

Music Appreciation – Course Syllabus Fall 2020

Instructor: Clark, R. Andrew (andrew.clark@tamut.edu)

Course Number: MUSI 1306.001 **Credits:** 3 SCH

Room Number: UC217

Meeting: TR 1:00PM-2:15PM

Course Description: Music Appreciation introduces students to the discipline of music through listening, discussion, lectures, and analysis. The course traces the historical development of music with an emphasis on Western art music.

Required Text and Online Access:

- The required text for this course is *The Enjoyment of Music* Thirteenth Edition by Kristine Forney, Andrew Dell'Antonio, and Joseph Machlis.
- **You are required to have a Total Access code to access the listening resources for this course.** If you buy a new copy of our textbook from the bookstore, the Total Access code is included automatically and is bound into the book.
- **If you buy a used book, you will also need to purchase a Total Access code from <https://digital.wwnorton.com/enjmusic13s>.**
- Total Access includes the ebook, so if you are comfortable with a fully digital option, you can buy Total Access standalone and you will have everything you need for the course at a MUCH lower price: <https://digital.wwnorton.com/enjmusic13s>.

Student Learner Outcomes:

Students who successfully complete MUSI 1306 will have demonstrated their understanding of music in Western Civilization by:

- Developing a working vocabulary of musical terms and concepts.
- Recognizing the aesthetic and stylistic characteristics of music from different historical eras.
- Identifying the social, cultural, and historical contexts of individual works from different historical eras.
- Understanding the various approaches to the composition and performance of musical works throughout history.

Prerequisites: none

Justification: This course fulfills the requirement for a 3 SCH course in visual or performing arts.

Course Outline:

- Unit I Materials of Music
- Unit II Middle Ages and Renaissance
- Unit III Baroque/Eighteenth-Century Classicism
- Unit IV Nineteenth Century Romanticism
- Unit V Twentieth-Century Modernism/Postmodernism

Methods of Instruction: Lecture, Listening, Online Listening Activities, Discussion, Style Analysis.

Course Requirements and Means of Evaluation:

- **Class Participation:** This course requires the recognition of the elements of music and the resulting musical styles, forms, and genres. For success students must attend class lectures and participate in class listening activities and quizzes, online and in-class objective exams, listening exams, and written assignments. Because class attendance is important, missing excessive class meetings will severely limit a student's success in the course, and may result in a lower grade. (Please see the accommodations policy at the end of this document for further information related to course attendance and the COVID-19 Pandemic.)
- **Attendance Policy:** Attendance will be taken at the beginning of each class and is of absolute importance during the COVID-19 Pandemic. If you must miss class, please notify the instructor in advance stating the reason for your absence. Again, to be successful and achieve an A, you must attend class regularly. Excessive absences may result in a lower final grade for the semester.
- **Concert Reviews:** Students must view 1 full-length classical music performances and submit a brief (2 page) written review/analysis of the musical works heard. Dates and times for this **REQUIRED** online/streamed performance will be provided following the completion of Unit I.
- **Extra Credit:** Students may receive 25 points in extra credit for each additional classical music concert they view during the semester, up to a maximum of 100 points. A list of known concerts meeting the criteria for the course will be distributed early in the semester, or students may propose a concert to the instructor. The concert review paper must be turned into the instructor prior to the final day of class to receive credit.
- **Living Composer Paper/Presentation:** Students will write a paper and prepare a presentation on a living composer important to the development of music in the Western Hemisphere. Details regarding this assignment will be provided to the student following the completion of Unit I.
- **5 Major Listening Quizzes:** These quizzes are administered online through Blackboard and the Course Portal following the completion of chapters: 12, 28, 36, 51, and 61. A study guide will be provided for each of these quizzes. Failure to take a Listening Quiz on time will result in a zero. Students will be assigned several online learning modules to practice for these exams and reinforce class lectures.
- **4 Major Exams + Final Exam:** 4 Exams will be administered during the semester. Exams cover all lectures, listening and reading materials. The structure of each exam will be outlined on individual exam review sheets, as well as in-class reviews preceding each exam. All exams will contain short-answer, objective, and the occasional essay questions. The Final Exam is **NOT** comprehensive.
- **Grading:**

Online Listening and Review Assignments (20pts each unit)	100 pts.
Listening Exams (30pts each)	150 pts.
Concert Review Paper (50pts each)	50 pts.
Living Composer Paper and Presentation	150 pts.
<u>Exams (100pts each; 4 + Final)</u>	<u>500 pts.</u>
TOTAL POINTS for the SEMESTER	950 pts.

Accommodations: Students with disabilities may request reasonable accommodations through the A&M Texarkana Disability Services Office. COVID-19 guidelines for students and faculty will be STRICTLY enforced in this class throughout the semester. YOU ARE RESPONSIBLE for reporting appropriately through the University portal any exposure/symptoms of COVID-19. Reminder: masks must be worn at all times. This course is designed to be easily transported to an online/virtual format at any time and can accommodate those that may have to be quarantined during the semester.

Academic Dishonesty: Academic honesty is expected of students enrolled in this course. Cheating on examinations, unauthorized collaboration, falsification of research data, plagiarism, and undocumented use of materials from any source, constitute academic dishonesty, and may be grounds for a grade of "F" in the course and/or disciplinary actions. For additional information see the university policy manual.

