

MUSIC APPRECIATION (MUSIC 10)

(Syllabus updated 6-03)

Class meets in CA 113 @ M W 1:00 -2:25 p.m.

Ed Macan, Ph.D., M.A., etc.

(Office: CA 118, Office Phone: 476-4321, Office Hours: M/W 10 – 11 a.m., T/TH noon – 1 p.m., F 1 -2)

TEXTS. Macan, Ed. *Music Appreciation (Music 10) Reader*. College of the Redwoods, 2003.

COURSE DESCRIPTION. This course focuses both on developing an understanding of the technical aspects of music, and an appreciation of the role that music has played in Western history and culture from the middle ages to the twentieth century. At the beginning of the semester, we will work to develop a musical vocabulary sophisticated enough to recognize and discuss the elements of music. Once this goal has been accomplished, we will trace the different ways in which the various musical elements have been manifested in music from the middle ages through the twentieth century, and consider what distinguishes the music of each historical period. We will also consider the social role that music has played in Western culture, as well as its relation to religion, politics, economics, and philosophy. We will periodically use slides to relate the stylistic aspects of music to contemporaneous visual arts, and videos will be used to highlight key aspects of several different types of performance (orchestra, opera, etc.). Finally, throughout the semester we will grapple with the question of issues of meaning in music, as well as how to meaningfully listen to music on both an emotional and an intellectual level.

GRADING. Grading will be as follows:

1. Composite of four exams worth 10% each	40%
2. Biography of a composer	15%
3. Two reviews (of a performance and/or recording) worth 7 ½ % each	15%
4. Participation	15%
3. Cumulative final exam	15%

Final grades are letter grades. Please be aware that in accordance with college policy, incompletes will be given only in highly unusual circumstances, most often for unforeseeable medical emergencies. An extensive work load, academic or otherwise, will not be considered sufficient cause to grant an incomplete. When figuring out the letter grade equivalent of test scores, I use the following scale: 97%-100%=A+, 93%-96%=A, 90-92%=A-, 87%-89%=B+, 83%-86%=B, 80-82%=B-, 77%-79%=C+, 73%-76%=C, 70%-72%=C-, 67%-69%=D+, 63%-66%=D, 60%-62%=D-, under 60%=F. NOTE: I expect students to take exams on the day they are scheduled for. *Missed exams may not be retaken unless you have informed me by the exam day of your need to schedule an alternative time. This policy also applies to the final exam.*

Note: Final grades are not posted. If you want to know your final grade, bring me a self-addressed stamped envelope on finals day.

PARTICIPATION. Punctual attendance is necessary for your success in this course. The participation component of your grade acknowledges the importance that regular attendance, mastery of lecture material, and participation in lecture discussions has on your successful mastery of the materials taught in this course. You will be awarded ten participation points for each class you attend, including finals day, but please note the following: (a) I will take role at the beginning of each class; if you have not arrived by the time I complete taking role, you will be considered absent; (b) if you leave class early, you will be considered absent.

You will be awarded 10 participation points for each class for which you receive full attendance credit. At the end of the semester, I will tally out your participation grade according to the following scale: 270 points and above is an A, 250 to 269 is a B, 230 to 249 is a C, 200 to 220 points is a D, and less

than 200 points is an F. The resulting participation grade counts for 15% of your final grade. Please note: for the purposes of tallying your participation grade, *there is no such thing as an excused absence*. To receive full participation points for a given day, you must be here. Please note: I reserve the right to award bonus participation points at the end of the semester to persons whose contributions to lecture discussions have been especially exemplary.

LISTENING ASSIGNMENTS. There is a set of four 60-minute listening tapes that are a crucial component of this class. These tapes are keyed in with the music that is discussed in the textbook; contents of all four tapes are listed in detail in the *Music Appreciation Reader*. From approximately the fourth week of class on, virtually all of the music that we listen to in class will come from these tapes. There will be listening examples drawn from these tapes for the second through fourth exams, so it will be to your advantage to have home copies of these tapes; you may get copies by bringing your own blank 60-minute cassettes either to the Music Library or the LAC. (If you bring your tape to the Music Library, allow two class sessions for turnaround.) When I play music from these tapes in class, it is to illustrate points that have been made in both the textbooks and my lectures; therefore, please treat this as a time for attentive listening, not as a springboard for lengthy conversations with your neighbor. Needless to say, it is inappropriate for you to carry on discussions with your neighbor while I am trying to lecture, while we are listening to music or watching a video, or while another student is speaking. Your cooperation in this will help the class to run infinitely more smoothly.

