

Syllabus
MUSC 1100, Section 04 & 05
Music Appreciation
TR 9:30-10:45 and 11:00-12:20
Humanities, rm. 301

COURSE DESCRIPTION: A listener's guide to Western classical music styles through recordings, through live performances, and through other media. Meets Core area C Humanities and Fine Arts requirement.

Instructor Information

Instructor: Dr. Molly M. Breckling
Office: School of Nursing 316
Office Phone: 678-839-2432
Office Hours: MW 8:30-9:30 and 12:15-2:00 R 12:30-2:00, F 8:30-9:30 or by appointment
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Course Information

Location: Humanities Rm. 301
Meeting Dates and Times: TR 9:30-10:45 and 11:00-12:20 am
Credit Hours: 3

Required Texts:

1. Mark Evan Bonds. *Listen to This* 3rd edition. (Boston: Pearson, 2015).
2. Access to MyMusicLab
3. A subscription to Spotify listening service is required for listening assignments and other activities. Free subscriptions as well as Premium subscriptions (often with a large trial discount) can be obtained at [Spotify Website \(opens in a new window\)](#)

Student Learning Outcomes: Upon completing this course:

- Students will demonstrate knowledge of the foundational concepts of artistic, intellectual, or literary achievement, adapting written communication to specific purposes and audiences.
- Students will recognize and make informed judgments about the fine, literary, or performing arts from various cultures.

Course Grade Breakdown:

CourseDen quizzes (12 in all, lowest 2 will be dropped): 20%

Exam I (January 28): 10%

Exam II (March 1): 10%

Exam III (March 31): 10%

Final Exam (Section 04: Thur., April 28, 8:00-10:30, Section 05: Tues., April 26, 11:00-1:30): 15%

Concert report (due 14 calendar days after event, but no later than Apr. 12): 15%

Listening paper: 10%

In-class assignments: 10%

Requirements

Students should have access to the internet, CourseDen, and a West Georgia email account. All email communication with the professor should occur via your my.westga.edu account (My CourseDen email does not have an instant notification feature, so I do not receive word that a message has been sent until the following morning, by which time it may be too late to assist you). Regular attendance is essential to your success in this course. Out of courtesy to your instructor and fellow students, please arrive on time and **turn off** all cell phones (including alarms) before entering the classroom (BTW, it is really obvious when someone is texting while holding their phone in their lap, just don't be that guy). If necessary I will lock the classroom doors after class has started and dismiss disruptive students.

Per UWG, USG, and SACS policies, students are expected to attend all classes and engage in at least two hours of personal study for each hour of class.

A note about academic integrity

I take academic honesty very seriously. Plagiarism of any sort will not be tolerated. Plagiarism is the use of someone else's ideas or words as your own. This definition includes copying another student's work, using someone else's Iclicker, and using material from a book or Internet site without citing your source. If you plagiarize any part of an assignment for this course, you will receive a zero for the assignment.

You should also review UWG-wide policies at

http://www.westga.edu/assets/Dept/vpaa/Common_Language_for_Course_Syllabi.pdf.

It contains important material pertaining to your rights and responsibilities in this class. Because these statements are updated as federal, state, and accreditation standards change, you should review the information each semester.

Another handy source, if you are unsure if you are plagiarizing:

<http://www.plagiarism.org/plagiarism-101/what-is-plagiarism>

And, if all else fails, ask. I'm happy to help you with your writing, study strategies, and other areas of success.

COURSE OUTLINE

This schedule is subject to change at the instructor's discretion. NOTE: Reading and listening assignments must be completed BEFORE

Tues. 1/12: Course intro/Syllabus. What is music?

UNIT I Musical Elements

Thurs. 1/14: Melody & Rhythm

Reading Assignment: Bonds: pp. 1-7

Listening Assignment: "The Star Spangled Banner"

- a. Melodic Motion
- b. The C-Major Scale
- c. Opening
- d. Lower and Higher notes
- e. Minor Mode
- f. Accents
- g. All notes of equal rhythmic value
- h. Bagley: *National Emblem March*

[MUS 110 Ch 1](#)

"Somewhere Over the Rainbow": Judy Garland (1939)

"Chocolate": The 1975 (2013)

Tues. 1/19: Harmony & Texture

Reading Assignment: Bonds: pp. 7-10

Listening Assignment: "The Star Spangled Banner"

- a. Harmonized version
- b. Harmony without the melody
- c. Gottschalk: *Union*
- d. Vocal arrangement
- e. Stravinsky arrangement
- f. Sung by Marvin Gaye
- g. Polyphonic version
- h. Paine: *Concert Variations*

Thurs. 1/21: Dynamics & Timbre

Reading Assignment: Bonds: pp. 10-11

Listening Assignment: "The Star Spangled Banner"

- a. Performed by Louis Armstrong
- b. Performed by Kevin Gaffney

[MUS 110 Ch 1](#)

Young Person's Guide to the Orchestra: Benjamin Britten (1946)

Tues. 1/26: Form, Word/Music Relations, & Genre

Reading Assignment: Bonds: pp. 11-15

Listening Assignment:

[MUS 110 Ch 1](#)

"Crossroads": Cream (1968)

"Somewhere Over the Rainbow": Judy Garland (1939)

"Take Me Out to the Ballgame": Harvey Hindermyer (1907)

"Sing Joyfully": William Byrd (ca. 1611)

“Flow My Tears”: John Dowland (1600)

Thurs. 1/28: EXAM I

UNIT 2: The Baroque and Classical Eras

Tues. 2/2: Introduction to the Baroque Era

Reading Assignment: Bonds: pp. 85-91

Thurs. 2/4: Early Baroque Vocal Music

Reading Assignment: Bonds: pp. 92-104, 111-117

Listening Assignment:

Selections from Act II of *L’Orfeo*: Claudio Monteverdi (1607)

Overture and Act I of *Dido and Aeneas*: Henry Purcell (1689)

“Revenge”: Barbara Strozzi (1651)

Tues. 2/9: Late Baroque Instrumental Music

Reading Assignment: Bonds: pp. 118-139

Listening Assignment:

“Winter,” mvt. 1 from *The Four Seasons*: Antonio Vivaldi (1720)

Fugue in G Minor, BWV 578 (“Little”): Johann Sebastian Bach (1705)

Brandenburg Concerto no. 2 in F Major, finale: J.S. Bach (1720)

Thurs. 2/11: Late Baroque Vocal Music

Reading Assignment: Bonds: pp. 140 -159

Listening Assignment:

Cantata no. 140, “Awake, a Voice Calls to Us,” I and VII: J.S. Bach (1731)

“He That Dwelleth in Heaven,” “Thou Shalt Break Them,” and “Hallelujah Chorus” from *Messiah*: George Frideric Handel (1747)

Tues. 2/16: Introduction to the Classical Era

Reading Assignment: Bonds: pp. 160-165

Thurs. 2/18: Franz Joseph Haydn

Reading Assignment: Bonds: pp. 166 -190

Listening Assignment:

String Quartet Op. 76. No. 3, mvt. II: F.J. Haydn (1797)

Symphony no. 102 in B flat Major, mvts. III & IV: F.J. Haydn (1795)

Tues. 2/23: Wolfgang Amadeus Mozart

Reading Assignment: Bonds: pp. 191 - 208

Listening Assignment:

Symphony no. 40 in G Minor, K. 550, mvt I: W.A. Mozart (1788)

Concerto for Piano no. 23 in A Major, K. 488, mvt. I: W.A. Mozart (1786)

Thurs. 2/25: Classical Vocal Music

Reading Assignment: Bonds: pp. 209 -226

Listening Assignment:

“Cosa Sento” from *Marriage of Figaro*: W.A. Mozart (1786)

“Chester”: William Billings (1770)

Tues. 3/1: EXAM II

Thurs. 3/3: Introduction to the Romantic Era

Reading Assignment: Bonds, pp. 227 – 233

Tues 3/8: Early 19th Century

Reading Assignment: Bonds: pp. 234 - 248

Listening Assignment:

Symphony no. 5 in C Minor, Op. 67: Ludwig van Beethoven (1808)

“Erlkönig”: Franz Schubert (1815)

Thurs. 3/10: Early Romantic Orchestral Music

Reading Assignment: Bonds: pp. 249 - 260

Listening Assignment:

Overture to *A Midsummer Night's Dream*: Felix Mendelssohn (1826)

Symphonie Fantastique, mvt. IV “March to the Scaffold”: Hector Berlioz (1830)

LISTENING PAPER DUE AT 11:59pm submit to Drop Box on CourseDen

Tues. 3/15: No class meeting. Happy Spring Break!

Thurs. 3/17: No class meeting. Happy Spring Break!

Tues. 3/22: Romantic Piano Music

Reading Assignment: Bonds: pp. 272 - 285

Listening Assignment:

Mazurka in B flat Major, op. 7, no. 1: Frédéric Chopin (1830s)

Union: Concert Paraphrase on National Airs: Louis Moreau Gottschalk (1862)

Thurs. 3/24 Romantic Opera

Reading Assignment: Bonds: pp. 294 - 310

Listening Assignment:

“Follie!” from *La Traviata*: Giuseppe Verdi (1853)

“Wotan’s Farewell” from *The Valkyrie*: Richard Wagner (1856)

Tues. 3/29: Late Romantic Instrumental Works

Reading Assignment: Bonds: pp. 311 - 328

Listening Assignment:

Symphony no. 4 in E Minor, op. 98, finale: Johannes Brahms (1885)

String Quartet in F Major, op. 96 (“American”), mvt III: Antonín Dvorák

(1893)

Thurs. 3/31: EXAM III

Tues. 4/5: Introduction to the Contemporary Era
Reading Assignment: Bonds, pp. 329 – 337

Thurs. 4/7: Claude Debussy & Charles Ives
Reading Assignment: Bonds: pp. 338 - 351
Listening Assignment:
 “Voiles”: Claude Debussy (1910)
 The Unanswered Question: Charles Ives (1908)

Tues. 4/12: Arnold Schoenberg & Igor Stravinsky
Reading Assignment: Bonds: pp. 352 - 368
Listening Assignment:
 “Columbine” from *Pierrot Lunaire*: Arnold Schoenberg (1912)
 Rite of Spring, pt. 1: Igor Stravinsky (1913)
LAST DAY TO SUBMIT CONCERT REPORT! DUE AT 11:59pm in Drop Box on CourseDen

Thurs. 4/14: Ruth Crawford & Germaine Tailleferre
Reading Assignment: Bonds: pp. 402 - 413
Listening Assignment:
 Piano Study in Mixed Accents: Ruth Crawford (1930)
 Concertino for Harp and Orchestra, finale: Germaine Tailleferre (1927)

Tues. 4/19: John Cage and Philip Glass
Reading Assignment: Bonds: pp. 441 – 447, 456 - 462
Listening Assignment:
 Sonata II from *Sonatas and Interludes*: John Cage (1946–48)
 “Knee Play 1” from *Einstein on the Beach*: Philip Glass (1976)

Thurs. 4/21: Review for exam, course evaluations, etc.

Section 04: Thur., April 28, 8:00-10:30: FINAL EXAM

Section 05: Tues., April 26, 11:00-1:30:FINAL EXAM