Music Appreciation 1306.001 Fall 2020 Course Schedule

Unit	Wk	Chapter/Quiz/Exam	Listening Repertory
Materials of Music	8/31	Prelude 1 1: Melody 2: Rhythm and Meter 3: Harmony 4: Organization of Sounds 5: Texture 6: Form	
		7: Expression 8: Text and Music 9: Voices and Instrument Families 10: Western Instruments 11: Musical Ensembles 12: Style and Function of Music 13: Putting Music into Words Listening Quiz I UNIT I Exam	Britten: <i>The Young Person's Guide to the Orchestra</i>
Medieval/ Renaissance	9/7	Prelude 2 14: Voice and Worship 15: Layering Lines 16: Symbols and Puzzles 17: Singing in Friendship 18: Remember Me	Gregorian chant: <i>Kyrie</i> Hildegard: <i>Alleluia</i> Notre Dame School: <i>Gaude Maria virgo</i> Machaut: <i>Ma fin est mon commencement</i> Monteverdi: <i>Si ch'io vorrei morire</i> Farmer: <i>Fair Phyllis</i> Josquin: <i>Ave Maria</i>
Renaissance / Baroque	9/14	19: Glory Be 20: Instrumental Movements UNIT IIA Exam Prelude 3 21: Voicing Gender 22: Performing Grief 23: Musical Sermons	Palestrina: <i>Pope Marcellus Mass</i> Susato: <i>Three Dances</i> Cozzolani: <i>Magnificat</i> Purcell: <i>Dido and Aeneas</i> Bach: <i>Wachet auf Cantata</i>
Baroque	9/21	24: Textures of Worship 25: Independent Study 26: Grace and Grandeur	Handel: <i>Messiah</i> Billings: <i>David's Lamentation</i> Handel: <i>Water Music</i>

Unit	Wk	Chapter/Quiz/Exam	Listening Repertory
		27: Sounding Spring 28: Process as Meaning Listening Quiz II UNIT IIB Exam	Vivaldi: <i>The Four Seasons</i> Bach: <i>The Art of Fugue</i>
Classical	9/28	Prelude 4 29: Musical Conversations 30: The Ultimate Instrument 31: Expanding the Conversation 32: Conversation with a Leader 33: Personalizing the Conversation 34: Disrupting the Conversation 35: Making It Real 36: Mourning a Hero Listening Quiz III UNIT III Exam	Haydn: <i>Joke Quartet</i> Haydn: <i>Symphony No. 94 (Surprise)</i> Mozart: <i>Eine kleine Nachtmusik</i> Mozart: <i>Piano Concerto in G (K. 453)</i>
	10/5	37: Musical Reading 38: Marketing Music 39: Dancing at the Keyboard 40: Musical Diaries Listening Quiz IV UNIT IV Exam	Beethoven: <i>Moonlight Sonata</i> Beethoven: <i>Symphony No. 5</i> Mozart: <i>Don Giovanni</i> Mozart: <i>Requiem</i>
Romantic	10/12	41: Personal Soundtracks 42: Sounding Literature 43: Absolutely Classic 44: Multimedia Hits	Schubert: <i>Erlikönig</i> Schumann: <i>In the Lovely Month of May</i> Foster: <i>Jeanie with the Light Brown Hair</i> Chopin: <i>Polonaise in A Major</i> Hensel: <i>The Year</i>
	10/19	45: Total Art 46: Poetry in Motion 47: Exotic Allure 48: Accepting Death	Berlioz: <i>Symphonie fantastique</i> Mendelssohn: <i>A Midsummer Night's Dream</i> Grieg: <i>Peer Gynt</i> Brahms: <i>Symphony No. 3</i> Verdi: <i>Rigoletto</i>
	10/26	49: Mythical Impressions 50: Jubilees and Jubilation 51: A Good Beat Listening Quiz IV UNIT IV Exam	Wagner: <i>Die Walküre</i> Tchaikovsky: <i>The Nutcracker</i> Puccini: <i>Madame Butterfly</i> Fauré: <i>Requiem</i> Debussy: <i>Prelude to "The Afternoon of a Faun"</i> Swing Low, Sweet Chariot Joplin: <i>Maple Leaf Rag</i>

Unit	Wk	Chapter/Quiz/Exam	Listening Repertory
Modern	11/9	Prelude 6 52: Anything Goes 53: Calculated Shock 54: Still Sacred 55: War Is Hell	Schoenberg: <i>Pierrot lunaire</i> Stravinsky: <i>The Rite of Spring</i> Boulanger: <i>Psalm 24</i> Berg: <i>Wozzeck</i>
		56: American Intersections 57: Modern America 58: Modern Experiments 59: Sounds American 61: Classical Rethinking	Holiday: <i>Billie's Blues</i> Strayhorn: <i>Take the A Train</i> Still, Suite for Violin and Piano Gershwin: <i>Rhapsody in Blue</i> Ives: <i>Country Band March</i> Copland: <i>Appalachian Spring</i> Bartók: <i>Concerto for Orchestra</i>
Modern / Postmodern	11/16	Listening Quiz V Prelude 7 62: New Sound Palettes 63: Staged Sentiment 64: Less Is More 66: Returning with Interest	
	11/23	67: Neo-Romantic Evocations 68: Underscoring Meaning 69: Icons in Sound 70: Reality Shows	Bernstein: <i>West Side Story</i> Reich: <i>Electric Counterpoint, III</i> Glass: <i>Symphony No. 4</i> Higdon: <i>blue cathedral</i> Williams: <i>Imperial March</i> Tavener: <i>A Hymn to the Mother of God</i> Adams: <i>Doctor Atomic</i>
		Unit V Exam – Final Exam	