

Three Rivers Community College
Syllabus - Spring 2011
MUS* K101 T3:
Music History & Appreciation I
CRN: 10760
Tuesdays 6:30-9:15
D Wing - Room 102
Anne Berry, Instructor

Office Hours: By Appointment Only
email: aberry@trcc.commnet.edu
Office Hours: By Appointment

Course Description

This course is designed to introduce the student to the elements of music: melody, rhythm, harmony, tone, color, and form. A repertory of music literature is surveyed to trace both the development of Western music and the heritage of contemporary popular music.

Learning Outcomes

In an effort to enrich our experience as listeners, we will be listening, reading and writing about music. By the end of the semester, you should be familiar with many fundamental musical concepts. Additionally, our listening exercises will be placed within a broader historical context. We will survey the major musical movements and trace the lineage from Medieval times to present day. We will also attempt to make connections between various musical periods and complementary developments in the arts.

Course Outcomes

Upon successful completion of this course students should:

Demonstrate an understanding of the fundamental elements of music

- a) Identify and differentiate music terms and concepts pertaining to pitch, melody, harmony and scales
- b) Recognize melodies, phrases, cadences, and chords aurally

Demonstrate an understanding of the major periods of Western Music

- a) Summarize the social, political, and cultural differences between each period
- b) Compare the music practices and developments of each period
- c) Critique the significant composers and summarize their music from each period

Demonstrate an understanding of music texture

- a) Define and delineate different music textures
- b) Aurally identify music textures

Demonstrate an understanding of music form

- a) Recognize binary and ternary forms
- b) Recognize rondo form
- c) Recognize theme and variation
- d) Recognize sonata form

Required Text

Bonds, Mark Evans, *Listen to This*. Upper Saddle River: Pearson Education, Inc., 2009.

Class Discussion

This course is devised to promote the free exchange of ideas. All students are encouraged to participate by vocalizing their thoughts when appropriate, as well as respectfully listening to others. The student's level of involvement in class discussions will be evaluated by the instructor in the form of a class participation grade (Please see Grading).

Course Requirements

Attendance: Please plan to attend all classes and avoid absences except when absolutely necessary. Material from lectures and discussions will appear on the exams, and pop quizzes on the reading assignments will be administered at the instructor's discretion. Attendance is mandatory for both the midterm and final exams, as well as for group presentations.

Tardiness/Leaving Early: Most class announcements and quizzes are given at the beginning or end of class. Students who arrive late to class or leave class early may miss hearing important information, and will also distract the class and the instructor. If a student leaves early or arrives late twice, this will be equivalent to one absence.

Deadlines: Students are expected to complete all assignments. Assignments that are submitted after due dates will not be accepted, and students who submit late assignments will receive zero credit for their work. If you are absent, please try to arrange to hand in your assignment before class.

Assignments

Reading Assignments: Must be completed before the beginning of each class period. Pop quizzes will be administered on the reading. Additionally, students can expect for the material in the reading assignments to appear on the exams.

Listening Assignments: These assignments should to be completed before the beginning of the class period. The textbook comes with CD's containing the selections that will be assigned.

Journal Entries: Journal Entries are written responses to the listening assignments. For each assignment, the student should choose one selection to focus on and talk about the most striking musical features of the piece. You are encouraged to also give your opinion about the music. Do you feel that it is a successful work of music? Why or why not? Please refer to page one of the textbook for a list of musical elements and try to incorporate these terms and concepts into your entries. Also, feel free to make use of the listening guides in each chapter. However, I am interested in YOUR thoughts. Please do not use the listening guides as the sole source for your responses. Each entry must be one full, typed page, double-spaced.

Group Presentations: After the midterm exam, I will be assigning groups of 3-5 people. Each group will be responsible for giving a ten minute presentation on a given subject (TBA). During the presentation, you are free to play musical examples and/or perform, but must also describe the historical background and any significant features of the work that you choose to focus on. Exams: The midterm and final exams will be in three parts: multiple choice, short answer and essay.

Concert Review: During the course of the semester, you will be required to attend one concert outside of class and submit both the program and a one page, doubled-spaced written review of the concert. You may hand in the review anytime up until April 26, 2011.

Grading

Exams: 30%
Quizzes: 10%
Journal Entries: 25%
Class Participation: 15%
Group Presentations: %10
Concert Review: 10%

Numerical Components

A	93-100
A-	90-92
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	0-59

Academic Dishonesty

Academic Dishonesty shall in general mean conduct which has as its intent or effect the false representation of a student's academic performance, including but not limited to (a) cheating on an examination, (b) collaborating with others in work to be presented, contrary to the stated rules of the course, (c) plagiarizing, including the submission of others' ideas or papers (whether purchased, borrowed, or otherwise obtained) as one's own, (d) stealing or having unauthorized access to examination or course materials, (e) falsifying records of laboratory or other data, (f) submitting, if contrary to the rules of a course, work previously presented in another course, and (g) knowingly and intentionally assisting another student in any of the above, including assistance in an arrangement whereby any work, classroom performance, examination or other activity is submitted or performed by a person other than the student under whose name the work is submitted or performed.

Weather

To check the status of cancelations and delays at TRCC due to weather, students should check the college's website: www.trcc.commnet.edu. There will be a message on the home page indicating whether or not classes are being held.

Electronic Devices

Cell phones and other electronic devices are allowed in class only if they are turned off or turned to silent mode. Phones may not be answered in class and text messaging is not acceptable. If there is an emergency situation whereby a student must be available by electronic device, the student should speak to the instructor prior to class.

Revisions to Syllabus

The information contained in this syllabus may be revised during the course of the semester. Students will be notified of any changes that will be made.

