

MUS 1100H – HONORS MUSIC APPRECIATION
SPRING, 2018
Department of Music
Section 25H, TR 11:00-12:15
Humanities Bldg., Rm. 235

Instructor Information

Instructor: Dr. Molly M. Breckling

Office: Humanities rm. 333

Office Phone: 678-839-2432

Office Hours: MW: 9:00-9:45, 11:05-2:00 R: 12:30-2:00, F: 9:00-9:45

Email: mbreckli@westga.edu (ALWAYS TRY EMAIL FIRST!)

General Course Information

Credit Hours: 3

1. **Required Materials:** Robin Wallace. *Take Note: An Introduction to Music Through Active Listening* (NY: Oxford University Press, 2015).
2. 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 \(opens in a new window\)](#)

All printed materials are available at campus bookstore.

You will need to activate your UWG email account (if you have not already done so) and be able to access CourseDen.

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.

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 Evaluations – Method of Grading

Exams: 65%

Exam I (Jan. 25): 15%

Exam II (Feb. 20): 15%

Exam III (Apr. 5): 15%

Exam IV Tuesday, May 8 11:00 am – 1:00 pm: 20%

Chapter Quizzes (12 in all) 10% (Lowest 2 scores will be dropped)

Listening Paper: (Due February 1) 10%

Elements Presentation: (Due dates TBA) 15%

GRADE BREAKDOWN

- **A= 100 – 90**
- **B= 89 – 80**
- **C= 79 – 70**
- **D= 69 – 60**
- **F= 59**

ASSIGNMENTS

Tests: Four exams will be administered throughout the term. Each will consist of several sections testing listening identification and analysis, comprehension of themes presented in readings and lecture, and the ability to synthesize those ideas into coherent, original thought in the form of an essay. Exam I (January 25) will cover materials discussed regarding the musical elements through Chapter 1 and include all listening examples listed on the syllabus, readings from the text, and those readings posted on COURSEDEN. The second exam (February 20) will cover materials discussed in Part 1, Chapters 2-4 and include all listening examples listed on the syllabus, readings from the text, and those readings posted on COURSEDEN. The third exam (April 5) will cover materials discussed in Part 2, Chapters 5-9 and include all listening examples listed on the syllabus, readings from the text, and those readings posted on COURSEDEN. The last exam (May 8 11:00-1:00) will cover materials discussed in Part 3, Chapters 10-12, and include all listening examples listed on the syllabus, readings from the text, and those readings posted on COURSEDEN, as well as over-arching themes that can be applied to the entire covered history of music, as presented throughout the course. Scantron is not used in this class.

Listening Paper: See CourseDen for details regarding this assignment

Chapter Quizzes: Multiple choice quizzes on the course reading, listening identification and musical features will be due 12 times during the term (see the schedule). These quizzes must be completed on CourseDen PRIOR to the due date and time. Late quizzes will not be accepted. The two lowest quiz scores will be dropped at the end of the term.

Elements Presentations: See CourseDen for details regarding this assignment

Written Work: All written work is to be submitted electronically in .doc or .docx format in the CourseDen Dropbox. If your work is not saved in .doc or .docx format, I will be unable to open it, and cannot grade it or write comments on it. Most word processing programs give you the option to "Save As" and then you can select these formats. If you do not have a compatible program, you can create files for free at GoogleDocs (<https://docs.google.com/>). Once graded, I will send your work back to you with a grade and suggestions for future improvement. To see these suggestions, do NOT integrate the changes made into your document, when prompted to do so upon opening. Hard copies of papers will NOT be accepted. Work must be in my inbox by 11:59pm on the specified due date. Work submitted after that time will be subject to the late work policy (specified below).

UNIVERSITY POLICIES

[University Policies Common Language](#)

FERPA

Due to the Family Educational Rights and Privacy Act (FERPA) of 1974, instructors cannot discuss any information pertaining to a student's grade via email or telephone unless the student signs an 1126 form waiving his or her FERPA rights

CLASS POLICIES

1. **Attendance Policy:** while I aim to treat you like responsible adults and do not like the notion of taking attendance, doing so is required for paperwork purposes. I will take attendance (either actively, in written form, or silently) at the beginning of class. Once class activity has begun, I will no longer mark you present. If you enter class late and wish to be marked present (albeit tardy), it will be your responsibility to speak to me AFTER class. That said, walking in late is disruptive to the instructor and your classmates. Don't do it. The daily class schedule has been changed to give you more time to walk between classes, so if you have back-to-back classes, plan accordingly.

