ANGELO STATE UNIVERSITY

SYLLABUS FOR MUSI 1306

MUSIC APPRECIATION

Semester Hours Credit: 3
Susan Reynolds, Instructor
Office Hours: 4:00-5:00
s.reynolds@goldisd.net
325-451-0232 (3:30pm-9:00pm)

I. INTRODUCTION

A. The purpose of this course is to lay the foundation for perceptive listening. Attention will be focused first on the elements of music through micro-listening, gradually extending into macro-listening to forms, styles and periods.

B. Music Appreciation is designed for non-music majors as an elective as well as for music majors as an introduction to the more intensive study of music.

C. Technical involvement will be limited to those terms necessary for comprehensive listening.

D. Alphanumeric coding used throughout the syllabus denotes the integration of SCANS Occupational Competencies (C) and Foundations Skills (F).

II. OVERALL OR GENERAL OBJECTIVES OF THE COURSE - Upon successful completion of this course, Music Appreciation, the student will be able to:

A. Discuss several aspects of a work: melody, rhythm, harmony, texture and form. (TW2)

B. Identify principal composers, principal forms of composition and eras of music (SR 1)

C. Identify the stylistic character of the important musical periods in Western culture.

III. ACADEMIC INTEGRITY

The following statement is taken from the ASU Student Handbook.

“Academic integrity is taking responsibility for one’s own class and/or course work, being individually accountable, and demonstrating intellectual honesty and ethical behavior. Academic integrity is a personal choice to abide by
the standards of intellectual honesty and responsibility. Because education is a shared effort to achieve learning through the exchange of ideas, students, faculty, and staff have the collective responsibility to build mutual trust and respect. Ethical behavior and independent thought are essential for the highest level of academic achievement, which then must be measured. Academic achievement includes scholarship, teaching, and learning, all of which are shared endeavors. Grades are a device used to quantify the successful accumulation of knowledge through learning. Adhering to the standards of academic integrity ensures grades are earned honestly. Academic integrity is the foundation upon which students, faculty, and staff build their educational and professional careers."

Students not adhering to a high standard of academic honesty will be subject to any or all of the following:

A. Student will be reported to the on-site administrator,

B. Student will be reported to the ASU Executive Director of Student Affairs,

C. Student will NOT be allowed to drop the course until the disciplinary process is completed,

D. ASU reserves the right to impose academic sanctions,

E. Student will receive a grade of zero for the assignment.

IV. INSTRUCTIONAL MATERIALS


D. **OR the eBook and all materials above at** https://digital.wwnorton.com/enjmusic12s

V. COURSE REQUIREMENTS

A. To attend class regularly

B. To fulfill all reading assignments and quizzes promptly and be prepared to participate in classroom discussions and quizzes

C. To keep an organized notebook with accurate class notes
D. To obtain class notes from classmates in case of a missed class

E. To complete a final project to include program notes, a web graph, a listening guide and a class presentation for a piece of music. Three sources are required. The project will be due as announced in class. Pieces are subject to approval, and details will be discussed in class.

F. To attend four live performances (required) and turn in a performance report for each one.

VI. EXAMINATIONS

A. There will be three major exams and a final exam. A review will be conducted in class before each exam. Exam materials will be taken from the text and class notes and will also include listening material.

B. A student must be present for all examinations. No make-up exams will be given excepting only extreme circumstances. Students who know in advance they will be absent from an exam must get prior approval and arrange to take an early examination. Unexpected absences for illness or extenuating circumstances will require the student to conference with the instructor.

VII. SEMESTER GRADE COMPUTATIONS

<table>
<thead>
<tr>
<th>Component</th>
<th>Points</th>
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<tbody>
<tr>
<td>Mid-Terms</td>
<td>300</td>
</tr>
<tr>
<td>Final Exam*</td>
<td>200</td>
</tr>
<tr>
<td>Class Participation</td>
<td>100</td>
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<tr>
<td>Final Project</td>
<td>200</td>
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<tr>
<td>Concert Attendance and Reports</td>
<td>200</td>
</tr>
<tr>
<td>Total</td>
<td>1000</td>
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* A student must take the final exam to receive credit for this course.