WRITING ASSIGNMENTS. Once you have become familiar with basic music terminology, you will write three papers: two reviews, which combined are worth 15% of your final grade, and a biography of a composer worth 15% of your final grade. One of the three papers should review of a live performance that you attend this semester: if you have not fulfilled this commitment by the third paper, a full grade will be deducted from your final paper. Your first paper will be a review of either a recording or a performance of your choice. Begin by telling us the name of the artist, the name of the album and year of its release or the venue and date at which you saw the performance. Then give us a bit of background concerning the artist(s). What style of music do they sing/play? If it's an underground style, be prepared to describe it briefly, as if you were trying to explain it to the uninitiated. In the main body of the review, discuss the recording or the performance itself. Give us some details about songs/tracks that you consider particular highpoints or low points. If you're reviewing a performance, include an account of the stage show and audience reaction. At the end, sum up your overall impressions. How would you compare this album/show to the artist's previous work? To the work of other similar artists?

Your second paper will be a biography of a composer. Any composer discussed in chapters 4-17 of Craig Wright's *Listening to Music* or in my student packet is fair game. Famous performers, impresarios, musical instrument makers, etc., from the eras in question may also be fair game—be sure to ask in advance if you have any doubt whether your proposed subject is suitable for the purposes of this assignment. Your biography should address the following issues:

When and where was he/she born?

What city or cities did this composer work in? Who was he/she employed by—church, court, or some other person? If your composer didn't have a regular employer, how did he/she make a living?

What genres of music did your composer work in? (Did he/she write operas for a public opera house, symphonies for a public concert hall, church music for the church that employed him/her, or some combination of the above?) Did his/her position involve singing or playing an instrument as well?

What are some of your composer's better-known works?

Who were some of the important contemporaries of your composer? Sum up your composer's contribution to the musical world of the era in which he/she lived. For instance, if you were writing on J.S. Bach, tell us what Bach's overall contribution was to the music and culture of that period—how does his music exemplify the time in which he lived?

Your third paper will be a review of a recording or performance of classical music, which can be instrumental (orchestra, chamber group, solo instrument) or vocal (opera, choral music). For the most part, you will structure it the same way you structured your first paper. Tell us the title of the album and year of release; the name of the composer(s) and the title of the work(s) featured on the album or in the performance; the name of the performer(s) (i.e. the conductor, the orchestra, and the soloists); and, if it's a live performance, the date and the name of the venue. In this review, I am particularly interested to see if you're able to apply the knowledge you gained in class to the listening experience. For instance, if you're writing about a Symphony by Mozart, your review should reflect what we learned in class about the Symphony, including (1) how many movements are in a symphony; (b) the form and tempo of each movement; (c) the instrumentation of an orchestra in Mozart's time.

All three papers should be two to three typed pages. Use 12-point type, a basic font, and the following margins: left 1½", all others 1". Use double spacing only. Use a separate title page that includes your name, class name,

date, and the title of your paper. The biography should have as its final page a bibliography that lists at least two books as sources, as well as any relevant websites. The Craig Wright book can be used as one source; the *Grove Encyclopedia of Music and Musicians* (in our library) could be another; a biography or especially an autobiography of the composer in question would be especially good. Here is proper bibliographical format for a book and an article from an encyclopedia or journal, respectively—please follow this format:

Macan, Edward. *Rocking the Classics: English Progressive Rock and the Counterculture*. New York: Oxford University Press, 1997.

Macan, Edward. "The Spirit of Albion in 20th-Century English Popular Music: Vaughan Williams, Holst, and the Progressive Rock Movement." *Music Review* 53 (May 1992), 100-125.

Footnotes are introduced in numerical order. If your second footnote quoted from page 30 of *Rocking the Classics*, you would simply do this:

2. Macan, *Rocking the Classics*, 30.

If *Rocking the Classics* were the only work by Macan cited in your bibliography, you could simply do this:

2. Macan, 30.

Footnotes may go either at the bottom of the page in which the footnote occurs in the text or at the end of the paper.

ALL PAPERS WILL BE GRADED ON BOTH CONTENT AND CLARITY OF PRESENTATION.

CLASS SCHEDULE (approximate)

