STATE UNIVERSITY OF WEST GEORGIA
MUSC 1100 MUSIC APPRECIATION
Room 301 Humanities Building

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Office: 337 Humanities
Office hours: Tuesday/Thursday, 1:30-200 and 4:45-5:15, and by appointment
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Required Text and Materials

ISBN # 0072966556. www.mhhe.com. This text, together with the accompanying 4 CDs should
be purchased immediately from the Campus Bookstore. You will also need a notebook for
class notes and listening assignments.

Course Objectives/Learning Outcomes

• To become acquainted with the basic elements of Western art music in general.
• To gain knowledge of the historical and cultural environment from which various
styles of music arose.
• To learn to recognize and identify Western art music from historical and stylistic
periods.
• To understand and appreciate the basic craftwork involved in the composition of the
major forms and genres of art music.
• To compare musical disciplines of various eras to disciplines present in other art
forms.
• The ability to discriminate among Western musics and to identify criteria for
judgment.
• The ability to recognize selected examples of western art music aurally.

Course Description

This course is meant to increase students’ cultural awareness and appreciation through the
medium of music. To achieve this goal, the course includes instruction in the basic
elements of music, music vocabulary, musical forms and genres, historical background of
the major style periods of western music and their composers, an introduction to world
music, and a brief look at the jazz era. The broad scope of this course will touch upon the
many developments the art of music has undergone from the Middle Ages to the present.
day. Through your study, listening, and assignments, you will gain a deeper appreciation and understanding of all types of music.

Course Outline

The course is divided into five modules. The first module is in introduction to the basics of music. The remaining four modules encompass the baroque, classical, romantic and modern periods. Each one includes an exam. The exams for the baroque and classical modules will be taken on the same day. The exams for the romantic and 20th century modules will be taken during the time of the final exam.

Attendance

Because of the large size of the class, attendance will be taken with a sign-in sheet that will be passed out at each class. Class lectures, discussions and listening are vital and you are strongly encouraged to attend class. You are given 5 points toward your final grade for each class you attend (attendance at all thirty classes gives you 150 points).

Course Requirements

Examinations: There will be a midterm and four additional module exams. Exams are entirely multiple choice. You must take exams when scheduled. Exceptions will only be made in cases of documented emergency or illness. In such a case please contact me as soon as possible. Exam dates: 10/6, 11/3, and final exam

Concert attendance: You are required to attend a minimum of THREE concerts during the semester. These may be any "classical" or art music programs presented on the UWG campus. A concert you attend off-campus may be acceptable but must be approved by me. Professional concerts with music like that we are studying in class are definitely acceptable. These would include the Atlanta Symphony Orchestra, Atlanta Opera or other similar groups. The concert must be live music presented in a seated auditorium (not an arena) where listening to the music in a quiet atmosphere is the focus and must be presented by professional or university level performers (not by children or high school students). Again, please clear off-campus concerts with me for inclusion in your Concert Notebook.

Concert Notebook: You are required to assemble a notebook documenting your concert attendance activities. To receive credit your notebook must contain:
1. A copy of the printed program
2. A one-page (23 lines minimum), typed concert essay following the format given for each of the three concerts

Do yourself a favor and plan to attend early. Try for one concert a month for September, October and November. Specific due dates are given on the course outline. Late papers without an approved extension will be marked down 10 points for each class period past the due date.

See “Concert Notebooks” on the WebCT site for more information.
**Class participation:** Prepare IN ADVANCE for each class by doing all of the reading and listening assignments as well as learning new terms. Attend class regularly (no more than 2 absences) and on time. Missing class is not an excuse for being unprepared. It is your responsibility to find out (from another student) what was covered and what assignments were given and have the material ready for the following class. Make yourself known to me in a positive way. Exhibit an attitude of receptive and interested learning. Ask and answer questions.

**COURSE GRADE:** Your grade will be based on the following:

<table>
<thead>
<tr>
<th>Points possible</th>
<th>Midterm exam:</th>
<th>Concert Notebook (3 concerts, 50 points each):</th>
<th>Module exams: (each exam is 50 points)</th>
<th>Class attendance and participation:</th>
<th>Total possible:</th>
</tr>
</thead>
<tbody>
<tr>
<td>100</td>
<td>150</td>
<td>200</td>
<td>150</td>
<td>600</td>
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Extra-credit module paper or project (one) 25
Extra-credit additional concert essay (one) 25

Your points will be available on the WebCT site under “Grades”

510-600 A
455-509 B
400-454 C
345-399 D
Below 344 F

**Rules of Conduct**
Students must abide by policies in the University Student Handbook
Please also follow the following guidelines.

- ✓ Do not engage in distracting behavior such as conversations/talking, reading outside material, passing notes or sleeping during lectures or while music is playing. You are expected to be actively involved and attentive during class.
- ✓ Cell phones are to be turned off and kept put away. No cell phone use of any kind is permitted during class time. Do not leave class to answer a call.
- ✓ Do not leave class. Students are asked to attend the full class. Do not go out and come back in or leave early unless it is an emergency or a situation that you have informed me of in advance. Students are not allowed to sign in and leave or to sign other students names.
- ✓ Eating is not allowed in the classroom. You may have beverages but please dispose of them when leaving the class.
- ✓ Do not copy material (plagiarize) from another student, your text or any other source for your Concert Essays or Module Papers.

