

MUSI 1306.001/3306.001

Music Appreciation Syllabus

MUSI 1306.001/3306.001: Music Appreciation; Credit Hours: 3; Spring Semester 2020
Location of class: Online Time: Monday, Wednesday, and Friday 10:00am – 10:50 am
Instructor: Dr. Oliver R. Lucero Email: lucero_o@utpb.edu
Office Hours: By appointment

COURSE DESCRIPTION:

Music Appreciation is a course designed to lay the foundation for an in-depth cultural understanding and appreciation of Western and non-Western musical styles that have influenced human civilization. Throughout this course, resources will be used to encourage the student's understanding of this musical timeline, which can involve (but is not limited to) manuscripts, recordings, video performances, live concerts, and score study. The material presented will educate the student on the power of musical influence and its effect on social, historical, and economical norms.

OBJECTIVES:

Students will be able to:

- develop a vocabulary necessary to communicate the attributes of music as they relate to the various elements in music and historical periods.
- List and describe the major historical periods of Western music and the stylistic characteristics which define them.
- Develop listening skills for classical, popular, and world music.
- Identify composers and major compositions in a variety of musical styles and time periods.
- Explain historical, religious, and social conditions which influenced the development of music.
- Develop intellectual and creative skills necessary for lifelong musical learning.

MATERIALS/TEXT:

The Enjoyment of Music, 3rd edition (Forney, Dell'Antonio, Machlis)
Essential Listening Edition
Handouts
Power Point Presentations

Course Requirements:

Students must be responsible for their attendance and their participation throughout the course via assignments: text reading; projects; etc. Access to online network/computer resource is ESSENTIAL because this course will have online components. Students are responsible for any material/information missed if absent. Electronic devices are allowed as long as they are used for educational purposes that pertain to the class setting.

Grading:

- Class participation and attendance
- Group activities/projects
- Online participation (may include but are not limited to: listening, writing, reading, etc.)
- Concert Attendance – 4 **required** events
- Quizzes and Exams

Concert Attendance

As a student in this course, it is imperative that you go to various musical events in order to develop an appreciation for various types of music.

You are expected to attend **FOUR EVENTS** either on campus or verified off campus **BEFORE** the final week of school. A calendar of events on campus will be posted on the Blackboard site. Extra credit will be awarded, **25 points for every 2 concerts** you attend over the four required. (If you attend 6 concerts, you'll have 125 points out of 100.)

GRADING: The **final grade** will be determined by the instructor, and may be based on the following:

- Class attendance and participation
- Concert Reports
- Group Research/Presentation Project
- Assignments (may include reading, writing, listening, speaking, and video demonstration)
- Concert Events – 4 required events
- Tests & Quizzes

MUSI 1306/3306 meets the requirements for the Texas Higher Education Coordinating Board Core Curriculum in Creative Arts. The Core General Education Outcomes assessment will be based on the group research project and on test questions embedded in the course.

OVERVIEW SCHEDULE (subject to change):

PART 1: Materials of Music- August 24, 26, 28
(Pages 3-57)

PART 2: Middle Ages and Renaissance- August 31 (**No Class-Labor Day**), September 2, 4, 7, 9, 11
(Pages 58-87)

PART 3: The Baroque Era- September 14, 16, 18, 21, 23, 25
(Pages 88-129)

PART 4: 18TH Century Classicism- September 28, 30, October 2, 5, 7, 9, 12
(Pages 130-177)

PART 5: The 19th Century- October 14, 16, 19, 21, 23, 26, 28, 30
(Pages 178-253)

PART 6: 20TH Century Modernism- November 2, 4, 6, 9, 11, 13
(Pages 254-289)

PART 7: Postmodernism – November 16, 18, 20, 23, (25, 27-**NO CLASS-THANKSGIVING BREAK**)
(Pages 290-336)

Review for Final Exam and Final materials due – November 30

FINAL EXAM – December 2

CLASS SCHEDULE

Aug 24 Syllabus, Introductions, Listening

Aug 26 Read Prelude 1 (Listening to Music Today) through Chapter 5 (Musical Texture) pages 4-25

