

SYLLABUS Summer 2023

MUS-12 53795, Music Appreciation
100% online course
June 20 – July 29

Instructor: David Heckman
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Required Texts and Media: [The Enjoyment of Music, 14th Edition](#)

I. Course Introduction—Learning Objectives

This course surveys music of the Western art tradition from the medieval era to the present day. The objectives of this course are:

1. To develop a working vocabulary of musical terms and concepts
2. To recognize the aesthetic and stylistic characteristics of music from different historical eras
3. To understand the social, cultural, and historical contexts of individual works from different historical eras
4. To understand various approaches to the composition and performance of musical works throughout history

II. Classroom Environment [Attendance Policy]

This course will be 100% online. There are due dates listed for assignments, but assignments can be submitted past this time with no penalty. The due dates are there to help you pace yourself over the course of the semester. Again, there is no penalty for submitting late assignments. I encourage you to work at your own pace. As long as you finish all the assignments by the end of the semester, all of your assignments will receive full credit.

III. Assignments/quizzes/exams

There are four graded components of the course:

1. Listening quizzes (These can be taken as many times as you like. Your high score will be saved. You will listen to music and answer multiple choice questions about what you hear.)
2. Quizzes (These can be taken as many times as you like. Your high score will be saved).
3. Discussion forum posts. I will post discussions and you reply and interact with your fellow students.
4. Final Essay (This Final Essay will be the culmination of your experiences from this course)

IV. Evaluation

Listening quizzes (~30%)
Quizzes (~30%)
Discussions in the forum (~20%)
Final Essay (~20%)

V. Schedule:

Unit	Wk	Chapter/Quiz/Exam	Listening Repertory
Materials of Music	1	Prelude 1: The Enjoyment of Music 1: Melody: Musical Line 2: Rhythm and Meter 3: Harmony 4: Organization of Sounds	Beethoven – Ode to Joy Joy To The World – Christmas Carol Wagner – Ride of the Valkyries Amazing Grace – Traditional Sousa – Stars and Stripes Forever
	2	5: Musical Texture 6: Musical Form 7: Expression: Tempo and Dynamics 8: Text and Music 9: Voices and Instrument Families	Britten: <i>The Young Person's Guide to the Orchestra</i>
Medieval/ Renaissance Baroque	3	Prelude 2: Music as Commodity and Social Activity 15: Voice and Worship 16: Layering Lines 17: Storytelling through Song 18: Symbols and Puzzles 19: Singing Friendship 20: Remember Me 21: Glory Be 22: Instrumental Movements Prelude 3: Music as Exploration and Drama 25: Musical Sermons 28: Grace and Grandeur 29: Sounding Spring 30: Process as Meaning	Gregorian chant: <i>Kyrie</i> Hildegard: <i>Alleluia</i> Notre Dame School: <i>Gaude Maria virgo</i> Machaut: <i>Ma fin est mon commencement</i> Monteverdi: <i>Si ch'io vorrei morire</i> Farmer: <i>Fair Phyllis</i> Josquin: <i>Ave Maria</i> Palestrina: <i>Pope Marcellus Mass</i> Susato: <i>Three Dances</i> Purcell: <i>Dido and Aeneas</i> Bach: <i>Wachet auf Cantata</i> Handel: <i>Messiah</i> Handel: <i>Water Music</i> Vivaldi: <i>The Four Seasons</i> Bach: <i>The Art of Fugue</i>
18 th Century Classicism/ 19 th Century Romanticism	4	Prelude 4: Music as Order and Logic 32: The Ultimate Instrument 34: Conversation with a Leader 36: Disrupting the Conversation Prelude 5: Music as Passion and Individualism 39: Musical Reading 41: Fire and Fury 49: Poetry in Motion	Haydn: <i>Joke Quartet</i> Haydn: <i>Symphony No. 94 (Surprise)</i> Mozart: <i>Eine kleine Nachtmusik</i> Mozart: <i>Piano Concerto in G (K. 453)</i> Beethoven: <i>Moonlight Sonata</i> Beethoven: <i>Symphony No. 5</i> Mozart: <i>Don Giovanni</i> Schubert: <i>Erlkönig</i> Chopin: <i>Polonaise in A Major</i> Berlioz: <i>Symphonie fantastique</i> Mendelssohn: <i>A Midsummer Night's Dream</i> Grieg: <i>Peer Gynt</i> Brahms: <i>Symphony No. 3</i> Wagner: <i>Die Walküre</i> Tchaikovsky: <i>The Nutcracker</i>

<p>20th Century Modernism</p> <p>Postmodernism: The Mid 20th Century and Beyond</p> <p>Finals</p>	<p>5</p>	<p>Prelude 6: Making Music Modern</p> <p>56: Calculated Shock: Stravinsky and Modernist Multimedia 59: American Intersections: Jazz and Blues Traditions 62: Sounds American: Ives, Copland, and Musical Nationalism</p> <p>Prelude 7: Beyond Modernism?</p> <p>66: Staged Sentiment: Bernstein and American Musical Theater 67: Less Is More: Reich and Minimalist Music 71: Underscoring Meaning: Music for Film</p> <p>Final Essay</p>	<p><i>Stravinsky: The Rite of Spring</i> <i>Holiday: Billie's Blues</i> <i>Strayhorn: Take the "A" Train</i> <i>Ives: Country Band March</i> <i>Copland: Appalachian Spring</i></p> <p><i>Bernstein: West Side Story</i> <i>Reich: Electric Counterpoint, III</i> <i>Williams: Imperial March</i> <i>Tan Dun: Farewell</i></p>
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