

JEFFERSON COLLEGE

COURSE SYLLABUS

MSC131

APPRECIATION OF MUSIC

3 Credit Hours

Prepared by:
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by
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MSC131 Appreciation of Music

I. CATALOGUE DESCRIPTION

- A. Prerequisite: none
- B. 3 semester hours credit
- C. Appreciation of Music is a study of selected composers and representative examples of their from the medieval period to the present with emphasis on active listening to enable understanding, appreciation and discussion of music. Appreciation of Music is designed for non-music majors and will partially fulfill the general education humanities requirement. (F, S, Su)

II. EXPECTED LEARNING OUTCOMES/ASSESSMENT MEASURES

Identify style characteristics of classical music.	Take quizzes involving multiple choice, short answer, and essay questions. Attend concerts and write concert reviews using appropriate musical terminology.
Compare and contrast various style periods, composers, and genres.	Take quizzes involving multiple choice, short answer, and essay questions. Attend concerts and write concert reviews using appropriate musical terminology.
Identify relevant facts about specific composers and compositions.	Take quizzes involving multiple choice, short answer, and essay questions. Participate in class discussions. Attend concerts and write concert reviews using appropriate musical terminology.
Define and properly use musical terminology.	Take quizzes involving multiple choice, short answer, and essay questions. Participate in class discussions.

III. OUTLINE OF TOPICS

- A. Unit I: The Middle Ages and Renaissance
 - 1. Music in the Middle Ages (450-1450)
 - a. Identify style characteristics of Music in the Middle Ages.
 - (1) Melodic Characteristics
 - (2) Rhythm
 - (3) Texture
 - b. Identify relevant facts about specific composers and compositions.
 - (1) Composers:
 - (a) Pope Gregory I

- (b) Hildegard of Bingen
 - (c) Leonin and Perotin
 - (d) Troubadours and trouvères
 - (e) Machaut
 - (2) Compositions/genres
 - (a) Mass – Proper/Ordinary
 - (b) Motet
 - (c) Plainchant
 - c. Define and properly use musical terminology.
 - (1) Melody
 - (a) Range
 - (b) Motion
 - (c) Contour
 - (2) Rhythm
 - (a) Unmeasured
 - (b) Measured
 - (3) Texture
 - (a) Monophony
 - (b) Polyphony
2. Music in the Renaissance (1450-1600) - Characteristics of Renaissance Music
- a. Identify style characteristics of Music in the Middle Ages.
 - (1) Melodic Characteristics
 - (2) Rhythm
 - (3) Texture
 - b. Identify relevant facts about specific composers and compositions.
 - (1) Composers:
 - (a) Josquin DesPrez
 - (b) Giovanni Palestrina
 - (c) Thomas Weelkes
 - (2) Compositions/genres
 - (a) Sacred Music in the Renaissance
 - (i) Mass
 - (ii) Motet
 - (b) Secular Music in the Renaissance
 - (i) Madrigal
 - (ii) Dance
 - c. Define and properly use musical terminology.
 - (1) Melody
 - (2) Rhythm
 - (a) Beat
 - (b) Meter
 - (3) Texture
 - (a) Homophony
 - (b) Polyphony

B. Unit II: The Baroque Period

1. Baroque Music (1600-1750)
 - a. Identify Style Characteristics of Baroque Music
 - (1) Melody
 - (a) Repeated
 - (b) Irregular
 - (2) Rhythm
 - (a) Marked, steady beat
 - (b) Repeated patterns throughout
 - (3) Texture
 - (a) Early: Homophony
 - (b) Late: Polyphony
 - b. The Baroque Orchestra
 - (1) Small 10 to 20 musicians
 - (2) Not standardized
 - (3) Substitutions permitted
2. Define and properly use terminology:
 - a. The Concerto Grosso and Ritornello Form
 - (1) 3 movement structure
 - (2) Ritornello as “return” form
 - b. The Fugue
 - (1) Exposition
 - (a) Subject
 - (b) Countersubject
 - (c) Answer
 - (2) Episode
 - (a) Stretto
 - (b) Pedal point
 - c. Opera in the Baroque Era
 - (1) Development by the Florentine Camerata
 - (a) Attempt to recreate Greek Tragedy
 - (b) Vocabulary
 - (i) Libretto
 - (ii) Librettist
 - (iii) Aria
 - (iv) Recitative
 - (v) Ensemble
 - (vi) Overture
 - (2) Early Operas
 - (a) *Euridice* by Peri
 - (b) *Orfeo* by Monteverdi
 - d. The Baroque Sonata
 - (1) Solo sonata
 - (2) Trio Sonata

