

MUS*HI01: Music History and Appreciation I
Tuesdays and Thursdays, January 24 through May 17

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Office Hours: A504 from 11am to 12pm T/Th, and by appointment

Course Description

Course Content. This class surveys a broad array of Western art music and particularly encourages students to broaden their listening skills. The music studied ranges from plainchant of the Middle Ages and symphonic works of the Classical masters to post-tonal compositions of the 20th century. Each class session features a blend of lecture, listening, aural analysis, and large group discussion. Students will continually encounter key historical topics, ideas, and corollary artistic movements that parallel the music discussed in class. Students will also have significant classroom practice in historically situating period compositions based on their technical and stylistic traits.

Learning Objectives. At the end of this course, students will be able to:

- Differentiate between stylistic periods, genres, and style traits upon listening to a piece of Western classical music.
- Broadly relate a great piece of music to the history, artistic trends, and perspectives of its time.
- Discuss what makes a piece of music unique by recognizing aspects of its constituent elements, including but not limited to: melody, harmony, texture, dynamics, instrumentation, and form.

Materials and Resources

Please purchase in the NVCC bookstore:

Roger Kamien, *Music: An Appreciation*, 7th brief edition, loose leaf, with Connect Music card and downloading privileges, ISBN 0077592697.

- Purchase of this edition and bundle is absolutely mandatory for participation in class, access to online activities, and listening to music studied in class. Students who obtain the book elsewhere, or a different edition of the book, understand that they must still register and pay for Connect Music access (\$30) or risk failing the course.

Listening and Online Assignments: Connect Music

- Go to http://connect.mcgraw-hill.com/class/c_thorburn_spring_2012_t-th to register with your access code for our course site. Bookmark this URL for subsequent logins, or log in with username and password at www.connectkamien.com.

Other Online Resources

Blackboard course site: <http://mycommnet.blackboard.com/webct/logon/3282348260071>

Assignments and Grading

Attendance and participation are worth 40% of your final grade in this class. The remaining 60% will be comprised of written homework assignments and quizzes, a written concert review, and two non-cumulative tests. Those with an average of 93% or above as of the last day of class are exempt from taking the final exam, but must still turn in a concert review paper.

Grading is according to NVCC standards:

Grade			Description
A = 93-100		A- = 90-92	Excellent
B+ = 88-89	B = 83-87	B- = 80-82	Above Average
C+ = 78-79	C = 73-77	C- = 70-72	Average
D+ = 68-69	D = 63-67	D- = 60-62	Below Average
F = < 69			Failing

The exact breakdown of your final grade is as follows:

Attendance:	20%
Participation:	20%
Homework:	20%
Tests and Quizzes:	20%
Concert Review:	20%

Homework will consist of regular online assignments as well as two listening response papers. Response papers are generally short and informal (c. 2 pages) and should demonstrate diligent writing and proof-reading skills. These papers will be peer-edited in class before they are submitted. Response papers are designed to help students gain comfort writing about music as they prepare to write their final concert review paper.

Tests. The midterm test (take-home and/or online) is due March 20. The final exam, which is optional for those with a 93% or higher final grade, will be offered in class May 15. The midterm covers material from Units 1-3 only, and the final exam Units 4-6. All tests consist of objective (multiple choice) questions as well as listening ID questions.

The written concert review is worth 20% of the final grade. It functions as a final paper and requires that students exercise the listening and analytical skills practiced in class in an applied concert setting. Each student should attend one outside concert during the semester, after confirming his/her concert choice with the instructor. The concert attended may be either choral or instrumental in nature, and it should contain varied styles of Western art music as defined in class. ***It is strongly suggested that students attend a concert at NVCC if possible.*** Students will submit a 4-5 page written review, according to a rubric that will be handed out in class and discussed throughout the semester. The review is to be submitted, along with the program for the concert attended, no later than the date of the final exam, May 17.

Class Policies on Attendance and Makeup Work

1. Attendance and active participation at each class session is mandatory. Please plan to be in class on time and fully engaged for the full duration of each class meeting. Excessive tardiness or premature exiting will not be excused.