Grades will be determined as follows:

- 000-599 = F
- 600-699 = D
- 700-799 = C
- 800-899 = B
- 900-1000 = A

VIII. NOTES AND ADDITIONAL INSTRUCTIONS

A. Course Withdrawal: It is the student’s responsibility to officially withdraw from a course if circumstances prevent attendance. Sept. 13, 2017 is the last day to withdraw without penalty.
B. A student who withdraws after Sept. 13, 2017, will receive the grade of “W” provided the student’s attendance and academic performance are satisfactory at the time of official withdrawal. Students must file a withdrawal application with the College before they may be considered for withdrawal. A student may not withdraw from a class for which the instructor has previously issued the student a grade of “F” or “FN” for nonattendance.

C. Incomplete Grade: The College catalog states, “An incomplete grade may be given in those cases where the student has completed the majority of the coursework but, because of personal illness, death in the immediate family, or military orders, the student is unable to complete the requirements for a course...” Prior approval from the instructor is required before the grade of “I” for Incomplete is recorded. A student who merely fails to take the final examination will receive a zero for the final and an “F” for the course.

D. Cell Phones: Cell phones will be turned off while the student is in the classroom.

E. Americans with Disabilities Act: Students requiring accommodations for disabilities are responsible for notifying the instructor. Reasonable accommodations will be granted in full compliance with federal and state law and ASU. High School students taking this course for dual credit must not assume that the accommodations automatically used in high school courses will be used in MUSI 1306. It is the student’s responsibility to advocate for him or herself in this situation.

F. Instructor Discretion: The instructor reserves the right of final decision in course requirements and timing.

G. Civility: Individuals are expected to be cognizant of what a constructive educational experience is and respectful of those participating in a learning environment. Failure to do so can result in disciplinary action up to and including expulsion.
COURSE OUTLINE

Week 1: The Materials of Music

Reading and Quizzes – The Enjoyment of Music, Prelude 1 - chapter 12
Listening – Britten: Young Person’s Guide to the Orchestra

Upon successful completion of this lesson, the student will be able to:
- Demonstrate knowledge of the elements of music
- Identify musical instruments
- Demonstrate knowledge different musical ensembles

Week 2: The Middle Ages and Renaissance Music

Reading and Quizzes – The Enjoyment of Music, Prelude 2 – chapter 17
Listening – Hildegard of Bingen: Alleluia, O virga mediatrux
Notre Dame School of Organum: Gaude Maria virgo
Machaut: Ma dis est mon commencement
Achadelt: Il biano e dolce cigno
Farmer: Fair Phylis
Josquin: Ave Maria…virgo serena

Upon successful completion of this lesson, the student will be able to:
- Recognize characteristic and stylistic sound of Medieval and Renaissance music
- Connect music to the culture of the time
- Identify different harmonic processes of the Middle Ages and Renaissance
- Identify the dates and major composers of that period

Week 3: The Middle Ages and Renaissance Music

Reading and Quizzes – chapters 18-19
Listening - Palestrina: Pope Marcellus Mass, Gloria
Susato: Three Dances

Upon successful completion of this lesson, the student will be able to:
- Recognize characteristic and stylistic sound of Medieval and Renaissance music
- Connect music to the culture of the time
- Identify different harmonic processes of the Middle Ages and Renaissance
- Identify the dates and major composers of that period

Week 4: The Baroque Era

Reading and Quizzes – The Enjoyment of Music, Prelude 3 – chapter 22
Listening – Cozzolani: Magnificat
Purcell: Dido and Aeneas, Act III, Opening; Lament
Bach: Cantata No. 140, Wachet auf, 1 and 4
Bach: Cantata No. 140, Wachet auf, 1 and 4

