
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
325-648-3081

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. Intro to Music is designed for non-music majors as an elective as well as for music majors as an introduction to the more intensive academic study of music.
- C. Technical involvement will be limited to those terms necessary for comprehensive listening.

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

- A. Discuss several aspects of a work: melody, rhythm, harmony, texture and form.
- B. Identify principal composers, principal forms of composition and eras of music.
- C. Identify the stylistic character of the important musical periods in Western culture.

III. INSTRUCTIONAL MATERIALS

- A. The Enjoyment of Music, 13th Edition, Shorter Version by Kristine Forney and Joseph Machlis
- B. The Norton Recordings, Four Cds to accompany The Norton Scores & The Enjoyment of Music Thirteenth Edition, Shorter Version
- C. The Enjoyment of Music Student Resource DVD
- D. **OR** the eBook and all materials above at <https://digital.wwnorton.com/enimusic13>

IV. COURSE REQUIREMENTS

- A. To attend class regularly
- B. To fulfill all reading assignments promptly and be prepared to participate in classroom discussions.
- 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 proof of attendance for each one.

V. EXAMINATIONS

- A. There will be seven tests 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. Students must be present for all examinations. No make-up exams will be given without prior notice. Students who know in advance they will be absent from an exam for valid reasons must arrange to take an early examination. Unexpected absences for illness or extenuating circumstances will require the student to see the instructor about individual make-up work in lieu of the missed exam.

VI. SEMESTER GRADE COMPUTATIONS

Tests	30%	
Final Exam*	20%	
Daily Assignments	/Participation	10%
Final Project	20%	
Concert Attendance and Reports	<u>20%</u>	
Total	100%	

*Students must take the final exam to receive credit for this course.

VII. NOTES AND ADDITIONAL INSTRUCTIONS

- A. Course Withdrawal: It is the student's responsibility to officially withdraw from a course if circumstances prevent attendance. For more information, check the ASU website at http://www.angelo.edu/services/registrars_office/course_drop_provisions.php
- B. A student who withdraws will be awarded the grade of "W" after the 12th day of class.
Administrative Withdrawal: An administrative withdrawal may be initiated when the student fails to meet College Attendance requirements. Incomplete Grade:
- C. Incomplete grades: The grade "I" is given when the student is unable to complete the course because of illness or personal misfortune. An I that is not removed before the end of the next long semester automatically becomes an "F". A graduate student will be allowed one year to remove a grade of I before it automatically becomes an "F". To graduate from ASU, a student must complete all "I's".
- D. Cellular Phones: Cellular 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 policy.
- F. Instructor Discretion: The instructor reserves the right of final decision in course requirements.
- 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 from the course.
- H. Guests in Classrooms: Adult guests may visit a class with the prior permission of the instructor. Children are not to be brought to any classroom.

Course Outline

Week 1, Jan. 18: Listening to Music

Reading – The Enjoyment of Music, Chapters 1-13

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, Jan. 24: Music as Commodity and Social Activity

Reading – The Enjoyment of Music, Chapters 14-17

Listening - Two Examples of Chant

Notre Dame School: *Gaude Maria virgo*

Machaut: *Ma fin est mon commencement*

Monteverdi: *Si ch'io vorrei morire*

Farmer: *Fair Phyllis*

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

(C1, C3, C5, C6, C7, C15, C18, C19, F1, F2, F5, F6, F11, F12, F13, F14, F15, F16, F17)

Week 3, Jan. 31: Music as Commodity and Social Activity

**There will be a test this week.*

Reading – The Enjoyment of Music, Chapters 18-20

Listening - Josquin: *Ave Maria...virgo serena*

Palestrina: Gloria from *Pope Marcellus Mass*

Susato: Three Dances

Upon successful completion of this lesson, the student will be able to:

- Aurally identify half and whole steps
- Construct a major and minor scale
- List types of scales used in other cultures

(C1, C3, C5, C6, C7, C15, C18, C19, F1, F2, F5, F6, F11, F12, F13, F14, F15, F16, F17)

Week 4, Feb. 7: Music as Exploration and Drama

Reading – The Enjoyment of Music, Chapters 21-25

Listening - Cozzolani: *Magnificat*

Strozzi: *Amor domiglione*

Purcell: *Dido and Aeneas*, Act III, Opening and Lament

Bach: Cantata 140, *Wachet auf*, Nos. 1, 4, and 7

Handel: *Messiah*, Nos. 18 and 44

Billings: *David's Lamentation*

Upon successful completion of this lesson, the student will be able to:

- Recognize characteristic and stylistic sound of Vocal Baroque music
- Identify chronological changes in musical style
- Identify the dates and major composers of that period

(C1, C3, C5, C6, C7, C15, C18, C19, F1, F2, F5, F6, F11, F12, F13, F14, F15, F16, F17)