**FOR EXTRA HELP IN THIS COURSE:**
There is a CD rom program available with your textbook. It works in conjunction with your Kamien text and is particularly helpful with terms from the elements chapter and with listening examples. See me during my office hours.
MODULE 1: THE ELEMENTS OF MUSIC

8/23 Introduction: Syllabus, appreciating music as an aural art form, active/passive listening, the 4 properties of sound.

In addition to reading, most chapters contain listening examples. You must listen to these pieces at least twice as part of your assignment. They will be noted in parenthesis. You will also have additional listening pieces assigned. Page numbers next to the assigned listening refer to the page in the text that will tell you where to find the piece on your CDs. This outline refers to the 5th Brief Edition. See me if you are using a 4th edition.

8/25 Pitch/Dynamics
Reading: Part I, Chapter 1
Listening: The Firebird, Scene 2, Stravinsky / C-Jam Blues, Ellington
Additional listening: Appalachian Spring, Copland, p.346
The Moldau, Smetana, p.253
Listening Assignment #1: Using your text discussion of the Stravinsky and Ellington works as an example, consider the effects of different pitch ranges (try to address both main line and background pitches) in Appalachian Spring. Then listen for the effects of dynamic changes in the Moldau. Write at least one page on your findings.

8/30 Timbre
Reading: Part I, Chapters 1&2
Listening: Britten, Young Person’s Guide to the Orchestra, video available on WebCT
Additional Reading: 399-411
Additional Listening: Sonatas and Interludes, Cage, p358-360
Maru-Bihag, p. 409
Ompeh, p. 405
La Boheme, Puccini, p.269-275
Listening Assignment #2: Briefly describe the timbre(s) of the above works (including the Britten). Then, regarding only the Britten, answer the following. What is the effect of a change in instruments? Can you tell how many instruments are playing at one time? Which instruments, and instrument families contrast in timbre? Which are similar?

9/1 Rhythm
Reading: Part I, Chapter 3
Listening: O successores, Hildegard, p71-72
La Primavera, 1st and 2nd movements, Vivaldi, p127-131
Nocturne, F. Chopin, p234-235
Five Pieces for Orchestra, Third Piece, A. Webern, p331-332
Listening Assignment #3: Briefly describe the use of rhythm in each of the above works. Use active listening to focus on this one element. Write only about RHYTHM and its components such as tempo, beat and accent. Then, answer the following questions. Which
pieces use rhythm in similar ways? Which pieces are the most different in their use of this element? Explain.

**9/6 Melody**
Reading: Part I chapter 5
Listening: La Primavera, 1st and 2nd movements, Vivaldi, p127-131
Symphony #5, 1st and 4th movements, Beethoven, p199-203, 206-207

**Listening Assignment #4:** Listen to the first melody in each movement and answer the following questions. Is it played staccato or legato style? Does it have clear cadences at the end of the phrases or is it more of a seamless flow? Does it move by steps or leaps? Is there a climax? What is its contour? Is it a theme? Do fragments of it become motives (see pages 157 and 415)?

**9/8 Harmony**
Reading: Part 1 chapters 6 and 7
Listening: La Primavera, 1st and 2nd movements, Vivaldi, p127-131
Symphony #5, 1st and 4th movements, Beethoven, p199-203, 206-207

**Listening Assignment #5:** Listen again to these movements and describe the emotions or mood in the beginning. Pieces in a major key tend to have moods of the "happy" family, minor key pieces from the "sad" family. Based on this knowledge decide whether each is in a minor or major key. Does the mood change at some point? Can you hear a modulation? Is the music stable and at rest (consonant), or unstable and tense (dissonant)?

**9/13 Texture**
Reading: Part 1 chapter 8
Listening: Bizet, Farandole
Additional Listening: Alleluia: Vidimus stellam, p69-70
Organ Fugue, Bach, p 110-112
Liebst du um Schöheit, C. Schumann, 231-232

**Listening Assignment #6:** After listening to the Farandole by Bizet (romantic), listen to the above 3 works. Decide which texture each uses. Each is an example of one of the 3 types of textures. Then, go back to the other pieces we have listened to and find other clear examples of each of the 3 types of texture. Finally, what is the effect when different textures are used? What is the effect of a monophonic texture? A homophonic texture? A polyphonic texture?

**9/15 Form**
Reading: Part 1 chapter 9
Listening: Beethoven, Contradance and Tchaikovsky, Dance of the Reed pipes

**Listening Assignment #7:** Which techniques (contrast, repetition, variation) do Beethoven and Tchaikovsky use? What is the effect of these different techniques. In other words, how do you feel when you hear repeated material? Contrasting material? Varied material?

The schedule for the remainder of the semester will be on a handout given in class