Upon successful completion of this lesson, the student will be able to:
- Recognize characteristic and stylistic sound of Baroque music
Connect music to the culture of the time
Identify different harmonic processes of the Baroque Era
Identify the dates and major composers of that period

Week 5: The Baroque Era

Reading and Quizzes – The Enjoyment of Music, chapters 23-27
Listening – Handel; Messiah, Nos. 18 and 44
Billings: David’s Lamentation
Handel: Water Music, Suite in D Major, Alla hornpipe
Vivaldi: Spring, from The Four Seasons, 1
Bach: Contrapunctus 1, from The Art of the Fugue

Upon successful completion of this lesson, the student will be able to:
Recognize characteristic and stylistic sound of Baroque music
Connect music to the culture of the time
Identify different harmonic processes of the Baroque Era
Identify the dates and major composers of that period

Week 6: Eighteenth-Century Classicism

Reading and Quizzes – The Enjoyment of Music, Prelude 4 – chapter 32
Listening – Haydn: String Quartet, Op. 76, No. 3 (Emperor) II
Haydn: Symphony No. 100 in G Major (Military), II
Mozart: Eine Kleine Nachtmusik, 1 and 2
Beethoven: Piano Sonata in C-Sharp minor, Op. 27, No. 2 (Moonlight), 1

Upon successful completion of this lesson, the student will be able to:
Aurally identify themes and their variations in larger pieces of music
Demonstrate knowledge of theme development
Identify Classical forms
Identify unifying factors in Classical forms

Week 7: Eighteenth-Century Classicism

Reading and Quizzes – The Enjoyment of Music, chapters 33-35
Listening – Beethoven: Symphony No. 5 in C minor
Mozart: Don Giovanni, Act 1, scene 2
Mozart: Dies Irae, from Requiem

Upon successful completion of this lesson, the student will be able to:
Aurally identify themes and their variations in larger pieces of music
Demonstrate knowledge of theme development
Identify Classical forms
Identify unifying factors in Classical forms
**Week 8: The Nineteenth Century**

Reading and Quizzes – Prelude 5-chapter 37
Listening - Schumann: *In the Lovely Month of May*, from *A Poet’s Love*  
   Foster: *Jeanie with the Light Brown Hair*

Upon successful completion of this lesson, the student will be able to:  
   Aurally identify themes in shorter and cyclic music  
   Demonstrate knowledge of music cycles  
   Identify Classical forms  
   Identify unifying factors in Classical forms

**Week 9: The Nineteenth Century**

Reading and Quizzes – The Enjoyment of Music, chapters 38-42  
Listening – Chopin: Mazurka in B-Flat minor, Op. 24, No. 4  
   Hansel: *September; At the River*, from *The Year*  
   Gottschalk: *The Banjo*  
   Grieg: *Peer Gynt*, Suite No. 1, excerpts

Upon successful completion of this lesson, the student will be able to:  
   Aurally identify themes in shorter and cyclic music  
   Demonstrate knowledge of music cycles  
   Identify Classical forms  
   Identify unifying factors in Classical forms

**Week 10: The Nineteenth Century**

Reading and Quizzes – The Enjoyment of Music, chapters 43-44  
Listening – Brahms: Symphony No. 3 in F Major, III  
   Verdi: *Rigoletto*, Act III, excerpts  
   Wagner: *Die Walkure*, Act III, Opening and Finale

Upon successful completion of this lesson, the student will be able to:  
   Aurally identify Opera  
   Demonstrate knowledge Opera components  
   Identify Romantic forms and elements for the Stage  
   Identify unifying factors in Romantic forms

**Week 11: The Nineteenth Century**

Reading and Quizzes – The Enjoyment of Music, chapters 46-47  
Listening - Tchaikovsky: *The Nutcracker*, Two Dances  
   Puccini: *Madame Butterfly*, “Un bel di”

