Professor: James Smith  
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Office hours: By appointment

**Course Goals**

To develop and broaden the student’s ability to listen, master music terminology; understand music in all its myriad form(s), and to discover the wealth of styles in Western music. Students will also develop knowledge of some of history’s most significant composers and their musical compositions.

**Student Learning Outcome**

Understanding of at least one principal form of artistic expression and the creative process inherent therein.

Upon completion of this class students will be able to:
- Define and identify the basic elements of music and how they are integrated in other fields of knowledge
- Discuss how music is used in society and what important contributions it makes in everyday lives
- Identify musical instruments of the orchestra
- Identify periods of Western music by:
  - Listening
  - Analysis (styles and forms)
  - Historical perspective (social and cultural)
- Have understanding in the compositional process from original idea to first performance

**Procedures**

The objectives listed above will be accomplished through:
- Lecture and class discussion
- In class listening and analysis of musical works
- Assigned readings from the text
- Quizzes, exams and written assignments

**Student Requirements:**

1. Regular and prompt attendance at each class meeting
2. Completion of reading assignments
3. Active participation in class discussions
4. Completion of all written assignments on or before the assigned date

**Attendance Policy:**

The college defines excessive absence or lateness as more than the equivalent of one week of class meetings during the semester. (SCCC student handbook p.93) Excessive absence or lateness may lead to **failure** in a course or the **removal** from the class roster. (Ibid.)
**Required Materials:**

You are not required to purchase the accompanying CD set. I will have this on reserve in the Media Resource section of the library. However, you will be expected to purchase a budget label classical music CD of your choice, which will cost approximately $10 dollars. This CD will relate to your final project.

**Grade Assessment:**
Class participation: 10%
Quizzes and homework assignments: 25%
Concert report: 25%
Mid-Term: 20%
Final Project: 20%

**Subject Guide**
Each Class session includes:
* Lecture Presentation
* Music listening/video clip
* Group discussion

1. **Music:** Introduction to defining what sound is as a physical element.
   * Sound: Energy traveling in compressional waves. Historic video (Encyclopedia Britannica) on the Nature of Sound; this short video explains and demonstrates how sound waves move in different mediums i.e. air and water and defines pitch, loudness and sources of sound. Another essential listening ability is to distinguish the unique timbre characteristics of a variety of musical instruments; additionally aural recognition of both melodic and rhythmic repetition, various musical forms, suspensions/resolutions and cadences.
   * Assigned Reading from the Concept of Music by Robin Maconie “The Pleasure of Hearing” [Handout]
     Oxford University Press ISBN# 0-19-816215-4
   * http://hyperphysics.phy-astr.gsu.edu/Hbase/sound/sound.html

2. **Defining Music, Noise and Silence**
   Tone Quality *(timbre)* Volume and Duration of Sounds: Demonstration and recorded examples
   Repetition, Imitation, Sequences (ascending or descending)
   * Video excerpts from Leonard Bernstein’s Young Audiences Series

**Exam #1**

3. **Library tour:** Locating Book Sources and Subscription Web Sources.
   *This will facilitate proper research techniques for the final paper*
   [www.naxos.com](http://www.naxos.com) [Use of this web source and its educational aspects]

4. **Intro to 21st and 20th century music:**
   Music of Gyorgy Ligeti Jonathan Harvey, Iannis Xenakis and John Cage [Sound Recordings and Video Excerpts]

5. **Electronic Pioneers:** Vladimir Ussachevsky, Otto Luening, [Sound Recordings]
   John Chowning: “Stria” Video Presentation
6. **The World of Recorded Sound:** History and types of recorded sound mediums RCA’s First Stereo Sound  
*Digital Recording and Analog Recording [mp3, compact discs, cassette tape and phonograph]*  
*Assigned reading from “Sound Recording the life story of technology” ISBN# 0-8018-8398-9 (handout)  
*DVD History of perception Light and sound  
*Presentation on Edison’s phonograph assigned reading web source and YouTube clips.*

7. **Film excerpts:** History of radio “The Wireless Age” and history of “Telephone” “Come here Mr. Watson”  
*There will be an assigned reaction to one of the films and a short research paper on Alexander Graham Bell or Guglielmo Marconi. (The small Marconi building was one of the first to broadcast wireless communication and is now located in Rocky Point Long Island on Marconi Blvd. it is historic site and once a year on Marconi’s birthday the amateur radio club broadcast from this station!)*  

8. **The Symphony:** Define the orchestra and its instruments.  
Families of instruments: Bowed strings, fretted, keyboard, wood winds, brass, and percussion.  
*Recorded Sound Examples and Video segment* from Leonard Bernstein’s Young Audiences Series.

9. **Types of symphonic movements:** Define with text translations and sound examples  
*Andante, Allegro, Largo, Presto* and their the varying counter parts.

10. **Mozart’s Symphonies:** Symphony No.28 and Symphony No. 40
    Examine the scores and observe the growth and additions of specific instruments.