- e. The Baroque Suite - Dance
 - f. The Chorale and Church Cantata
 - (1) Chorale – Hymn tune
 - (2) Cantata
 - g. The Oratorio
 - (1) Origins
 - (2) Differs from opera only in staging.
3. Identify relevant facts about specific composers and compositions.
- a. Antonio Vivaldi
 - (1) Life and career
 - (2) Development of the concerto
 - b. Johann Sebastian Bach
 - (1) Life and career
 - (2) Development of the Fugue
 - (3) Church Cantata
 - (4) Concerto
 - (5) Suite
 - c. George Frideric Handel
 - (1) Life and career
 - (2) Italian opera
 - (3) Oratorios

C. Unit III: The Classical Period

1. The Classical Style (1750-1820) - Identify Style Characteristics of Classical Music
- a. Melody
 - (1) Balanced
 - (2) Symmetrical
 - (3) Folk-like original
 - (4) Borrowed folk or popular
 - b. Rhythm
 - (1) Variety
 - (2) Syncopation
 - c. Texture: Homophony
2. Form: Outline the structures and identify where the following forms are used.
- a. Sonata Form
 - b. Theme and Variations
 - c. Minuet and Trio
 - d. Rondo
3. Genre: Identify the number of movements, which forms are used in each movement, and the historical roots of the following Classical Genre.
- a. The Classical Symphony
 - b. The Classical Concerto
 - c. Classical Chamber Music

4. Composers: Identify the leading Classical Composers, identify the main genre composed by each, discuss their contributions to developing both composing and the instrumentation of the orchestra.
 - a. Joseph Haydn
 - b. Wolfgang Amadeus Mozart
 - c. Ludwig van Beethoven

- D. Unit IV: The Romantic Period - Romanticism in Music (1820-1900)
 1. Identify the new developments, styles and genre of Romanticism. Define what they are. Identify the leading composers associated with each.
 - a. The Art Song
 - b. Program Music
 - c. Nationalism and Exoticism
 2. Identify the music contributions to the Romantic era of each of the following composers. Define any specific musical terms.
 - a. Franz Schubert – Lieder
 - b. Robert Schumann
 - c. Clara Wieck Schumann
 - d. Frédéric Chopin
 - e. Franz Liszt
 - f. Felix Mendelssohn
 - g. Hector Berlioz – idée fixe
 - h. Peter Ilyich Tchaikovsky
 - i. Johannes Brahms
 - j. Guiseppe Verdi
 - l. Richard Wagner - Leitmotif

- E. Unit V: The Twentieth Century
 1. Identify Style Characteristics of Music in the Twentieth Century
 - a. Melody
 - (1) Less important
 - (2) Angular and irregular
 - b. Rhythm
 - (1) Most striking element
 - (2) Syncopation
 - (3) Irregular and odd meters
 - c. Harmony
 - (1) Fourth chord
 - (2) Polychord
 - (3) Polytonality
 - (4) Tone cluster

2. Impressionism and Symbolism - Define impressionism, identify the leading impressionist composer, describe style characteristics
 - a. Impressionism: Seeks to recreate the impression left on the senses
 - b. Claude Debussy
 - (1) Paris Conservatory
 - (2) Prix de Rome
 - (3) Use of harmony for sound, not function
3. Neo Classicism - Define neo-classicism, identify a leading composer, describe style characteristics
 - a. Uses the style and structures of Bach as a model.
 - b. Igor Stravinsky - ballets
 - (1) Polychords
 - (2) Syncopation
4. Expressionism - Describe Expressionism in art and music, identify a leading composer, define musical terminology associated with this style
 - a. German reaction against Impressionism. Seeks to evoke powerful, often violent emotions.
 - b. Arnold Schoenberg
 - (1) 12-tone
 - (2) Sprechstimme
5. Identify the contributions of each of the major composers in the Twentieth Century.
 - a. Béla Bartók
 - (1) Hungarian Nationalism
 - (2) Ethnomusicology
 - b. Charles Ives
 - (1) Polyrythms
 - (2) Polytonality
 - (3) Quotes
 - (4) Pulitzer Prize
 - c. George Gershwin - Fusion of Jazz and Classical
 - d. Aaron Copland
 - (1) American Ballet
 - (2) Pulitzer Prize
 - e. Leonard Bernstein
 - (1) Fusion of popular and Classical Styles
 - (2) First American born conductor of a Major symphony
6. Jazz - Identify the following jazz musicians and their styles. Define the musical terminology associated with each style.
 - a. Scott Joplin - ragtime
 - (1) Syncopation
 - (2) Piano Sheet Music
 - b. Betsy Smith – Blues
 - (1) 12-bar blues
 - (2) Improvisation