Upon successful completion of this lesson, the student will be able to:  
   Aurally identify Opera  
   Demonstrate knowledge Opera components  
   Identify Romantic forms and elements for the Stage  
   Identify unifying factors in Romantic forms
**Week 12: The Nineteenth Century**

Reading – The Enjoyment of Music, chapters 48-51
Listening – Fauré: *Libera me*, from *Requiem*
   - Debussy: Prelude to “The Afternoon of a Faun”
   - *Swing Low, Sweet Chariot*
   - Joplin: *Maple Leaf Rag*

Upon successful completion of this lesson, the student will be able to:
- Associate major world events with the Impressionist music era
- Identify the development of major ensembles
- Identify major composers of this era
- Discuss how the social systems of the time effected music

**Week 13: The Twentieth Century**

Reading and Quizzes – The Enjoyment of Music, Prelude 6-chapter 56
Listening – Shoenberg: *Pierrot Lunaire*, No. 18
   - Stravinsky: *The Rite of Spring*, Part 1, excerpts
   - Boulanger: *Psalm 24*
   - Berg: *Wozzeck*, Act III, scene 4
   - Holiday: *Billie’s Blues*, Strayhorn: *Take the A Train*

Upon successful completion of this lesson, the student will be able to:
- Associate music to major world events within the Twentieth Century
- Connect all fine arts in similar trends
- Connect current culture to contemporary music
- Identify major composers of this era
- Discuss how the social systems of the time effected music
- Submit pieces for the Final Project for Approval

**Week 14: The Twentieth Century**

Reading and Quizzes – The Enjoyment of Music, chapters 57-61
Listening – Still: Suite for Violin and Piano, III
   - Gershwin: *Summertime*, from *Porgy and Bess*
   - Ives: *Country Band March*
   - Copland: *Appalachian Spring*, excerpts
   - Revueltas: *Homage to Federico Garcia Lorca*, III
   - Bartok: *Interrupted Intermezzo*, from *Concerto for Orchestra*

Upon successful completion of this lesson, the student will be able to:
- Associate music to major world events within the Twentieth Century
- Connect all fine arts in similar trends
- Connect current culture to contemporary music
- Identify major composers of this era
- Discuss how the social systems of the time effected music
- Identify American Opera
- Submit the Web Graph for the Final Project
**Week 15: Working on Final Project**

Reading and Quizzes – none  
Research and develop Final Project

Upon successful completion of this lesson, the student will be able to:  
Submit the rough draft of the listening guide for the final project

**Week 16: Project Presentations, Final Exam**  
Schedule to be announced.
The Final Project will be an exercise in critical listening and documentation as well as presentation. Pieces may be chosen by the student, but must be submitted for approval to the instructor during week 12. Chosen pieces must be written by one of the composers from the text, but must not be a piece off of the Listening Guide. There will be 4 main sections to this project.

1. The Web Graph will be an electronic file and will display how the elements of music are used in the chosen piece. It will visually illustrate each musical element’s function throughout the whole piece. Submitted in week 13

2. The Listening Guide will also be an electronic file and should be modeled after the guides in the text. It should be easily followable by anyone not familiar with the piece.

3. Power Point slides will contain information about the history and culture pertinent to the composer and to the particular piece. There must be at least 3 resources for this part of the project, and proper citations of resource materials will be listed on the Bibliography slide. The Power Point presentation will be used to accentuate the oral presentation made during class. The Web Graph and the Listening Guide with a recording of the piece will be incorporated into the presentation.

4. The student will present their final project during week 15.

The final file should contain the following:

1. A title slide with presenter’s name and the name of the piece
2. A history slide with information about the composer and the piece
3. A webgraph slide showing each of the musical elements and their significance in the piece
4. A listening guide
5. A bibliography or credits slide

If there is too much information for one slide, feel free to break up the information over several slides.