- More than three unexcused absences will result in an attendance/participation grade reduction of 5% with each additional absence.
- If you are ill or an emergency interferes with your attendance, please contact me *at least* 24 hours in advance of the class in question and make appropriate arrangements to make up any missed work.
- **Communicate with me!** Please keep me informed about anything that is negatively affecting your attendance or performance in the class so I can help you. I respond within 24 hours to student emails. I do not generally check my email on Sundays, but I will reply to you promptly on Monday morning.

2. Missing and missed work. Written homework that is late may be submitted one class session after it is due for partial credit. It will receive no credit if it is late by more than two weeks.

- Online homework will be accessible for up to two weeks following its due date, as well as a week before midterm and final exams. Prompt instructor feedback is only guaranteed for homework that is submitted in a timely manner.
- As a rule, missed quizzes and tests cannot be made up unless you make previous arrangements for an excused absence. The final test cannot be made up unless you have made alternate arrangements with me far in advance.

3. Withdrawal. It is your responsibility to withdraw from a course; I cannot remove you from my roster if you decide to leave! If you need to withdraw, you must go to the registrar (K516) and fill out the correct form **before April 25**. If you decide to drop this course but never officially withdraw, your name will still show up on the final grade roster, and you will receive an F.

NVCC Policies

Class cancellation. If class is canceled or delayed due to weather, the NVCC website will carry an announcement. You can also subscribe to the school's **MyCommnet text message alerts** about emergency weather conditions and cancellations: <http://www.nvcc.commnet.edu/Offices-Departments/College-Support-Services/Public-Safety/itemId/1499/myCommNetAlert>.

- If I am unable to attend class, I will either provide a substitute or make arrangements with the Arts and Humanities division office for alternate learning activities. Attendance is still expected and counted at class sessions led by a substitute.

Academic Honesty Statement: At NVCC we expect the highest standards of academic honesty. Academic dishonesty is prohibited in accordance with the Board of Trustee's Proscribed Conduct Policy in Section 5.2.1 of the BOT Policy Manual. This policy prohibits cheating on examinations, unauthorized collaboration on assignments, unauthorized access to examinations or course materials, **plagiarism**, and other proscribed activities.

- **Plagiarism** is defined as "the use of another's ideas or phrases, representing those ideas as your own." It is strictly prohibited according to NVCC's standards of academic honesty. Any written assignment copied word-for-word from a website or book, or containing another person's ideas without proper citation, will automatically receive a 0. In extreme cases, plagiarism can result in failing the class and/or expulsion from the college at the dean's discretion.

Children on Campus: Children must be attended at all times by a responsible adult. The student must notify the instructor or supervisor prior to the beginning of the class or activity that a child is present. Instructors and/or supervisors are authorized to ask the student or program participants to leave should the presence of a child be disruptive.

Cell phones and beepers are allowed in class only if they are turned off or set to "silent" mode. Phones are not to be answered or used in class. When there are extenuating circumstances requiring a student to be available by phone or beeper, the student should speak to the instructor prior to class so they can arrive at an agreement concerning the device.

Accommodations. Students who may require accommodations on the basis of a learning disability are encouraged to contact the Coordinator of Learning Disabilities (Ekstrom Hall 515C). Students who may require accommodations because of other disabilities should contact the Coordinator of Disability Services (K-518). After providing documentation and completing the disability disclosure process, students are then encouraged to meet with their instructor(s) to discuss the accommodations approved by the appropriate Coordinator and to complete the Accommodations Agreement form. Accommodations are not retroactive; students are therefore encouraged to meet with their instructor(s) at the beginning of each semester. Instructors, in conjunction with appropriate college personnel, will provide assistance and/or accommodations only to those students who have completed the disability disclosure and accommodations process.

Tutoring Resources: The ACE center located in Ekstrom Hall has tutoring available in a variety of subjects which include, writing, math, and study skills.

