

MUS* K101, Music History and Appreciation Syllabus, Fall 2011

Fridays 2:00 pm – 4:45 pm, Room D 102

Professor Peyman Farzinpour

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Text: *Music: An Appreciation* (10/e) with Connect Plus Music Access Card, by Roger Kamien

Aug. 26: The Elements of Music, The Middle Ages, and Renaissance. For Sept. 2, read preface – p. 35; pp. 41 – 62; 68 – 84; p. 90; pp. 93 – 111; pp. 114 – 129; 135 – 145; 147 – 148. Listen to the music listed in the reading. Additionally, listen to *Winter* (all three movements) from *The Four Seasons* by Vivaldi, uploaded on Blackboard Vista (may be found on youtube as well).

Sept. 2: The Baroque: Vivaldi, Purcell, and J. S. Bach. For Sept. 9, read pp. 130 – 134; 152 – 168; 180 – 181. Additionally, listen to J. S. Bach Concerto for Harpsichord (Piano) and Orchestra in F minor, BWV 1056 (uploaded on Blackboard Vista) and the Prelude and Bourrée from the Lute Suite in E minor BWV 996 (the Bourrée is on p. 61 of the book and accessible via the connect card, the Prelude is uploaded on Blackboard Vista).

Sept. 9: Bach and Vivaldi cont. Intro to the Classical Period. For Sept. 16, read pp. 183 – 205. Prep for test 1.

Sept. 16: **Test 1:** Music Fundamentals, Middle Ages, Renaissance, and Baroque. Following the test, Mozart. For Sept. 23, read pp. 212 - 249.

Sept. 23: Classicism cont.; *Amadeus*.

Sept. 30: Beethoven. Prep for test 2.

Oct. 7: **Test 2** followed by *Buena Vista Social Club*. For Oct. 14, read pp. 251 – 264; 271 – 282; 286 – 293.

Oct. 14: Early Romantics: Schumann, Chopin, and Mendelssohn. For Oct. 21, read pp. 319 – 324; 343 – 346. Listen to Brahms' Symphony No. 4 in E minor in its entirety and Wagner's Prelude and Liebestod from the opera *Tristan und Isolde* (music uploaded Blackboard Vista).

Oct. 21: Romanticism cont.: Brahms, Verdi, and Wagner. For Oct. 28, read pp. 327 – 329; 354 – 255. Listen to excerpts from the Verdi opera *La Traviata* (music uploaded Blackboard Vista).

Oct. 28: Verdi: *La Traviata*. For April 8, read text about tango (uploaded on Blackboard Vista) and listen to tango excerpts (uploaded on Blackboard Vista). Prep for test 3.

Nov. 4: **Test 3** followed by Tango. For Nov. 18, read pp. 350 – 351; 357 – 378. Listen to Mahler's Symphony No. 5 in C# minor in its entirety (music uploaded Blackboard Vista).

Nov. 11: No class.

Nov. 18: Turn of the Century Vienna: Mahler; Impressionism and Debussy. For Dec. 2, read pp. 392 – 408.

Nov. 25: No class.

Dec. 2: Expressionism: Schoenberg, Berg, and Webern. Listen to Schoenberg's *Verklärte Nacht* (*Transfigured Night*) and Webern's *Five Pieces for Orchestra* in its entirety (music uploaded on Blackboard Vista). For Dec. 9, prepare concert report.

Dec. 9: **Concert Report Due.** Expressionism cont.: Berg's opera *Wozzeck*. For Dec. 16, prepare for test 4.

Dec. 16: **Test 4.**

Class Policies

Please check regular email as well as Blackboard email and announcements *before every class* for updates or in case of class cancellation. Please come to class prepared, having read the assignment listed for the given date and equally importantly, having listened to the music in that reading segment. You will be responsible for **all music in the reading as well as additional pieces as specified in class and on the syllabus**. Please spend 15-20 minutes per day listening to the music for the given week. This will make it easy for you to learn the music which will appear on the listening section of each test.

