

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 six 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/MUSHistoryMWF.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)
8/28 Melody, Rhythm, Harmony (read/listen p. 1-10; CD1 tracks 1-13)
8/31 Texture, Timbre, Dynamics (read/listen p. 10-13; CD1 tracks 14-18)
9/2 Form, Word-Music Relationships, Genre (read p. 14-16)
9/4 Instruments of the Orchestra
9/9 **Quiz #1** Musical Elements and Instruments of the Orchestra
9/11 Middle Ages and Hildegard von Bingen (read/listen p. 17-30; CD1 track 19)
9/14 Landini and Alphonse del Sabio (read/listen p. 37-49; CD1 tracks 21 and 22)
9/16 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)
9/21 The Baroque Era and Monteverdi (read/listen p. 81-94; CD1 track 28)
9/23 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's Fugue in G minor (read/listen p. 117-24; CD1 tracks 32 and 33)
9/28 Bach Canata No. 140 and Brandenburg Concerto (read/listen p. 132-38, 148-55; CD2 tracks 3,6,7)
9/30 Handel (read/listen p. 156-68; CD2 tracks 4 and 5)
10/2 The Classical Era and Haydn String Quartet Op. 76, no. 3 (read/listen p. 169-82; CD2 track 10)
10/5 Classical Symphony (Haydn and Mozart) (read/listen p. 190-209; CD2 tracks 12-14)
10/7 More Mozart (read/listen p. 210-227, 235-36; CD2 track 15 and CD3 track 1)
10/9 **Quiz #3** (Listening Quiz: CD1 track 32, CD2 tracks 3-10, 12-15, CD3 track 1)
 The 19th c. and Beethoven (read/listen p. 237-51; CD3 tracks 3-6)
10/12 Berlioz and Mendelssohn (read/listen p. 260-272; CD3 tracks 8-9)
10/14 Schubert (read/listen p. 252-59, CD3 track 7) and Mid-Term Review
10/16 **Mid-Term Exam**
10/19 Verdi and Wagner (read/listen p. 306-323; CD4 tracks 4 and 5)
10/21 Chopin and Gottschalk (read/listen p. 285-98; CD4 tracks 1 and 2)
10/23 Fanny Mendelssohn Hensel and Dvorak (read/listen p. 273-78, 333-341 ;CD3 track 10 and CD4 track 7)
10/26 The Twentieth Century and Debussy (read/listen p. 342-59; CD4 track 8)
10/30 Ives (read/listen p. 368-73; CD4 track 10)
11/2 Schoenberg and Ruth Crawford Seeger (read/listen p. 374-79, 431-37; CD4 track 11, CD5 track 6)
11/4 Stravinsky (read/listen p. 380-89; CD4 track 12)
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)
11/9 Duke Ellington and Charlie Parker (read/listen p. 414-30; CD5 tracks 4 and 5)
11/13 Chuck Berry and Brian Wilson (read/listen p. 470-77, 486-93; CD5 tracks 12 and 15)
11/16 Cage (read p. 459-63) and Final Project Discussion
11/18 Copland and Bernstein (read/listen p. 444-58; CD5 tracks 9 and 10)
11/20 Philip Glass (read/listen p. 464-69; CD5 track 11)
11/23 **Quiz #5** (Listening Quiz: CD5 tracks 3-5, 9-12, 15-16)
 Tania Leon (read/listen p. 502-59, CD5 track 16)
11/25 (Makeup Day-Instructor Discretion)
11/30 **Final Project Due** and Presentations
12/2 Final Project Presentations
12/4 Final Project Presentations
12/7 John Adams and Post-Minimalism (Doctor Atomic)
12/9 Doctor Atomic Video (Part 1)
12/11 Doctor Atomic Video (Part 2) and discussion
12/14 Final Exam Review
12/16 Final Exam
12/18 Final Exam (if we get behind or 12/16 is cancelled)