11. **Beethoven’s Symphonies and listening of two movements of pastoral # 6**
    *Cheerful feelings on arriving in the countryside & storm*

12. **Hector Berlioz:** *Symphony Fantastic* and programmatic music  
*Berlioz the critic* [his review of Beethoven’s pastoral symphony #6 in facsimile edition]  
http://www.philharmonia.co.uk/thesoundexchange/backstage/listening_guides/berlioz_sym_fan/  
(above link is a video listening guide)

13. **Igor Stravinsky:** *Rite of Spring Adoration of the earth.* In class listening and assigned reading  
*Assigned reading* [handout]  
*www.classicalnotes.net* Peter Gutmann journalist Goldmine magazine

14. **Student presentations:** A presentation on a specific instrument of the orchestra.  
Content will include: Brief history of an instrument from the orchestra (students will choose which instrument they will research)  
*Visual example* from a museum collection (via web tour of New York’s Metropolitan Museum or Boston Fine Art Museum) and a recorded sound sample highlighting the students chosen instrument. Formats include compact disc, cassette tape or phonograph (which can be purchased or obtained via your public library). [Mp3’s will only be considered if they are from a valid source i.e. Paid sites Itunes.com Naxos.com Classicsonline.com]  
**No free file sharing sites will be considered!!!**  
**No YouTube examples will be accepted for this presentation**
*www.metmuseum.org/Works_of_art/musical_instruments  
www.mfa.org/collections  
www.yale.edu/musicalinstruments/instruments/string.htm*
15. **Sheet Music and the Score:** Brief history of notated sound with visual examples i.e. manuscripts and scores with demonstration. Opera and orchestral scores as well as jazz charts and pop song sheet music. *Musical notation is the first and longest surviving method for recording sound*


16. **Notating** meter, pitch and rhythm and dynamics with demonstration, we will examine a few common meters (2/4, 4/4, 3/4, 6/8, 12/8) types of Rhythmic cells covered will be whole notes thru sixteenth notes.

*Assignments on staff notation and rhythm exercises (handouts)*

17. **Guitar History:** In Class demonstration of guitar literature of the 16th and the 17th centuries (performed on replica instruments) to the present day electric guitar. Guitar tablature with instructional hands on comprehension of this type of notation: We will examine historic guitar tablatures and chord diagrams of the 16th and 17th centuries to the present day as well as computer/video tablatures. *In addition students will have the option of playing an electric guitar in class and employ their new knowledge of tablature reading!*

*Assigned reading* Brief History of the Electric Guitar/Music and technology in the twentieth century ISBN# 0-8018-6885-8 Johns Hopkins University Press /Rebecca McSwain

Exam #2

18. **The Ground Bass:** Defining this compositional style with listening examples and in class demonstration. Pachelbels Kanon, Corellis' Folia, Corbettas' Ciaccona and Monteverdi’s Pur ti Miro (the final love duet of the Incarnation of Poppea which uses a passacaglia ground bass) as well as the early examples of the I, IV, V (During the 17th century this popular progression was known as a bergamesca)

19. **Physiology of Voice production:** Four main components for the production of sound: Air flow, an oscillator a resonator and an amplifier.


20. **Voice types defined:** Soprano, Alto, Tenor and Bass as well as sub genres mezzo-soprano, baritone, counter-tenor and coloratura. Listening examples

21. **Opera:** Origins, subject matter, composers, and librettists. The Early Florentine traditions of Jacopo Peri and Guilo Caccini and the Myth of Eurydice

*Assigned Reading* “Opera a History in Documents” by Piero Weiss Oxford Press ISBN# 0-19-511637

The Medici Wedding of 1589

22. **The Aria and Recitative:** Defined, listening and form analysis of text [examples of da capo]

*The strophic song will also be examined*

23. **Monteverdi:** Orfeo and the tradition of mythological themes in the early opera. We will examine the opening toccata, the prologue, Orfeos gorgeous “Rosa del cel” and his emotional and virtuostic “posente spirto”

24. **Mozart** and the Marriage di Figaro and the opera buffa

*Assigned reading* Viking Opera guide synopsis (handout), online research of Mozart’s biography as well as da Ponte’s biography.
25. “World Music” Defining music’s of non western origins. We will listen to eastern music such as ragas of India and Afghanistan. Short film on the Afghan Rubab (A fretted lute of the region) as well as Music’s of South America.

26. East meets West: Flamenco music and origins. Gypsy’s and the Moorish influences in Spain The dance the singing and guitar playing of this dynamic genre listening examples include zarabande jacaras, jota, fandango and bolero. ** (I will perform early examples of the jacaras, jota and fandango from Santiago’s de Murcia Codex #4 on five course guitar)

27. Reggae Music: Origins and biblical sources for lyrics will be the focus of this lecture.
The above website offers concordances for lyrical quotes that originate in the bible, in addition it offers what artist have used the same quotes. [Ex. the book of psalms is a major source of lyrical inspiration] Marcus Garvey the Man his mission and songs in his honor! Winston Rodney of Burning Spear
*Also the three main sects of Rastafari will be discussed Bobo Shanti twelve tribe of Israel and the Nyabinghi.

Final Paper Research: A one page abstract explaining what composer, genre, focal work and method for research will be turned in and reviewed. If your abstract is approved you may continue to write a 3-4 page research paper on your selected Composer and focal work. Be forewarned that Plagiarism is defined in YOUR student handbook on (page 69) and it states plagiarism “may result in a failing grade for the course and/or serious disciplinary sanctions as outlined in the code of conduct.” *** NOTE: that a Cut Copy & Paste from a web source will cause failure in this course!!!!!!! No Buts No Maybes YOU FAIL!!!

Written reactions to all handout articles will consist of:
*Title of article
*Author
*Comprehension of the material
**If you miss a class, be sure to see me and obtain a copy of the article you missed and complete the assignment for the next class meeting!!