Course Schedule

UNIT 1. Elements and Origins of Art Music

Week 1	Jan 24	Introduction to course; Rhythm, meter, and tempo
	Jan 26	Syllabus quiz ; Sound, physics, and music Discussion of John Cage article
Week 2	Jan 31	Instruments and tone color In-class performance of rhythmic activities
	Feb 2	Melody, monophony, and medieval chant
Week 3	Feb 7	Mode, key, scale, and rudiments of musical notation
	Feb 9	Polyphony, canons, and counterpoint In-class performance of Bach chorale, outer voices only
Week 4	Feb 14	Homophony, harmony, and multi-textured music
	Feb 16	Form and style: Binary, ternary, strophic, and through-composed music

UNIT 2. Music in the Baroque era, 1600-1750

Week 5	Feb 21	Quiz on Unit 1. Introduction to the Baroque style: Barbara Strozzi (handout) [III:1-2]
	Feb 23	Baroque culture and opera: Monteverdi's <i>Orfeo</i> and Purcell's <i>Dido and Aeneas</i> [III:5-8]
Week 6	Feb 28	Concerto grosso form: Bach's Brandenburg Concerto No. 5 [III:3]
	Mar 1	In-class peer review of Response Paper 1. Baroque solo concerto: Vivaldi's <i>La Primavera</i> [III:10]
Week 7	Mar 6	Spotlight on Bach: Keyboard fugues and dance suites [III:4, 11-12]
	Mar 8	Sacred music of the Late Baroque: Bach's cantata "Wachet auf," and Handel's oratorio "Messiah" [III:13-15]

UNIT 3. The Classical Style in Music, 1750-1820

Week 8	Mar 20	Units 1-2 take-home exam due. Enlightenment culture, society, and forms; Overview of four-movement symphony forms and first-movement sonata form. [IV:1-3, 7]
	Mar 22	Symphonic forms, continued: Theme and variations, minuet and trio, rondo; alternate first-movement "double exposition" form [IV:4-6, 8, 10, 11]
Week 9	Mar 27	Discussion of Haydn and Bach contracts; Haydn, Mozart, and Viennese culture c. 1780

	Mar 29	Classical opera seria, buffa, and Mozart's <i>Don Giovanni</i> [IV:11]
Week 10	Apr 3	Beethoven I: String quartets, piano sonatas, and guide to symphonic style [IV:9, 12]
	Apr 5	Beethoven II: In-class viewing of Beethoven's 5 th Symphony; Beethoven as Romantic composer [IV:12]

UNIT 4. Romantic music, 1820-1900

Week 11	Apr 10	Discussion: ETA Hoffmann and Romanticism Romantic era movements in art, literature, and music [V:1-2]
	Apr 12	Schubert's lieder and "Erlkönig" [V:1-2]; Rise of the piano virtuoso: Robert and Clara Schumann, Chopin, and Liszt [V:5-8]
Week 12	Apr 17	Romantic program music: Berlioz, <i>Symphonie fantastique</i> [V:10-11]
	Apr 19	Late 19 th century opera in Italy: Verdi and Puccini [V:16-17]
Week 13	Apr 24	In-class peer review of Response Paper 2. Introduction to 20 th century musical styles: Expressionism and Schoenberg [VI:1-2, 7-8]

UNIT 5. Modern and post-modern music, 1900-2012

	Apr 26	Debussy and Impressionism; Stravinsky and Primitivism [VI:3-6]
Week 14	May 1	American music: Ives, Gershwin, Copland, Cage [VI:12-15, 18]
	May 3	Where are we now? Ginastera and nationalism; Minimalism and tonality; the new Neoclassical [VI:16-18]
Week 15 (Makeup week)	May 8	Makeup day (for snow days)
	May 10	Makeup day (for snow days)
		*If no snow days accrued, optional makeup days will be class sessions for exam review and concert review help.
Week 16 (Exam week)	May 15	Concert Review due Review session OR Final Exam
	May 17	Final Exam OR Office Hours

Other important dates

January 27 – Last day to add/swap classes
 March 13 and 15 – Spring Break (no class)
 April 25 – last day to withdraw classes