- c. Louis Armstrong – Dixieland
 - (1) Group improvisation
 - (2) Scat singing
 - d. Benny Goodman – Swing
 - (1) Big Band
 - (2) Beat on 2 & 4
 - (3) Charts
 - e. Charlie Parker – Bop
 - (1) Hard driving
 - (2) For performers, not audience
 - f. Dave Brubeck – Third stream
 - (1) Combines Jazz, and Classical
 - (2) Irregular meters
7. Rock - Identify the following rock musicians and their styles. Define the musical terminology associated with each style.
- a. Rock and Roll: Alan Freed coined the term
 - b. Rhythm and Blues - Precursor to Rock 'n Roll
 - (1) Rhythm and Blues – Black
 - (a) Chuck Berry
 - (b) Little Richard - accent beats 1 & 3
 - (2) Rhythm and Blues - White
 - (a) Bill Haley and the Comets
 - (b) Jerry Lee Lewis
 - (c) Elvis Presley
 - c. Elvis Presley
 - (1) Tupelo, Mississippi
 - (2) Sun Records
 - (3) Col. Thomas Parker - A white man who sounded like a black man.
 - (4) 1st #1 Hit - Heartbreak Hotel
 - d. British Invasion
 - (1) The Beatles
 - (2) The Who
 - (3) The Rolling Stones
 - e. Meet the Beatles
 - (1) Sgt. Pepper's Lonely Hearts Club Band
 - (2) Concept Album: unified theme
8. Nonwestern Music - Define terminology associated with the study of world music. Identify the major characteristics of various world musics.
- a. Instrument Classification
 - (1) membranophones: stretched membrane
 - (2) chordophones: stretched string
 - (3) aerophones: air column
 - (4) idiophone: instrument is the sound generator

- b. Influences
 - (1) musical style of culture
 - (2) geography and availability of materials
 - (3) social and religious functions of culture
- c. Sub-Saharan Africa
 - (1) Slit drums - idiophones
 - (2) Hand drum - membranophone
 - (a) Polyrhythms
 - (b) Call and response
- d. India
 - (1) Karnatak
 - (a) South India
 - (b) Hinduism
 - (2) Hindustani
 - (a) North India
 - (b) Moslem
 - (3) India - Elements
 - (a) Tala - rhythm pattern
 - (b) Raga - precise melody form
 - (c) Drone - continuous pitch
 - (4) India - Instruments
 - (a) Tabla - double-headed drum, plays the tala
 - (b) Sitar - lute, plays the raga
 - (c) Tambura - three-string lute, plays the drone
- e. Japan - Koto - 13 string zither

IV. METHODS OF INSTRUCTION

- A. Instructor lecture
- B. Directed music listening
- C. Class discussion
- D. Concert attendance

V. REQUIRED TEXTBOOKS (with publication information)

Kamien, Roger. *Music: An Appreciation*, 7th Brief Edition. McGraw Hill Publ. Co., New York:2010.

VI. REQUIRED MATERIALS (Student)

Required textbook

VII. SUPPLEMENTAL REFERENCES

- A. Music references, books, periodicals and recordings available in the library
- B. Personal reserve references and recordings

VIII. METHOD OF EVALUATION

- A. Tests over readings and lectures
- B. Comprehensive Final Examination
- C. Class participation
- D. Extra credit concert attendance

IX. ADA STATEMENT

Any student requiring special accommodations should inform the instructor and the Coordinator of Disability Support Services (Library; 636-797-3000, ext. 169).

X. ACADEMIC HONESTY STATEMENT

All students are responsible for complying with campus policies as stated in the Student Handbook (see College website, <http://vega.jeffco.edu/jkuchar/pdf/sh1011.pdf>).