MUSC 1100-01: Music Appreciation
M & W, 2-3:15p
Humanities Hall 312

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Course description and objectives
This course is an exploration of Western music, from the Middle Ages to the late twentieth century. Although most of the works studied will come from art-music traditions, we will also encounter some musics from popular and folk spheres. The main emphasis of the course falls on helping you develop listening skills that might lead to a greater appreciation of musical styles, forms, and genres. Through doing this type of active and critical listening, you may grow in your abilities to recognize and discuss a great variety of music from the West.

Student learning outcomes
Students must demonstrate:
(1) the ability to identify basic materials of Western music;
(2) knowledge and understanding of the distinct style periods of Western art music;
(3) the ability to recognize selected examples of music aurally;
(4) the ability to discriminate among Western musics and articulate criteria for judgment;
(5) an understanding of music’s place as related to other arts.

Required Materials—all are available in the bookstore
Iclicker (available at bookstore)

Textbook: Mark Evan Bonds, Listen to This (Pearson, a division of Prentice Hall, 2009).

Recordings for Listen to This, either through “My Music Lab” [online musical database] or the 5-Cd set

Five Test Answer Sheets (small form 229629: mauve)

NB: These items are published by Pearson Higher Education (a division of Prentice Hall) and may be purchased at the UWG bookstore or directly from the publisher at <http://www.pearsonhighered.com/educator/product/Listen-to-This/9780131838253.page>
The ISBN-13 for just the textbook is 9780131838253 ($77.33 from the publisher). The ISBN-13 for the textbook and access to My Music Lab is 9780205708154 ($84 from the publisher). The ISBN for the textbook with the 5-cd set & My Music Lab is 9780205722334 ($106.67 from the publisher or $99.99 from the UWG bookstore).

You may choose whichever package you think is most helpful, but you must have a textbook for use in class and you must be able to listen to the music outside of class. The UWG bookstore has chosen to stock the textbook, the cd-set, and the textbook/cd-set/My Music Lab package.
Other resources:
The standard music encyclopedia is *The New Grove Dictionary of Music and Musicians* and may be accessed in the reference section of the library or from Ingram libraries’ music database page, <www.grovemusic.com> from campus. You will also find *The Classical Music Library* on Ingram libraries’ music database page.

Requirements
In addition to two short quizzes, students will take three exams during the semester and a final exam. They will attend two approved concerts and contribute to the CourseDen discussion board. Students should have access to the internet, CourseDen, and a West Georgia email account. Regular attendance is essential to your success in this course. Out of courtesy to your instructor and fellow students, please arrive on time and turn off all cell phones (including alarms) before entering the classroom. If you arrive early or on time, please sit toward the center of the room. If you must be late, please avoid walking in front of the professor or your fellow students if at all possible. I retain the right to lock the classroom doors after class has started and to ask disruptive students to leave class.

All course work (quizzes, tests, and exams) must be completed by the deadlines given in the syllabus. Students may be allowed to substitute the grade earned on the final exam for one quiz or exam missed during class in the case of a documented emergency or an absence that has been excused by the professor well in advance. There will be no extra credit accepted except for certain in-class exercises and Iclicker responses.

A note about academic integrity
I take academic honesty very seriously. Plagiarism of any sort will not be tolerated. Plagiarism is the use of someone else’s ideas or words as your own. This definition includes copying another student’s work, using someone else’s Iclicker, and using material from a book or Internet site without citing your source. If you plagiarize any part of an assignment for this course, you will receive a zero for the assignment.

Evaluation

| (1) Registration of I-clicker by 19 Jan | 25 |
| (2) quiz | 50 |
| (3) exam # 1 | 100 |
| (4) exam # 2 | 150 |
| (5) exam # 3 | 200 |
| (7) final exam | 200 |
| (7) Two CourseDen postings | 100 |
| (8) One CourseDen peer review | 25 |
| (9) Attendance at two, pre approved concerts | 150 |

1000 points

Letter grades will be assigned as follows
900+ points = at least an A; 800+ points = at least a B; 700+ points = at least a C
600+ points = at least a D