Aug 28 Read Chapter 6 (Musical Form) through Chapter 12 (Style and Function of Music in Society) pages 25-57

Aug 31 Labor Day-NO CLASS

Sept 2 Read Prelude 2 (Music as Commodity and Social Activity) through Chapter 15 (Singing in Friendship: The Renaissance Madrigal) pages 60-76

Sept 4 Listening Module Middle Ages/Renaissance through Chapter 17 (Glory Be: Music for the Renaissance Mass) pages 77-87

Sept 7 Listening Module Middle Ages/Renaissance

Sept 9 Quiz #1 and Analysis Project #1 Due

Sept 11 Read Prelude 3 (Music as Exploration and Drama) through Chapter 19 (Musical Sermons: Bach and the Lutheran Cantata) pages 88-105

Sept 14 Listening Module - The Baroque Era

Sept 16 Read Chapter 20 (Textures of Worship: Handel and the English Oratorio) through Chapter 22 (Grace and Grandeur: The Baroque Dance Suite) pages 106-119

Sept 18 Listening Module - The Baroque Era

Sept 21 Read Chapter 23 (Sounding Spring: Vivaldi and the Baroque Concerto) through Chapter 24 (Process as Meaning: Bach and the Fugue) pages 120-129

Sept 23 Quiz #2 and Analysis Project #2 Due

Sept 25 Listening Module - 18TH Century Classicism

Sept 28 Read Prelude 4 (Music as Order and Logic) through Chapter 27 (Expanding the Conversation: Mozart, Chamber Music, and Larger Forms) pages 132-152

Sept 30 Listening Module - 18TH Century Classicism

Oct 2 Read Chapter 28 (Conversation with a Leader: Haydn and the Classical Concerto) through Chapter 32 (Mourning a Hero: Mozart and the Requiem) pages 153-177

Oct 5 Listening Module - 18TH Century Classicism

Oct 7 Quiz #3 and Analysis Project #3 Due

Oct 9 Listening Module - The 19th Century

Oct 12 Read Prelude 5 (Music as Passion and Individualism) through Chapter 35 (Dancing at the Keyboard: Chopin and Romantic Piano Music) pages 180-199

Oct 14 Read Chapter 36 (Musical Diaries: Hensel and Programmatic Piano Music) through Chapter 38 (Sounding a Nation: Grieg and Orchestral Nationalism) pages 200-214
Oct 16 Listening Module - The 19th Century
Oct 19 Read Chapter 39 (Absolutely Classic: Brahms and the Nineteenth-Century Symphony) through Chapter 41(Total Art: Wagner and German Romantic Opera) pages 215-233
Oct 21 Listening Module - The 19th Century
Oct 23 Read Chapter 42 (Poetry in Motion: Tchaikovsky and the Ballet) through Chapter 45 (A Good Beat: American Vernacular Music at the Close of an Era) pages 234-253
Oct 26 Listening Module - The 19th Century
Oct 28 Quiz #4 and Analysis Project #4 Due
Oct 30 Listening Module - 20TH Century Modernism
Nov 2 Prelude 6 (Making Music Modern) through Chapter 47 (American Intersections: Jazz and Blue Traditions) pages 256-271
Nov 4 Listening Module - 20TH Century Modernism
Nov 6 Supplemental Reading Handout
Nov 9 Listening Module - 20TH Century Modernism
Nov 11 Read Chapter 48 (Modern America: Still and Musical Modernism in the United States) through Chapter 51 (Also American: Revueltas and Mexican Musical Modernism) pages 272-289
Nov 13 Listening Module - 20TH Century Modernism and Listening Module - Postmodernism
Nov 16
Nov 16 Read Prelude 7 (Beyond Modernism?) through Chapter 56 (Returning with Interest: Dylan, Corigliano, and Postmodern Reworkings) pages 292-321
Nov 18 Read Chapter 57 (Neo-Romantic Evocations: Higdon and Program Music into the Twenty-First Century) through Chapter 59 (Reality Shows: Adam and Contemporary Opera) pages 322-336 and Listening Module Postmodernism
Nov 20 Review and Concert Report Discussion
Nov 23 Quiz #5 and Analysis Project #5 Due
Nov 30 Final Projects and Concert Reports due
Dec 2 Final Exam TBA