Week 5, Feb. 15: Music as Exploration and Drama, Music as Order and Logic

Reading – The Enjoyment of Music, Chapters 26-30

Listening – Handel: Suite in D major from Water Music, Alla hornpipe

Vivaldi: *Spring*, from *The Four Seasons*, I

Bach: Contrapunctus I, from *The Art of the Fugue*

Haydn: String Quartet in E-Flat Major, Op. 33, No. 2 (*Joke*), IV

Haydn: Symphony No. 4 in G Major (*Surprise*), II

Upon successful completion of this lesson, the student will be able to:

- Recognize characteristic and stylistic sound of Instrumental Baroque music
- Connect music to the culture of the time
- Identify the dates and major composers of that period

(C1, C3, C5, C6, C7, C15, C18, C19, F1, F2, F5, F6, F11, F12, F13, F14, F15, F16, F17)

Week 6, Feb. 21: Music as Order and Logic

Reading – The Enjoyment of Music, Chapters 31-35

Listening – Mozart: *Eine Kleine Nachtmusik*, K. 525, I and III

Mozart: Piano Concerto in G Major, K. 453, I

Beethoven: Piano Sonata in C-sharp minor, Op. 27, No. 2 (*Moonlight*), I

Beethoven: Symphony No. 5 in C minor, Op. 67

Mozart: *Don Giovanni*, excerpts

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

(C1, C3, C5, C6, C7, C15, C18, C19, F1, F2, F5, F6, F11, F12, F13, F14, F15, F16, F17)

Week 7, Feb. 28: Music as Order and Logic, Music as Passion and Individualism

**There will be a Test this week.*

Reading – The Enjoyment of Music, Chapters 36-39

Listening - Mozart: Dies irae, from Requiem

Schubert: *Erkonia*

Schumann: *In the Lovely Month of May*, Dichterliebe

Foster: *Jeanie with the Light Brown Hair*

Chopin: Polonaise in A Major, Op. 40, No.1 (*Military*)

Upon successful completion of this lesson, the student will be able to:

Associate major world events with the Classical music era

Identify the development of major ensembles

Identify major composers of this era

Discuss how the social systems of the time affected music

(C1, C3, C5, C6, C7, C15, C18, C19, F1, F2, F5, F6, F11, F12, F13, F14, F15, F16, F17)

Week 8, Mar. 7: Music as Passion and Individualism

Reading – The Enjoyment of Music, Chapters 40-43

Listening – Hensel: *September: At the River*, from *Das Jahr*

Berlioz: *Symphonie fantastique*, IV and V

Mendelssohn: Overture to *A Midsummer Night's Dream*

Greig: Suite from *Peer Gynt*, No. 1, (Op. 46) excerpts

Brahms: Symphony No. 3 in F Major, III

Upon successful completion of this lesson, the student will be able to:

Discuss the identifying factors of a Classical Concerto and Sonata

Trace the development of sacred and secular choral music

Identify major composers of this era

Connect the culture of the time to the music of the era

(C1, C3, C5, C6, C7, C15, C18, C19, F1, F2, F5, F6, F11, F12, F13, F14, F15, F16, F17)

Week 9, Mar. 21: Music as Passion and Individualism

Reading – The Enjoyment of Music, Chapters 44-46

Listening – Verdi: *Rigoletto*, Act III, excerpts

Wagner: *Die Walkure*, Act III, Opening and Finale

Tchaikovsky, *The Nutcracker*, Two Dances

Upon successful completion of this lesson, the student will be able to:

Discuss the connections between music and other fine arts

Trace the development of the Romantic art song

Discover cycles

(C1, C3, C5, C6, C7, C15, C18, C19, F1, F2, F5, F6, F11, F12, F13, F14, F15, F16, F17)

Week 10, Mar. 28: Music as Passion and Individualism

Reading – The Enjoyment of Music, Chapters 47-51

Listening – Puccini: *Madame Butterfly*, “Un bel di”

Faure: *Libera me*, from *Requiem*, Op. 48

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 the development of modern instruments with their Romantic music
Discuss program music
(C1, C3, C5, C6, C7, C15, C18, C19, F1, F2, F5, F6, F11, F12, F13, F14, F15, F16, F17)

Week 11, Apr. 4: Making Music Modern

Reading – The Enjoyment of Music, Chapters 52-56
Listening – Schoenberg: *Pierrot lunaire*, Part III, No. 18 (*Der Mondfleck*)
Stravinsky, *The Rite of Spring*, Part I, excerpts
Boulanger: *Psalm 24*
Berg: *Wozzeck*, Act III: Scene 4, Interlude, Scene 5
Holiday: *Billie's Blues*
Strayhorn: *Take the A Train*

Upon successful completion of this lesson, the student will be able to:
Compare Classical forms to Romantic forms
Discuss the rise of American composers
Connect choral sacred and secular music to the culture of the time
Discover important writers, artists and composers of the Romantic Era
Discuss the final project and its scope
(C1, C3, C5, C6, C7, C15, C18, C19, F1, F2, F5, F6, F11, F12, F13, F14, F15, F16, F17)

Week 12, Apr. 11: Making Music Modern

Reading – The Enjoyment of Music, Chapters 57-60
Listening – Still: Suite for Violin and Piano, III
Gershwin: *Rhapsody in Blue*
Ives: *Country Band March*
Copland: *Appalachian Spring*, excerpts
Revueltas: "Noche de Jaranas" from *La Noche de los Mayas*

Upon successful completion of this lesson, the student will be able to:
Discover the musical tools that make music of this period different from Romantic music
Connect music to the culture of the time and to other fine arts
Identify the elements of music further developed during the Impressionistic period
Have the music approved for the final project
(C1, C3, C5, C6, C7, C15, C18, C19, F1, F2, F5, F6, F11, F12, F13, F14, F15, F16, F17)

Week 13, Apr. 19: Making Music Modern, Beyond Modernism?