Concert Attendance
You will receive a list of concerts that you may attend to fulfill your concert requirements. For on-campus events there should be someone distributing attendance slips BEFORE the concert
begins. (It is your responsibility to find this person.) You must fill this out and attend the entire concert. NEITHER TEXT MESSAGING NOR USING EARPIECES ARE PERMITTED DURING CONCERTS. IF YOU TALK WHILE THE MUSIC IS PLAYING YOU MAY NOT GET CREDIT FOR THE CONCERT. You (and no one else) must turn the attendance slip in AT THE END of the concert to get credit. I highly recommend that you attend the classical music concerts given by the faculty and students of the UWG Music Dept. These usually occur in Cashen Recital Hall or in the Townsend Center for the Performing Arts and are usually inexpensive or free for students. There are many concerts on campus, so you should not have a problem finding a concert to attend before the last day of classes, but plan ahead and leave time for the occasional concert cancellation. You must attend two concerts by the last day of classes for the term.

You may also attend off-campus events for credit, provided that you have the instructor’s prior approval and turn in a program and ticket stub to your instructor with your name on them.

CourseDen postings
For every unit I will be posting a question for further thought on the CourseDen discussion board. Instructions for using the discussion board will be covered in class. You may respond as often as you like, but over the course of the semester, you MUST respond with a thoughtful response of at least FIVE complete sentences to at least TWO of the posted topics. The posting of these questions will be announced in class. You will also be graded on your peer review of at least one posting during the semester.

A few guidelines:
Please use netiquette as you respond:
* think about what you have written after you write it and before you send it
* never write anything you wouldn’t say to a classmate’s or professor’s face or that you wouldn’t write in a note that might be circulated in class
* ask for clarification if you don’t understand the meaning of a message; remember that it’s easy to misinterpret the tone of a message online
* do not forward to the bulletin board emails or potentially sensitive material found elsewhere without first talking to Dr. Kramer and the originator of the email/material.

A few miscellaneous hints as you write about music:
  a. Avoid clichés and vague words such as “her playing was mellow” or “the piece was beautiful.” Convey to your reader what was mellow about her playing and what made the piece beautiful. Choose your words carefully!
  b. Avoid shifting tense. When describing the performance you should write entirely in the past tense, since the performance is in the past tense when you write. When describing the music itself you may use either present or past tenses, as long as you are consistent.
  c. Justify value judgments. A statement such as “I did not like the third work on the program as much as the others” should be followed by an explanation of why the writer did not like this work as much as the others.
  d. Focus on clearly communicating and supporting your ideas about the music. Naturally, if you draw information from another source, you need to give credit to your source. (If you have any questions about this, please see me.)
  e. Proofread! Proofread! Proofread! A successful post will be free of errors of grammar, syntax, and typography.
One final note: Please see me if you have any questions or concerns about these policies before any problems arise. And, if and when any concerns arise during the term, please do come and see me. I'm here to help facilitate your progress in any way that I can!

Course Outline

(Reading and listening assignments should be prepared for the day on which they are listed. Unless otherwise noted, listening assignments are available on the 5-cd set or on My Music Music Lab)

W 1/6  Course introduction
Listen to Handel's "Hallelujah" Chorus from Messiah, Beethoven's Fifth Symphony (1st mvt), Duke Ellington's "Cotton Tail"

M 1/11  Elements of Music: performing forces
Additional reading on CourseDen
Listen to Robert Johnson's "Terraplane Blues," Handel's "Hallelujah" Chorus from Messiah, Britten's The Young Person's Guide to the Orchestra (available on CourseDen)

W 1/13  Elements of Music: melody, rhythm, and harmony
Read pp. 2-10
Listen to "The Star Spangled Banner" examples (Cd 1, 1-18), Haydn's String Quartet Op. 76, no.3, second mvt

M 1/18  No Class (Martin Luther King, Jr. Day)

W 1/20  Elements of Music: harmony, texture, form
Read pp. 8-14
Listen to "The Star-Spangled Banner" examples (Cd 1, 1-18), Chopin's Prelude in E minor (CourseDen); Handel, “Hallelujah”; Handel's Rigaudon from Water Music Tchaikovsky, “Dance of the Reed Pipes” from Nutcracker Suite (CourseDen)

M 1/25  Music in the Middle Ages
Read pp. 21-30; 43-49
Listen to Hildegard von Bingen's excerpt from the Play of Virtues and Alfonso el Sabio's "He Who Gladly Serves" from Songs to the Virgin Mary

W 1/27  Renaissance Music
Read pp. 50-72
Listen to Josquin's "The Cricket" and Byrd's "Sing Joyfully"