GRADES

Concert Reports (4)	10%
Music Analysis Project	20%
Assignments	10%
Quizzes	25%
Final Exam	20%
Attendance	15%

Americans with Disabilities Act: Students with disabilities that are admitted to The University of Texas of the Permian Basin may request reasonable accommodations and classroom

modifications as addressed under Section 504/ADA regulations. Students needing assistance because of a disability must contact the Programs Assisting Student Study (PASS) Office, 552-2630, no later than 30 days prior to the start of the semester.

ACADEMIC INTEGRITY & PLAGARISM POLICY

Academic dishonesty will not be tolerated. Obvious examples include reviewing notes during a closed-book exam or submitting writing assignments copied or purchased on the Internet or elsewhere. A subtler form of dishonesty include failing to fully and properly acknowledge sources on a paper. Depending upon the severity and deliberateness of the offense, the consequences for plagiarism or cheating may include no points on the assessment. Additionally there may be other disciplinary measures, i.e. warning, censure, suspension, or expulsion. Just be honest.

SYLLABUS SUBJECT TO CHANGE

All material, assignments, and deadlines are subject to change, with prior notice. All changes will be clearly announced. However, it is *your* responsibility to review the syllabus regularly, check e-mail for changes, or communicate with the instructor, as needed, to adjust if assignments or due dates change. Please check CANVAS for any changes to the syllabus and future assignments.

SUCCESS TIPS FOR MUSIC APPRECIATION

- Listen, listen, listen. Start now and do a little every day.
- Be prepared. Read—especially focus on the key points at the beginning of each chapter (important for the quizzes!).
- Study for the tests throughout the semester—not the night before.
- Come to class and participate (take notes, ask questions, discuss, get to know each other).
- Do the concert report (proofread and follow instructions).
- Keep an open mind. Enjoy the music!

Concert Attendance Report Guidelines

General Information:

- Concert **MUST BE** one of the four online live concert options listed in syllabus
- Include a ticket stub, receipt, or concert program along with the report.
- Papers that do not meet the following requirements will be rejected without a grade:
 - turned in as “hard copies;” no email papers allowed.
 - 8 pages in length, typed, and double spaced, times new roman, font size 12 with one-inch margins.
 - written in essay format with an introduction (including a concise thesis statement), body paragraphs and a conclusion.

Concert Reports Should Include:

- Basic Information about the concert: title, date, and location. Why did you choose this concert?
- What soloist or ensemble performed? Describe the physical aspects (concert hall, dress, lighting design, kinds of people present, etc.) and how it affected your listening experience. (5points)
- Discuss the works of the concert and their respective composers. Which musical period does each work in the concert represent (you can find this by looking up composers)? (10 points)
- Take one of the composers listed in your program and research the life of the composer and the piece performed. During what part of the composer's life was this piece written.
- What else was the composer working on during this period? Where was the composer living during this time?
- Correctly cite information described. Cite your sources in Chicago style or MLA. (10 points)
- Musical observations: quality of performance, type of music, i.e., orchestral, vocal, etc.
- Use a minimum of ten (10) terms introduced in class lectures and/or the text to describe the music and to demonstrate your understanding and appreciation of the music performed. Underline or **boldface** the 10 terms. (10 points)
- Were there any explanations given concerning the works performed? If so, were the comments given orally during the concert or in the form of program notes included in the program folder?
- What was the overall impact of the music performed on the attending audience? Detail your overall impressions of the effect of the entire concert in view of your answers to the bullets above. In all cases be specific. (5 points)
- Correct spelling, grammar, usage of words, overall clarity. (10 points)