If you are a student athlete, please submit your game schedule to your instructor within the first two weeks of class. You may not miss class due to practice, however, with the proper game schedule documentation, your instructor will work with you on your absences due to your games. You **may not**, however, submit late work due to a game or a practice. It is your responsibility to follow the course schedule and be aware of any class material and / or homework.

2. **Observance of Religious Holidays** – Students may miss class to observe religious holidays under the following circumstances:

- Student must notify instructor in writing during the first two weeks of the semester
- Make-up work or alternate assignments will be provided. Students must submit make-up work by the assigned due date or they will not be accepted.

3. **Late work Policy**

Assignments must be turned in on time. Work that is submitted after that time, but within 24 hours will be deducted 10% of the final grade. Each 24 hours after the due date that passes before work is submitted will drop the grade by a further 10%. Work more than 10 days overdue will not be accepted. If extreme circumstances prevent you from submitted an assignment on time, contact the instructor as soon as possible to make alternate arrangements for turning in your work.

4. **Make-Up Exam Policy**

Make-up exams will not be offered except under extreme, documented circumstances. If you are unable to attend an exam, you must contact me by the end of that day to make alternate arrangements. If I do not hear from you by 11:59pm on the day of the exam, you will not be allowed to make it up. You will only be allowed one make-up exam during the course of the term, and only if you provide sufficient documentation to warrant to make-up.

In-class listening quizzes and activities cannot be made up.

5. **Other Classroom policies**

Cell phones and laptops are NOT allowed in the classroom. They provide more of a distraction than a benefit to learning, so respect those around you, and do not use them. If I find you using these items, I will ask you to put them away, further instances will be met with a written warning, and a third will result in your withdrawal from the course. BTW, holding your phone in your lap and texting during class is easy to spot from the front of the room. You're not fooling anyone. So, don't insult my intelligence, and I won't embarrass you in front of your classmates.

COURSE OUTLINE: This schedule is subject to change at the instructor's discretion.

NOTE: Reading and listening assignments must be completed BEFORE the listed course meeting.

Tu. 1/9: Course introduction. Syllabus.

Th. 1/11: Active Listening/The Listening Situation/A Core Repertory

Reading Assignment: Wallace, pp. 1-3

Tu. 1/16: Key Elements

Reading Assignment: Wallace, pp. 4-6

Listening Assignment: [MUS 110 Ch 1](#)

“Crossroads”: Cream (1968)

“Somewhere Over the Rainbow”: Judy Garland (1939)

“Chocolate”: The 1975 (2013)

Black Angels: Crumb (1970)

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

Th. 1/18: Key Elements/Music in Context

Reading Assignment: Wallace, pp. 6-7

Listening Assignment: [MUS 110 Ch 1](#)

“I Will Follow You Into the Dark” – Deathcab for Cutie (2005)

“Scarborough Fair/Canticle” – Simon and Garfunkel (1966)

“Tom’s Diner” – Suzanne Vega (1987)

“Over the Rainbow” – Judy Garland (1938)

“Sing Joyfully”: William Byrd (ca. 1611)

“Flow My Tears”: John Dowland (1600)

Tu. 1/23: Practice Listening/Listening to Longer Works

Reading Assignment: Wallace, pp. 7-32

Listening Assignment: [MUS 110 Ch 1](#)

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

Concerto in D Minor: J.S. Bach (early 18th century)

Symphony no. 40: W.A. Mozart (1788)

QUIZ 1 ON COURSE DEN DUE AT 11:59PM

Th. 1/25: **EXAM I**

Tu. 1/30: Medieval Period Music

Reading Assignment: Wallace: pp 33-38

Listening Assignment: [MUS 110 Ch 2](#)

“Alleluia: Vidimus Stellam”: anonymous (ca. 800)

“Viderunt Omnes”: Perotin (ca. 12th century)

Missa ‘L’Homme Armé’ “Kyrie”: Josquin des Pres (ca. 1492)

Th. 2/1: Renaissance Period Music

Reading Assignment: Wallace: pp 38-44

Listening Assignment: [MUS 110 Ch 2](#)

Exsultate Deo: Palestrina (1584)