College Withdrawal Policy

A student who finds it necessary to discontinue a course once class has met must provide written notice to the Registrar. Withdrawal forms are available at the Registrars on all campuses. Nonpunitive "W" grades are assigned to any withdrawal requested before the various unrestricted withdrawal deadlines listed in the calendars published in front of each session's course listings. Withdrawal requests received after these deadlines must bear instructor signatures. No withdrawals are permitted after the last class preceding the final exam. Students who do not obtain an official withdrawal, but simply stop attending classes, run the risk of receiving an "F" grade for the course.

Disabilities Statement

If you have a hidden or visible disability which may require class modifications, please let me know as soon as possible. Students with Learning Disabilities and Physical Disabilities should contact Chris Scarborough in Student Services at 860.892.5751 or at cscarborough@trcc.commnet.edu as soon as possible to ensure timely accommodations.

Class Outline

February 1- Early Music: Introduction to the basic elements of music. Listen and discuss.

Lecture on Early Music, the Medieval Era through the Renaissance.

Assignments: Reading: Bonds, Listen to This, Part 3, "The Baroque Era" pp. 81-101. Listening: Monteverdi, Claudio, *Orpheus*, selection from Act II, Purcell, Henry, *Dido and Aeneas*, Act I, nos. 1-4.

Journal Entry Assignment #1: Choose one of the two listening assignments to write about in your journal entry. Listen to the selection several times, and follow the listening guide in the textbook. Compose a one page double-spaced journal entry describing and discussing any of the musical elements that strike you as being significant (Please refer to p.1 for a list of definitions for "The Elements of Music" and try to use these terms in your entries). For instance in *Orpheus*, how does the composer specifically use the music to express the meaning of the text? Do you think that Purcell is successful? Or in *Dido and Aeneas*, one might be inclined to talk about how each of the four sections are musically different from one another in tempo and texture, for instance, and how this variety adds dramatic interest to the Act.

February 8- The Baroque Era: Journal Entry Assignment #1 Due. Lecture followed by a discussion of reading and listening assignments.

Assignments: Reading: Bonds, pp.169-182; 190-199. Listening: Haydn, Joseph, String Quartet in C Major, Op. 76, No. 3, second movement Joseph Haydn, Symphony No. 102 in B-flat Major, third movement: Minuet.

Journal Entry #2:

February 15- The Classical Period: Journal Entry #2 Due. Lecture and discussion of reading and listening assignment. Assignments: Reading: Bonds, pp.200-227 Listening: Mozart, Wolfgang Amadeus, Symphony No. 40 in G Minor, K. 550, first movement Mozart, Wolfgang Amadeus, Piano Concerto in A Major, K. 488, first movement Mozart Wolfgang Amadeus, *Marriage of Figaro*, Act I, selection "Cosa sento"

Journal Entry #3

February 22- The Mature Classical Period and Early Romanticism: Journal Entry #3 Due. Special Feature Presentation TBA. Lecture and Discussion.

Assignments: Reading: Bonds, pp.237-259 Listening: Beethoven, Ludwig van, Symphony No. 5 in C minor, First Movement Schubert, Franz, "Erlkönig," D. 328

Journal Entry #4

March 1- Music in the Nineteenth Century: Journal Entry #4 Due. Lecture followed by in-class listening and discussion. Midterm Exam Review.
No Assignments

March 8- Midterm Exam.

Assignment: Reading: Bonds, pp. 368-379 Listening: Ives, Charles, *The Unanswered Question*
Shoenberg, Arnold, "Columbine" from *Peirrot lunaire*
No Journal Entry

March 15- Spring Break No Class.

March 22- Expressionism and the Fall of Tonality. Lecture followed by Listening and Discussion. Reading: Bonds, pp. 350-359; 380-389 Listening: Debussy, Claude, *Voiles*, from Preludes, Book 1 Stravinsky, Igor, *Rite of Spring*, Part One
Journal Entry #5

March 29- Special Segment: La Belle Epoque: Paris 1890-1920. Famous Artistic Collaborations, the Ballet Russe, the Cabaret, Impressionism. Journal Entry #5 Due.
Assignments: Reading: Bonds, pp. 444-458 Listening: Copland, Aaron, "Hoe-Down" from *Rodeo*, Bernstein, Leonard, "Tonight" from *West Side Story*
Journal Entry #6

April 5- New trends in Contemporary American Music: Musical Theatre, Music for Film. Journal Entry #6 Due.
Assignments: Reading: Bonds, pp. 459-469 Listening: John Cage, John, 4' 33", Glass, Phillip, "Knee Play 1" from *Einstein on the Beach*
Journal Entry #7

April 12- Post-World War II: Serialism vs. Minimalism. Complexity vs. Simplicity. Journal Entry #7 Due.
Assignments: Reading: Bonds, pp. 397-430 Listening: Joplin, Scott, *Maple Leaf Rag*, Johnson, Robert, "Terraplane Blues," Ellington, Duke, "Cotton Tail," Parker, Charlie, *Ornithology*
Journal Entry #8:

April 19- A survey of the major movements in Jazz. Journal Entry #8 Due.
Assignments: Reading: Bonds, pp. 470-501 Listening: Berry, Chuck, "School Day," The Marvelettes "Please Mr. Postman," Beach Boys, "Good Vibrations," Public Enemy, "Fight the Power" Journal Entry #9.

April 26- History of Rock- Journal Entry #9 Due. Last Day to hand in Concert Reviews.
Assignments: Group Presentation Preparation

May 3- In-Class Group Presentations, Final Exam Review.
No Assignments

May 10- Final Exam