Reading – The Enjoyment of Music, Chapters 61-66
Listening - Bartok: *Interrupted Intermezzo*, from *Concerto for Orchestra*
Copland: *Hoedown* from *Rodeo*
Cage: Sonata IV, from *Sonatas and Interludes*
Crumb: *Caballito Negro*
Bernstein: *West Side Story*, excerpts
Reich: *Electric Counterpoint*, III
Glass: Symphony No. 4 (*Heroes*), I

Upon successful completion of this lesson, the student will be able to:
Discuss nationalism in music
Identify important American composers of this era
Speak to the distinctly American twist to classical music developed during the early 20th century
Trace the evolution of jazz as a true American art form

Identify American Opera
Submit the web graph for the final project
(C1, C3, C5, C6, C7, C15, C18, C19, F1, F2, F5, F6, F11, F12, F13, F14, F15, F16, F17)

Week 14, Apr. 25: Beyond Modernism?

Reading – The Enjoyment of Music, Chapters 67-70

Listening – Higdon: *blue cathedral*

Williams: *Imperial March* from *The Empire Strikes Back*

Tavener: *A Hymn to the Mother of God*

Adams: *Doctor Atomic*, excerpts

Upon successful completion of this lesson, the student will be able to:

Identify the directions taken by contemporary composers in regard to the elements of music

Connect all fine arts in similar trends

Connect current culture to contemporary music

Identify music of mixed cultures

Submit the rough draft of the listening guide for the final project

(C1, C3, C5, C6, C7, C15, C18, C19, F1, F2, F5, F6, F11, F12, F13, F14, F15, F16, F17)

Week 15, May 2: Project Presentations, Final Exam

Schedule to be announced.

(C1, C3, C6, C18, C19, F1, F2, F6, F7, F8, F9, F11, F12, F15, F16, F17)

Concerts

Attendance at four concerts of differing performance forces* during this semester is required. Credit will NOT be issued for attending concerts performed by the same forces (see explanation below). In order to receive credit for these concerts, you must turn in

1. a copy of your ticket OR a program/playbill from the concert
2. a completed Concert Attendance Form located in Google Classroom

These documents must be turned in on Google Classroom on the Classwork page. Do not hand in paper copies.

Use the following links to find concerts. This is not an exhaustive list, so if you come up with anything else, let me know.

FREE EVENTS

Howard Payne - <https://events.dudesolutions.com/hputx/?view=grid&search=y> , OR on Facebook at - <https://www.facebook.com/hpusomfa/events/>

Hardin Simmons - <https://www.hsutx.edu/about-hsu/events-at-hsu/>

Mary Hardin-Baylor - https://events.umhb.edu/group/fine_arts_experience

Baylor - https://www.baylor.edu/calendar/index.php?id=968805&cat_id=197&type=week&day=2022-01-16

NOTE: Mr. Brewer is organizing a trip to the Feb. 8 Wind Ensemble Concert

PAID EVENTS

Broadway in Austin at Bass Hall, UT campus - <https://austin.broadway.com/shows/>

The Long Center in Austin with Opera, Symphony and Ballet. Be careful when booking this one. Several performances are NOT performed with live music. <https://thelongcenter.org/upcoming-calendar/>

Winspear Centre in Dallas in Opera, Recitals - <https://dallasopera.org/seasons/mainstage/>

Meyerson Symphony Hall in Dallas with Concerts, Symphony, Band, Recitals - <https://www.dallassymphony.org/concerts-and-events/calendar/>

*A performing force is the combination of instruments and voices that make the group unique. Differing forces include popular band (rock, country, etc.), orchestra, concert band, jazz band, choir, musical, opera, ballet, and so on.

Final Project

May 2

The Final Project will be a PowerPoint or Google Slides presentation. It 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. There will be 4 main sections to this project.

1. The Web Graph will display how the elements of music are used in the chosen piece. It will visually illustrate how the elements are used throughout the whole piece.
2. The Listening Guide will be modeled after the listening guides in the textbook be presented while the chosen piece is playing.. It should be easily followed by anyone not familiar with the piece.
3. The remainder of the presentation 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 in APA format, and the resource materials will be listed in a Bibliography slide. The PowerPoint or Google Slides presentation will be used to accentuate the oral presentation made during class.
4. The student will present their final project during the week of May 2.

Necessary Codes

Google Classroom: 64yhpyv

Student Set Code for Quiz access and credit: 571929