LISTENING PAPER DUE AT 11:59PM

Tu. 2/6: Baroque Period Music

Reading Assignment: Wallace: pp 44-61

Listening Assignment: [MUS 110 Ch 2](#)

“Tu se morta” from *L’Orfeo*: Monteverdi (1607)

Mass in B Minor, “Gloria”: J.S. Bach (1733)

QUIZ 2 ON COURSEDEN DUE AT 11:59PM

Th. 2/8: Classical Period Music

Reading Assignment: Wallace: pp 62-76

Listening Assignment: [MUS 110 Ch 3](#)

Symphony no. 40, mvt. 1: Mozart (1788)

String Quartet, op. 33, mvt. 4: Haydn (1790)

“Dove sono” from *Marriage of Figaro*: Mozart (1786)

Symphony no. 5, mvt. 1: Beethoven (1808)

Tu. 2/13: Romantic Period Music

Reading Assignment: Wallace: pp 76-90

Listening Assignment: [MUS 110 Ch 3](#)

Prelude in E minor, no 4, op. 28: Chopin (1839)

“Scene d’Amour” from *Romeo et Juliette*: Berlioz (1839)

“Moldau” from *Má Vlast*: Smetana (1872)

QUIZ 3 ON COURSEDEN DUE AT 11:59PM

Th. 2/15: Contemporary Period Music

Reading Assignment: Wallace: pp 91-120

Listening Assignment: [MUS 110 Ch 4](#)

Prelude a l’Après-midi d’un Faune: Debussy (1894)

Rite of Spring, “Dance of the Adolescents”: Stravinsky (1913)

QUIZ 4 ON COURSEDEN DUE AT 11:59PM

Tu. 2/20: EXAM II

Th. 2/22: Form and Structure

Reading Assignment: Wallace: pp 121-136

Listening Assignment: [MUS 110 Ch 5](#)

“Heidenröslein”: Schubert (1815)

“Erkönig”: Schubert (1815)

Symphony no. 94 (“Surprise”), mvt. 2: Haydn (1791)

Eine kleine Nachmusik, mvt. III: Mozart (1787)

Piano Sonata no. 11 in A Major, mvt. 3 “Rondo alla Turca”: Mozart (1783)

Tu. 2/27: Form and Structure

Reading Assignment: Wallace: pp 136-155

Listening Assignment: [MUS 110 Ch 5](#)

Symphony no. 40 in G minor, mvt. 1: Mozart (1788)

Violin Sonata no. 4, mvt. 2: Ives (1916)

PRESENTATION ON FORM TO BE PRESENTED AT CLASSTIME

QUIZ 5 ON COURSEDEN DUE AT 11:59PM

Th. 3/1: Timbre – the Character of Sound

Reading Assignment: Wallace: pp 156-168

Listening Assignment: [MUS 110 Ch 6](#)

“Domine Deus” from Mass in B Minor: Bach (1733)

“Love Duet” from *Otello*: Verdi (1887)

Tu. 3/6: Timbre – the Character of Sound

Reading Assignment: Wallace: pp 169-184

Listening Assignment: [MUS 110 Ch 6](#)

“Spring”, mvt 1 from *Four Seasons*: Vivaldi (1720)

Gran Partita. Mvt. 4: Mozart (1781)

An American Salute: Morton Gould (1943)

“Preghiera di Maria Stuarda” from *Canti di Prigionia*: Dallapiccola (1941)

String Quartet, op. 33, mvt. 4: Haydn (1790)

Rite of Spring, “Dance of the Adolescents”: Stravinsky (1913)

Black Angels: Crumb (1970)

PRESENTATION ON TIMBRE TO BE PRESENTED AT CLASSTIME

QUIZ 6 ON COURSE DEN DUE AT 11:59PM

Th. 3/8: Rhythm and Meter

Reading Assignment: Wallace: pp 185-198

Listening Assignment: [MUS 110 Ch 7](#)

“Slavonic Dance” in E minor, op. 72, no. 10: Dvorak (1886)

“Lester Leaps In”: Basie (1975)

Concerto in D minor for Harpsichord, mvt. 1: Bach (early 18th century)

Tu. 3/13: Rhythm and Meter

Reading Assignment: Wallace: pp 199-212

Listening Assignment: [MUS 110 Ch 7](#)

Prelude no. 4, Op 28: Chopin (1835) (Listening to performances by Victor Ashkenazy and Artur Rubenstein)