Note on the listening: You will be able to listen to all the assigned music online via the **Connect Plus Music Access Card**. Additionally, there is a Kamien *Music: An Appreciation* CD set (which has all the music from the book) on reserve in the library. The music that is assigned outside of your books will be uploaded on **Blackboard Vista**. Additionally, all the music (from the book and otherwise) may be found on Youtube and itunes.

Tests & Quizzes

There will be four equally weighted tests throughout the course of the semester (hence, no midterm or final). They will be comprised mainly of multiple choice questions, some short answer, fill in the blank, and essay questions, and listening identifications (a segment of music that has been discussed will be played; you must name the composer, title, and movement); the listening identifications will typically comprise approximately 1/3-2/3 of the points on a given test, depending on the test. You will be told in advance which pieces of music you will have to know for each test. The tests will not last more than 40 minutes and will only cover material presented after the previous test. The dates for the tests (as also specified above) are as follows: 9/16, 10/7, 11/4, 12/16. **The tests will be given at the very beginning of the class – if you're late, you will not be given additional time for the test!** There will be unannounced quizzes at the beginning of several classes throughout the course of the semester. The quizzes will be short and will test you on the week's assigned reading and listening. Arriving late to class means that you will miss the week's quiz. **There will be no make-up tests or quizzes unless there is some sort of extenuating circumstance such as an extreme family emergency or illness (supported by a doctor's note). No exceptions!!!**

Concert Reviews

All students must attend a **classical** concert or opera during the course of the semester and write a **two page (single spaced, 12 pt. font)** review of the concert. **The due date of the review is Dec. 9. All reviews must be accompanied by a program of the concert. Reviews without a concert program will receive partial credit and the grade for the review will be lowered one full grade.** The concert reviews should use the technical language we are using in class as well as the analytic approaches as demonstrated in the text to describe the music heard at the concert. The concert review will be weighted as one test. The Hartford Symphony (www.hartfordsymphony.org), New Haven Symphony (www.newhavensymphony.org), Greater Bridgeport Symphony (www.bridgeportsymphony.org), the Rhode Island Philharmonic (www.ri-philharmonic.org), the Garde Arts Center (www.gardearts.org) in New London, and the Hartt School of Music (harttweb.hartford.edu) all have several concerts and operas during the course of this class; all offer student discounts (many concerts at the Hartt School of Music are free). There are also numerous local concerts (many of which are free) that you can find out about by doing an internet search. The CPBN website has a listing of many local concerts (note that the listings are for all types of concerts, so you must look for classical ones): www.cpb.org. **Note: Credit will not be given for non-classical concert reviews, including pop/rock reviews or reviews of musicals.**

Course Grade

The final grade of the course will be based on the four tests (~67%), the unannounced quizzes (~15%), and the concert review (~18%). **HOWEVER**, active and regular class participation will earn students extra credit and can help boost your grade.

Extra Credit

Students can earn extra credit by attending additional concerts and writing concert reviews. The concert review guidelines above apply. Each review beyond the one required will earn students **up to 5** points (each test is worth 40 points; if a student were to receive a 'B' on a test and were to write knock-out review of a concert, the extra 5 points from that review would boost the grade of that test to an 'A.')

Office Hours

Office hours are Fridays from 1:30-2:00 pm and immediately following class, and by appointment. Please feel free to email or stop by with any questions, thoughts, concerns, or musings!

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 and understanding of music texture

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

Demonstrate and understanding of music form

- a) Recognize binary and ternary forms
- b) Recognize rondo form
- c) Recognize theme and variation
- d) Recognize sonata form
- e) Recognize other forms as discussed in class

Academic Integrity

Academic integrity is essential to a useful education. Failure to act with academic integrity severely limits a person's ability to succeed in the classroom and beyond. Furthermore, academic dishonesty erodes the legitimacy of every degree awarded by the College. In this class and in the course of your academic career, present only your own best work; clearly document the sources of the material you use from others; and act at all times with honor.

Definitions of Academic Dishonesty

General Definition

(Student Discipline Policy, section 5.2.3, Expectations for Student Conduct, Board of Trustees of Connecticut Community Colleges)

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.