M 2/1  From the Renaissance to the Baroque
Read pp. 79-94
Quiz #1: Elements of music

W 2/3  Dramatic Music in the Baroque
Read pp. 79-94; 156-66
Listen to Monteverdi's "You are dead" from Orfeo; Handel's "He that dwelleth in heaven," "Thou shalt break them," and “Hallelujah” from Messiah
**M 2/8** Instrumental Music in the Baroque
Read pp. 125-47; 117-24
Vivaldi's *Winter* (I) from *The Four Seasons*; Bach, Handel's Rigaudon I and Hornpipe from *Water Music*; Bach's Organ Fugue in G Minor;

**W 2/10** J. S. Bach and review
Read pp. 117-24; 132-38; 148-55
Listen to Bach, *Brandenburg* Concerto No. 2 (III); Bach's Organ Fugue in G Minor; Bach's, Cantata No. 140: *Awake a voice calls to us* (selections)

**M 2/15** Exam #1

**W 2/17** Classical Style, Forms, and Genres
Read pp. 169-82
Listen to Haydn's String Quartet in C Major, op. 76, no. 3, second mvt; Haydn's Symphony No. 102 in B-flat Major, third & fourth mvts

**M 2/18** Classical Style, Forms, and Genres
Read pp. 200-18
Listen to Mozart, Symphony No. 40 in G minor (I); Mozart, Eine kleine Nachtmusik (III); Beethoven, String Quartet, op. 18, no. 4 (IV).

**W 2/20** Mozart Opera
Read pp. 219-23
Listen to/Watch "Cosa sento" from *The Marriage of Figaro*, Act I

**M 2/22** The Music of Beethoven
Read pp. 237-51
Listen to Beethoven, Symphony No. 5 (I)

**W 2/24** Intro to Musical Romanticism

**M 3/1** Exam # 2

**W 3/3** Musical Romanticism: Piano music & song
Read pp. 252-55; 273-92
Listen to Schubert, “Erlking”; Chopin's Mazurka in B-flat, op. 71, no. 1

**M 3/8** Nineteenth-Century Orchestral Music
Read pp. 260-72; 324-32
Listen to Berlioz's “March to the Scaffold” (IV) from *Symphonie Fantastique*; Brahms' Symphony No. 4 in F Major (IV)

**W 3/10** Nationalism in Nineteenth-Century Music
Read pp. 279-84; 293-98; 333-336
Listen to Gottschalk's *Union*; Sousa's *Stars and Stripes Forever* (CourseDen); Dvořák's "American" String Quartet (III)
M 3/15    Nineteenth-Century Opera
Read pp. 306-23
Listen to/Watch the excerpt from Verdi's La Traviata and Wagner's "Wotan's Farewell" from The Valkyries

W 3/17    Review

M 3/22, 3/24    No class (Spring Break)

M 3/29    Exam # 3

W 3/31    Introduction to Music of the Twentieth Century and Musical Impressionism
Read pp. 287-309
Listen to Debussy, "Voiles" (Sails/Waves)

M 4/5    Revolution! Stravinsky and Schoenberg
Read pp. 311-32
Listen to Stravinsky, part one, introduction from The Rite of Spring; Schoenberg, “Columbine” from Pierrot Lunaire

W 4/7    Neoclassicism in 20th-century Music
Read pp. 444-49
Listen to Copland's "Hoe-down" from Rodeo

M 4/12    New Sounds, New Compositional Processes
Read pp. 459-63; 486-93; 494-507
Listen to Cage's 4'33", Varese's excerpt from the Poeme electronique (CourseDen); The Beach Boys, "Good Vibrations"; Public Enemy's "Fight the Power," and Tania León's A la Par (II)

W 4/14    New Sounds, New Compositional Processes, continued

M 4/19    Jazz
Read pp. 405-30
Listen to Robert Johnson's "Terraplane Blues," Gershwin's "I've Got Rhythm" (CourseDen); Ellington, "Cotton Tail"; Parker's Ornithology

W 4/21    Music Theater & Film Music
Read pp. 450-58; 508-15
Listen to Bernstein's "Tonight" Ensemble from West Side Story; Williams' Themes from Star Wars (CourseDen); and Tan Dun's "Farewell" from Crouching Tiger, Hidden Dragon

M 4/26    TBA

W 4/28    Course Review

Final exam: Wednesday, May 5, 2-4 pm