

## SYLLABUS Spring 2022

MUS-12 59200 and MUS-12 51649, Music Appreciation  
100% online course  
January 31-May 20

Instructor: Cooper Walden  
cooper.waldon@cloviscollege.edu or message me on [canvas](#)

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 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 will be written about the composers and music you listened to throughout the semester. 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%)  
Final essay (~20%)

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	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> 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	Beethoven: <i>Moonlight Sonata</i> Beethoven: <i>Symphony No. 5</i> Mozart: <i>Don Giovanni</i>

Romantic	8	Prelude 5 37: Musical Reading 39: Dancing at the Keyboard	Schubert: <i>Erlkönig</i> Chopin: Polonaise in A Major
	9	41: Personal Soundtracks 42: Sounding Literature 43: Absolutely Classic	Berlioz: <i>Symphonie fantastique</i> Mendelssohn: <i>A Midsummer Night's Dream</i> Grieg: <i>Peer Gynt</i> Brahms: Symphony No. 3
	10	45: Total Art 46: Poetry in Motion	Wagner: <i>Die Walküre</i> Tchaikovsky: <i>The Nutcracker</i>
	11	59: Mythical Impressions	Debussy: <i>Prelude to "The Afternoon of a Faun"</i>
Modern	12		
	13		
Modern / Postmodern	14	60: Also American Prelude 7 62: New Sound Palettes	Revueltas: <i>La noche de los Mayas</i>  Cage: <i>Sonatas and Interludes</i>
	15	63: Staged Sentiment	Bernstein: <i>West Side Story</i>
	16	69: Icons in Sound  <b>Final Essay</b>	Williams: <i>Imperial March</i>