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| <ol style="list-style-type: none"> 1. Intro to Course 2. Elements of Music, part I: rhythm; part II: melody 3. Elements of Music, part II: melody; part III: notation 4. Elements of Music, part IV: harmony <p>Sonata</p> <ol style="list-style-type: none"> 5. Elements of Music, part V: harmony, tone-color, dynamics 6. Assign reviews and review writing guide. Exam #1: The Elements of Music 7. Discussion: How to write a concert/record review 8. Discussion (concluded); What's "classical"? 9. The Middle Ages, part I (Dark Ages)
<i>fantastique</i> 10. The Middle Ages, part II (Gothic Period)
Drama <p style="text-align: center;">Poem;</p> <ol style="list-style-type: none"> 11. The Middle Ages, part III (Late Middle Ages) 12. Slide presentation: Medieval art and architecture
The Renaissance period, part I
Time Permits] 13. The Renaissance period, part II 14. The Renaissance period, part III Exam #2: The Medieval and Renaissance Periods 16. Intro to the Baroque Period; slide presentation, Renaissance and Baroque art and sculpture 17. Early Baroque Music 18. Opera video: Monteverdi's <i>Orpheus</i> 19. Bach and Handel
Vocal music of the later Baroque 20. Instrumental music of the later Baroque 21. Exam #3: The Baroque Period | <ol style="list-style-type: none"> 22. Intro to the Classic Period; Haydn; the String Quartet 23. Mozart; the Symphony <p style="text-align: center;">24. The Concerto; Beethoven; the</p> <ol style="list-style-type: none"> 25. Intro to the Romantic Period
The lied 26. New Piano Music (Chopin and Liszt)
The Program Symphony; Berlioz's <i>Symphonie</i> 27. Berlioz (concluded); Richard Wagner and the Music 28. Johannes Brahms; Saint Saens and the Symphonic
Modest Musorgsky and the Nationalist movement 29. Exam #4: The Classic and Romantic Periods 30. Post-Romanticism: Music in the early 20th Century [If 31. Finals Day: Cumulative Final Exam |
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NOTE: Your continued enrollment in this class after the end of the second week of the semester indicates that you have read, understood, and agreed to be bound by the terms of this syllabus. Please be aware that after the third week of the semester I take no further responsibility for dropping you from the class role if you stop coming to class. It will be your responsibility to fill out the appropriate petition at Admissions and Records to be permitted to drop the class late. Ordinarily I will sign such a petition, but it is solely your responsibility to initiate this action. Please be aware that in accordance with college policy, incompletes will be given only in highly

unusual circumstances, most often for unforeseeable medical emergencies. An extensive work load, academic or otherwise, will not be considered sufficient cause to grant an incomplete.

WEB SITES FOR COMPOSERS

MEDIEVAL

Hildegard of Bingen (1098-1171)

<http://www.uni-mainz.de/~horst/hildegard>

Guillaume de Machaut (ca. 1300-1377)

<http://www.island-of-freedom.com/machaut.htm>

RENAISSANCE

Josquin des Pres (ca. 1450-1521)

<http://www.josquin.com>

Giovanni di Palestrina (1525-1594)

<http://www.unavoce.org/palestri.htm>

<http://www.rz-berlin.mpg.de/cmp/palestrina.html>

BAROQUE

Antonio Vivaldi (1678-1741)

<http://www.oasiskc.net/~bryanc/vivhome.htm>

J.S. Bach (1685-1750)

<http://www.jsbach.org>

G. F. Handel (1685-1759)

<http://www.npj.com/homepage/teritowe/welcome.html>

CLASSIC

Wolfgang Amadeus Mozart (1756-1791)

<http://www.geocities.com/vienna/strasse/2914/mozart>

<http://www.frontiernet.net/~sboerner/mozart>

Franz Joseph Haydn (1734-1809)

<http://www.mala.bc.ca/~mcneil/haydn.htm>

Ludwig van Beethoven (1770-1827)

<http://www.geocities.com/Vienna/Strasse/3732>

http://www.music.sjsu.edu/Beethoven/index/home_page.html

<http://www.issay.com/bonn-beethoven-house/index.html>

<http://physics.usyd.edu.au/~simonj/lvb.ht.html>

<http://physics.usyd.edu.au/~simonj/ib.html>

ROMANTIC

Franz Schubert (1797-1827)

<http://dspace.dial.pipev.com/ramorris>

<http://www.charm.net/~tomokoy/schubert.html>

Hector Berlioz (1803-1869)

<http://www.standres.u-net/BerliozLaconte.html>

<http://www.ozemail.com.au/~phillijr/Berlioz.html>

Robert Schumann (1810-1856), Clara Schumann (1819-1896)

<http://www.uah.edu/clara/schumann.html>

<http://members.aol.com/abelard2/davidsbuendler.htm>

Frederic Chopin (1810-1849)

<http://www.geocities.com/Vienna/2217/>

Franz Liszt (1811-1886)

<http://www.d-vista.com/other/franzliszt.html>

Richard Wagner (1813-1883)

<http://www.zazz.com/wagner/index.shtml>

<http://www-2.roughguides.com/opera>

Johannes Brahms (1833-1897)

<http://www.austria-tourism.at/personen/Brahms>

<http://www.mjq.net/brahms>

<http://members.aol.com/abelard2/brahms.htm>

TWENTIETH CENTURY

Arnold Schoenberg (1874-1952)

<http://www.schoenbert.at/>

Bela Bartok (1881-1945)

<http://www.geocities.com/Vienna/2414/index.html>

<http://www.ultranet.com/~cwholl/bartok/bartok.html>

Igor Stravinsky (1892-1971)

<http://www.geocities.com/vienna/1807/strav.html>

<http://www.geocities.com/WestHollywood/3660/Stravinsky.html>