

SYLLABUS Fall 2021

MUS-12 58417, Music Appreciation
100% online course

Instructor: Cooper Walden
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Required Texts and Media: [The Enjoyment of Music, 13th Edition](#) and [Beethoven's Hair](#)

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. The due dates are there to help you pace yourself over the course of the semester. 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 five graded components of the course:

1. Listening quizzes ((These can only be taken once! They are multiple choice questions based on listening to musical excerpts of composers/pieces we've studied in class.)
2. Quizzes (These can only be taken once! These are multiple choice questions regarding information from the textbook. These are open book and open notes).
3. Discussion forum posts (You are graded for your participation in weekly discussions)
- 4 & 5. Two essays will be written about a composer and piece of music of your choice. You will be asked to describe the piece using the vocabulary learned in the first 12 chapters as well as your own personal aesthetic reasons for picking the pieces.

IV. Evaluation

Listening quizzes (~20%)
Quizzes (~40%)
Discussions in the forum (~20%)
Midterm essay (~10%)
Final essay (~10%)

VI. Schedule:

Unit	Wk	Chapter/Quiz/Exam	Listening Repertory
Materials of Music	1	Prelude 1 1: Melody 2: Rhythm and Meter 3: Harmony 4: Organization of Sounds 5: Texture 6: Form	
	2	7: Expression 8: Text and Music 9: Voices and Instrument Families 10: Western Instruments 11: Musical Ensembles 12: Style and Function of Music 13: Putting Music into Words	Britten: <i>The Young Person's Guide to the Orchestra</i>
Medieval/ Renaissance	3	Prelude 2 14: Voice and Worship 15: Layering Lines 16: Symbols and Puzzles 17: Singing in Friendship 18: Remember Me	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>
Renaissance / Baroque	4	19: Glory Be 20: Instrumental Movements	Palestrina: <i>Pope Marcellus Mass</i> Susato: <i>Three Dances</i>
		Prelude 3 21: Voicing Gender 22: Performing Grief 23: Musical Sermons	Cozzolani: <i>Magnificat</i> Purcell: <i>Dido and Aeneas</i> Bach: <i>Wachet auf Cantata</i>
Baroque	5	24: Textures of Worship 25: Independent Study 26: Grace and Grandeur	Handel: <i>Messiah</i> Billings: <i>David's Lamentation</i> Handel: <i>Water Music</i>
		27: Sounding Spring 28: Process as Meaning Listening Quiz	Vivaldi: <i>The Four Seasons</i> Bach: <i>The Art of Fugue</i>
Classical	6	Prelude 4 29: Musical Conversations 30: The Ultimate Instrument 31: Expanding the Conversation 32: Conversation with a Leader	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>
	7	33: Personalizing the Conversation 34: Disrupting the Conversation 35: Making It Real 36: Mourning a Hero Midterm Essay	Beethoven: <i>Moonlight Sonata</i> Beethoven: <i>Symphony No. 5</i> Mozart: <i>Don Giovanni</i> Mozart: <i>Requiem</i>

Romantic	8	Prelude 5 37: Musical Reading 38: Marketing Music 39: Dancing at the Keyboard 40: Musical Diaries	Schubert: <i>Erlkönig</i> Schumann: <i>In the Lovely Month of May</i> Foster: <i>Jeanie with the Light Brown Hair</i> Chopin: <i>Polonaise in A Major</i> Hensel: <i>The Year</i>
	9	41: Personal Soundtracks 42: Sounding Literature 43: Absolutely Classic 44: Multimedia Hits	Berlioz: <i>Symphonie fantastique</i> Mendelssohn: <i>A Midsummer Night's Dream</i> Grieg: <i>Peer Gynt</i> Brahms: <i>Symphony No. 3</i> Verdi: <i>Rigoletto</i>
	10	45: Total Art 46: Poetry in Motion 47: Exotic Allure 48: Accepting Death	Wagner: <i>Die Walküre</i> Tchaikovsky: <i>The Nutcracker</i> Puccini: <i>Madame Butterfly</i> Fauré: <i>Requiem</i>
	11	59: Mythical Impressions 50: Jubilees and Jubilation 51: A Good Beat	Debussy: <i>Prelude to "The Afternoon of a Faun"</i> <i>Swing Low, Sweet Chariot</i> Joplin: <i>Maple Leaf Rag</i>
Modern	12	Prelude 6 52: Anything Goes 53: Calculated Shock 54: Still Sacred 55: War Is Hell	Schoenberg: <i>Pierrot lunaire</i> Stravinsky: <i>The Rite of Spring</i> Boulanger: <i>Psalm 24</i> Berg: <i>Wozzeck</i>
	13	56: American Intersections 57: Modern America 58: Modern Experiments 59: Sounds American	Holiday: <i>Billie's Blues</i> Strayhorn: <i>Take the A Train</i> Still, Suite for Violin and Piano Gershwin: <i>Rhapsody in Blue</i> Ives: <i>Country Band March</i> Copland: <i>Appalachian Spring</i>
Modern / Postmodern	14	60: Also American 61: Classic Rethinking Prelude 7 62: New Sound Palettes	Revueltas: <i>La noche de los Mayas</i> Bartók: <i>Concerto for Orchestra</i> Cage: <i>Sonatas and Interludes</i> Crumb: <i>Caballito negro</i>
	15	63: Staged Sentiment 64: Less Is More 65: Rolling Beethoven Over 66: Returning with Interest	Bernstein: <i>West Side Story</i> Reich: <i>Electric Counterpoint, III</i> Versions of <i>Roll Over Beethoven</i> Glass: <i>Symphony No. 4</i>
	16	67: Neo-Romantic Evocations 68: Underscoring Meaning 69: Icons in Sound 70: Reality Shows Final Essay	Higdon: <i>blue cathedral</i> Williams: <i>Imperial March</i> Tavener: <i>A Hymn to the Mother of God</i> Adams: <i>Doctor Atomic</i>