OBJECTIVES

This is fundamentally a listening course. The primary goals are to increase your listening skills and to develop your musical perception by acquiring knowledge of musical elements, processes, and structures. These goals are fostered by the study of a wide selection of mostly classical and some popular music, careful reading of the text, and informed discussion and explanation in class. To facilitate an informed discussion, you need to read the text carefully and listen to the appropriate musical examples—more than once—in advance of class. A secondary goal is to study the reasons for differences in musical perception, taste, style, structure, and meaning.

The emphasis will be on developing your listening ability as a conscious process, on becoming genuinely involved in listening to music. As Roger Sessions states in the Foreword to your text:

Such involvement is taken for granted by virtually everyone in literature and the visual arts, but is much less generally understood in music. No one could be very seriously regarded as a lover or connoisseur of poetry if [his or her] experience of poetry were limited to occasional cursory readings which did not include [his or her] lingering over the poem and savoring every detail to the full. The same quality of “savoring” is considered intrinsic to an appreciation of the visual arts. The problem with music, however, lies in the impermanence which constitutes its very nature. Far more than any art, its whole existence is in the realm of time, to which it gives shape and content. Like time, music passes, and its regulated flow is of the very essence. One cannot linger over music and enjoy its flavor to the full without, on the one hand, playing or singing it, or, on the other, listening to it attentively and repeatedly, and thus becoming aware of its movement in detail. [xii-xiv]

TEXTS

Bamberger and Brofsky, *The Art of Listening: Developing Musical Perception*
Bamberger and Brofsky, *Recordings to Accompany the Art of Listening* (in the Music Library)
Selected concert tickets (available at the Wellin Hall Box Office; see concerts below)
The Bamberger and Brofsky texts are out of print. Reading and listening assignments will be available on line. The recordings will also be available in the Music Library.

GRADING

30% Exams (two, each 15%) on March 5 [yes, March 5] and April 19
25% Final Exam on Thursday, May 13 at 9:00 am
15% Class participation, including any assignments
15% Quizzes
15% Two short papers on approved concerts (a list is provided on the last page):
   first paper due by April 12; second paper by May 6

ATTENDANCE POLICY

You are expected to attend all classes. Class participation is an important part of your grade.
GRADING OF CLASS PARTICIPATION
A  The student listens carefully to classmates and regularly contributes to the flow of discussion by sharing ideas and comments that are not merely a reiteration of what has already been said in the text or in class by the instructor or another student, but are also a product of synthesizing ideas and/or sharing original insights
B  The student listens carefully to classmates and often contributes to the flow of discussion by sharing ideas and comments that appropriately and correctly reflect what has been said in the text or in class by the instructor or another student
C  The student occasionally contributes to the flow of discussion by sharing thoughts that appropriately and correctly reflect what has been said in the text or in class by the instructor or another student
D  The student hardly ever speaks in class and may be somewhat disruptive, either by having private conversations or by body language that suggests a lack of interest
F  The student does not contribute to class discussions and is a disruptive presence in class owing to private conversations or to body language that suggests a lack of interest
You cannot contribute to class discussion if you are absent, so attendance is a significant factor. You cannot contribute regularly, for instance, if you have missed several classes.

APPOINTMENTS
Upon your request, I will be happy to meet at our mutual convenience. I expect to see you if you are having any difficulties in the course. You should be able to reach me in my office in Schambach 209 (x4356) during my office hours: M and T 2:30-3:30 pm, and W 11:45 am to 12:30 pm. I’ll also be available most Friday mornings in my office.

SELECTED CONCERT PERFORMANCES IN WELLIN HALL
  Friday, January 30: Rochester Philharmonic (7 pm) $
  Friday–Sunday, February 6-8: Bye Bye Birdie [musical] (8 pm; 3 pm Sunday) $
  Saturday, February 14: Imani Winds (8 pm) $
  Tuesday, February 17: Faculty Concert (8 pm)
  Friday, February 27: Elements Quartet (8 pm) $
  Sunday, March 7: Brainstorm! Hamilton College Orchestra (3 pm)
  Friday, April 2: Hamilton College Choir and College Hill Singers (8 pm)
  Sunday, April 4: Darcy Crum, senior vocal recital (3 pm)
  Saturday, April 10: Julia Berger, senior vocal recital (7 pm)
  Saturday, April 17: Vocal recital—Charles Francis, Sarah Ziegler, Teresa Giardina (7 pm)
  Sunday, April 18: Tarab Cello Ensemble (3 pm)
  Friday, April 23: Chamber ensembles (8 pm)
  Saturday, April 24: Chanticleer (8 pm) $
  Tuesday, April 27: Hamilton College and Community Oratorio Society concert (8 pm)
  Wednesday, April 28: Hamilton College Jazz Ensemble (9 pm)
  Saturday, May 1: Hamilton College Orchestra (8 pm)
  Tuesday, May 4: Hamilton College Choir (8 pm)
  Saturday, May 8: Student concert (7 pm)
HONOR CODE
All work in this course must be solely your own work unless I specifically state that you may work with another person. A concert paper must be based on your own observations. Reporting on the performance of musical works for which you were not present is a violation of the Honor Code.

SYLLABUS (subject to change except for the exams)

January 19, 21, 26  Introduction; influences on listening
February 2, 4, 9  Sound and texture
February 11, 16, 18, 23  Rhythm
February 25; March 1, 3  Melody

March 5  Exam 1
March 8, 10  Means of organization
March 31; April 5  Harmony
April 7, 12, 14  Sectional and continuous organization

April 19  Exam 2
April 21, 26, 28  Emotion and meaning in music
May 3, 5  More of emotion and meaning in music
May 10  Review for final exam at 1 pm (not required)

May 13  Final Exam at 9 am

Please note:
• We will not meet January 28 and March 29, when I’ll be away at conferences. The 1/28 class will be made up by the exam on March 5; the 3/29 class will be made up as a review session on May 10.

SHORT PAPERS MAY BE WRITTEN ON THE FOLLOWING CONCERTS

Tuesday, February 17: Faculty Concert (8 pm)
Friday, February 27: Elements Quartet (8 pm)  $
Sunday, March 7: Brainstorm! Hamilton College Orchestra (3 pm)
Friday, April 2: Hamilton College Choir and College Hill Singers (8 pm)
Sunday, April 4: Darcy Crum, senior vocal recital (3 pm)
Saturday, April 10: Julia Berger, senior vocal recital (7 pm)
Friday, April 23: Chamber ensembles (8 pm)
Saturday, April 24: Chanticleer (8 pm)  $
Tuesday, April 27: Hamilton College and Community Oratorio Society concert (8 pm)
Wednesday, April 28: Hamilton College Jazz Ensemble (9 pm)
Saturday, May 1: Hamilton College Jazz Ensemble (9 pm)

The first paper due by April 12; second paper by May 6.