

Text: *Listen To This*. Bonds, Mark Evans. First Edition (2009).

Course Objectives:

To cover the development of the Western Art Music tradition and American Music.
To increase the student's listening skills.
To introduce basic musical terms so the student may express thoughts intelligibly.

Grading Criteria:

Attendance	5%	Class participation	5%
Quizzes	10%	Homework Assignments	15%
Concert report	10%	Final Project	10%
Mid-term Exam	20%	Final Exam	25%

Attendance is mandatory; chronic absences will not be tolerated. Your performance in the class is reflective of your attendance. If you miss more than two lectures, you may be asked to drop the course.

At the beginning of each class meeting, you are expected to have read the assigned chapters, have listened¹ to the accompanying CD(s), and be able to know the titles and composers of the listening examples. **Class participation** includes participation in discussions about the reading/listening assignment and the additional music brought to class. Bring in one question or observation per listening example for class discussion. You will not receive participation credit if you do not come prepared.

Homework assignments will include text reading (which includes the listening CDs), out-of-text reading (or listening- which may include web resources like YouTube), student- and instructor-created study guides, etc.

Quizzes will include musical terms and composers' names from the textbook. There will be a listening component; i.e., you will be expected to recognize the assigned listening examples by ear.

The "Appreciation" component of "Music History and Appreciation":

Experiencing music in a live format is the most important aspect of appreciating music. You are given the opportunity to receive credit for such a valuable experience. The **concert report** will be 3-4 pages in length, typed and double-spaced. A descriptive account of a live performance must include terms discussed in the class; simply writing "I liked it" is not acceptable. The student is encouraged to attend a concert features music similar to what is discussed in class. However, other styles of music may be of interest to you. The instructor must approve the concert in advance.

The **final project** is described in part 7 of the textbook. You will create your own listening guide in the style of the chapters of the textbook based on a piece of music your choice.

The **mid-term examination** will consist of material covered in the first several weeks. The **final examination** is comprehensive. However, it will focus on the material covered after the mid-term.

"Make-up" and Late assignments: Late assignments will not be accepted. If an absence occurs on the due date, the assignment should be submitted to the instructor via email prior to the class meeting. Given the limited amount of class time, there cannot be "make-up" quizzes or exams.

nolanstolz.com/MUSHistory.htm is a page that includes handouts, assignments, study guides, etc. and an updated course outline, so check it regularly. You are expected to check your email for other important announcements; add nolan@nolanstolz.com to your "safe" list, so it does not end up in your spam box.

¹ Casual listening (e.g., in the car, while cleaning, while doing other homework) will not be effective for the purposes of this course. Treat it like a homework assignment from any other discipline.

Tentative Reading/Listening Schedule (updated schedule on www.nolanstolz.com)

- 8/26 Syllabus; Elements of Music (an introduction)
- 9/2 The Elements of Music (read/listen p. 1-16; CD1 tracks 1-18)
Instruments of the Orchestra
- 9/11 **Quiz #1** Musical Elements and Instruments of the Orchestra
Middle Ages and Hildegard von Bingen (read/listen p. 17-30; CD1 track 19)
Landini and Alphonse del Sabio (read/listen p. 37-49; CD1 tracks 21 and 22)
Renaissance and Josquin (read/listen p. 50-59; CD1 track 23)
- 9/18 Weelkes and Byrd (read/listen p. 60-72, 79-80; CD1 tracks 24-25)
The Baroque Era and Monteverdi (read/listen p. 81-94; CD1 track 28)
Purcell and Vivaldi (read/listen p. 95-101, 125-31; CD1 track 29 and CD2 track 2)
- 9/25 **Quiz #2** (Listening Quiz: tracks 19, 21-25, 28-29 and CD 2 track 2)
Bach (read/listen p. 117-24, 132-38, 148-55; CD1 tracks 32 and 33, CD2 tracks 3,6,7)
Handel (read/listen p. 156-68; CD2 tracks 4 and 5)
- 10/2 The Classical Era, Mozart and Haydn (read/listen p. 169-82, 190-227, 235-36; CD2 tracks 10, 12-15 and CD3 track 1)
- 10/9 **Quiz #3** (Listening Quiz: CD1 track 32, CD2 tracks 3-10, 12-15, CD3 track 1)
The Nineteenth Century and Beethoven (read/listen p. 237-51; CD3 tracks 3-6)
Berlioz and Mendelssohn (read/listen p. 260-272; CD3 tracks 8-9)
Schubert (read/listen p. 252-59, CD3 track 7)
Mid-Term Review
- 10/16 Mid-Term Exam**
- 10/23 Verdi and Wagner (read/listen p. 306-323; CD4 tracks 4 and 5)
Chopin and Gottschalk (read/listen p. 285-98; CD4 tracks 1 and 2)
Fanny Mendelssohn Hensel and Dvorak (read/listen p. 273-78, 333-341 ;CD3 track 10 and CD4 track 7)
- 10/30 The Twentieth Century and Debussy (read/listen p. 342-59; CD4 track 8)
Ives, Schoenberg, Stravinsky (read/listen p. 368-89; CD4 tracks 10-12)
Ruth Crawford Seeger (read/listen p. 431-37; CD5 track 6)
- 11/6 **Quiz #4** (Listening Quiz: CD3 track 10, CD4 tracks 1-2, 4-5, 7-8, 10-12; CD5 track 6)
Robert Johnson (read/listen p. 405-13; CD 5 track 3)
Duke Ellington and Charlie Parker (read/listen p. 414-30; CD5 tracks 4 and 5)
Chuck Berry and Brian Wilson (read/listen p. 470-77, 486-93; CD5 tracks 12 and 15)
- 11/13 Cage (read p. 459-63)
Copland and Bernstein (read/listen p. 444-58; CD5 tracks 9 and 10)
Philip Glass (read/listen p. 464-69; CD5 track 11)
Tania Leon (read/listen p. 502-07, CD5 track 16)
Final Project Discussion
- 11/20 **Quiz #5** (Listening Quiz: CD5 tracks 3-5, 9-12, 15-16)
John Adams and Post-Minimalism (Doctor Atomic)
- 12/4 **Final Project Due** and Presentations
- 12/11 Final Exam
- 12/18 Final Exam (if 12/4 or 12/11 class meetings are cancelled)