each student a sense of moral responsibility consistent with the biblical teachings of honesty and
accountability. Furthermore, a breach of academic integrity is viewed not merely as a private matter between the student and an instructor but rather as an act which is fundamentally inconsistent with the purpose and mission of the entire university. A complete copy of the Academic Integrity Policy is available in the Office of Student Life, the Office of the Vice Provost for Undergraduate Programs, and online.

- Expectations are consistent with those outlined in the university’s academic integrity policy
- Consequences for violations of academic integrity are consistent with those outlined in the university’s academic integrity policy.

University or Department Policies:
All university and departmental policies affecting student work, appeals, and grievances, as outlined in the Undergraduate Catalog and/or Department Handbook will apply, unless otherwise indicated in this syllabus.

Accommodations:
Students in this course who have a disability that might prevent them from fully demonstrating their abilities should contact an advisor in the Learning Enrichment Center (ext. 3849) as soon as possible to initiate disability verification and discuss accommodations that may be necessary to ensure full participation in the successful completion of course requirements.

Bibliography

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(Learning to love the Classics) Jordan Press, Modesto, Ca 1991, revised 1995

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W. W. Norton and Company, New York, NY, 1992

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Wm. C. Brown and Benchmark, Dubuque, Iowa, 1995

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MUSIC OF THE TWENTIETH CENTURY (2nd edition)  
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THE DEVELOPMENT OF WESTERN MUSIC  
Brown and Benchmark Pub., Dubuque, Iowa, 1995

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A HISTORY OF MUSIC AND MUSICAL STYLE  

White, John D.  
MUSIC IN WESTERN CULTURE. A SHORT HISTORY  
Wm. C. Brown Co., Dubuque, Iowa, 1972

Acknowledgement of Receipt by Student
I have received a copy of the syllabus for MUS 250 Music and Civilization. I have read the syllabus and have been offered an opportunity to ask questions about it. I understand and agree to the requirements of this syllabus.

Signature: ________________________________  Date: ________________________________