Prelude a l'Après-midi d'un Faune: Debussy (1894)

PRESENTATION ON RHYTHM TO BE PRESENTED AT CLASSTIME

QUIZ 7 ON COURSE DEN DUE AT 11:59PM

Th. 3/15: Melody

Reading Assignment: Wallace: pp 213-225

Tu. 3/20: **HAPPY SPRING BREAK!**

Th. 3/22: **HAPPY SPRING BREAK!**

Tu. 3/27: Melody

Reading Assignment: Wallace: pp 225-233

Listening Assignment: [MUS 110 Ch 8](#)

Symphony no. 40 in G minor, mvt. 1: Mozart (1788)

Symphony no. 5, mvt. 1: Beethoven (1808)

**PRESENTATION ON MELODY TO BE PRESENTED AT CLASSTIME
QUIZ 8 ON COURSE DEN DUE AT 11:59PM**

Th. 3/29: Harmony and Texture

Reading Assignment: Wallace: pp 234-246

Listening Assignment: [MUS 110 Ch 9](#)

“Tom’s Diner”: Suzanne Vega (1987)

“Gloria sei dir gesungen” from Cantata no. 140: J.S. Bach (1731)

“I Will Follow You Into the Dark”: Deathcab for Cutie (2005)

Exsultate Deo: Palestrina (1584)

“Little Fugue”: Bach (1705)

Tu. 4/3: Harmony and Texture

Reading Assignment: Wallace: pp 246-264

Listening Assignment: [MUS 110 Ch 9](#)

Symphony no. 40 in G minor, mvt. 1: Mozart (1788)

“Prelude” from *Tristan und Isolde*: Wagner (1859)

Rite of Spring, “Dance of the Adolescents”: Stravinsky (1913)

Black Angels: Crumb (1970)

**PRESENTATION ON HARMONY TO BE PRESENTED AT CLASSTIME
QUIZ 9 ON COURSE DEN DUE AT 11:59PM**

Th. 4/5: **EXAM III**

Tu. 4/10: Music and Text

Reading Assignment: Wallace: pp 265-280

Listening Assignment: [MUS 110 Ch 10](#)

“Erlkönig”: Schubert (1815)

“Lasse! Comment oublieray / Se j’aime mon loyal / Pour quoy me bat mes maris?”:

Machaut (mid 14th century)

“Subterranean Homesick Blues”: Bob Dylan (1965)

“Miserable”: Lit (1999)

“Die Leiermann” from *Winterreise*: Schubert (1828)

Th. 4/12: Music and Text

Reading Assignment: Wallace: pp 280-292

Listening Assignment: [MUS 110 Ch 10](#)

“Ich grolle nicht” from *Dichterliebe*: Schumann (1840)

Canti di prigionia, mvt. 1: Dallapiccola (1941)

**PRESENTATION ON MUSIC AND TEXT TO BE PRESENTED AT CLASSTIME
QUIZ 10 ON COURSE DEN DUE AT 11:59PM**

Tu. 4/17: Music and Drama

Reading Assignment: Wallace: pp 293-308

Listening Assignment: [MUS 110 Ch 11](#)

“Mir ist so wunderbar” from *Fidelio*: Beethoven (1805)

“Non so piu cosa son, cosa faccio” from *Marriage of Figaro*: Mozart (1786)

Th. 4/19: Music and Drama

Reading Assignment: Wallace: pp 308-331

Listening Assignment: [MUS 110 Ch 11](#)

“Non ti crucciar” and “Iago’s Monologue” from *Otello*: Verdi (1887)

“Cinque...dieci...” from *Marriage of Figaro*: Mozart (1786)

**PRESENTATION ON MUSIC AND DRAMA TO BE PRESENTED AT CLASSTIME
QUIZ 11 ON COURSE DEN DUE AT 11:59PM**

Tu. 4/24: Instrumental Music and Meaning

Reading Assignment: Wallace: pp 332-359

Listening Assignment: [MUS 110 Ch 12](#)

“Moldau” from *Ma Vlast*: Smetana (1875)

Prelude no. 4, Op 28: Chopin (1835)

“Slavonic Dance” in E minor, op. 72, no. 10: Dvorak (1886)

QUIZ 12 ON COURSE DEN DUE AT 11:59PM

Th. 4/26: Review for final exam

Tues 5/8 11:00 am-1:00pm

FINAL EXAM for Section 25H (9:30 class)