

Syllabus

Title: MUSIC APPREC: WESTRN CULTURE

Course: MUSI D00101Z

Term: 2021 Fall De Anza | CRN: 47672 |

Room: ONLINE

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Office Hours Tues 2:45-3:45 and by appointment

Welcome to Music Appreciation- Music in Western Culture!

This syllabus describes course policies and is a contract between you and your teacher.

Required Student Materials

Computer with internet access. Access code to open course content. You may purchase at the bookstore or on the C4E website:

<https://store.connect4education.com/product/onmusic-appreciation/>

Student Learning Objectives

- Employ a basic vocabulary of common music terms to describe observations of recorded and live music.
- Recognize individual instruments and voices and the various ensembles in which they are used.
- Demonstrate an understanding of the roles of music in human cultures and relate musical expression to other forms of artistic expression and to culture generally.
- Distinguish features of important musical style periods, forms, composers, and practices.
- Recognize, describe, and compare musical practices in contemporary society.

- Recognize basic distinguishing characteristics among a representative group of musical compositions.

Objectives describe skills and knowledge that students will acquire or develop in the course and demonstrate on assignments, quizzes, and exams.

Course Description

Music is art as well as science. To be able to comprehend it to the fullest we must, therefore, be able to appreciate both its emotional and intellectual content.

The aim of this course is very simple: To provide you with the tools for a basic understanding of music. It will not make you a musician or teach you how to write music. It will, however, give you the necessary background to understand what is going on technically when you are listening to music, so that your experience is not limited to a wash of sound that produces a certain feeling.

The class will concentrate on:

- The development of an attentive style of listening
- The introduction and systematic study of the building blocks of music, and
- Enhancing awareness of the main musical styles of selected western and non-western cultures.

There are four sections in this course:

Section 1: Basic Musical Concepts

This opening section explores the concepts that underlie the music listening experience with emphasis on the ideas of unity and variety, the performer's role, the structure of music, the

purpose of music, types of listeners, and finally, the differences and commonalities between folk music, art music, and jazz.

Section 2: The Building Blocks of Sound

The Building Blocks of Sound explains technical music concepts in an approachable, easy to grasp way so you can start using them to express your musical insights in accurate and relevant musical language: Duration and pitch, pitch names, notation and intervals, volume, instrumental and orchestral timbres prepare the groundwork for an overview of the different families of the traditional symphony orchestra starting with the strings, woodwinds, brass, percussion, and ending with the keyboards and the modern synthesizer.

Section 3: The Organizing Elements of Music

The Organizing Elements of Music goes deeper into the music parameters that you will need to grasp as an intelligent, perceptive music listener: duration, pitch, volume, and timbre are presented and explained as they relate to rhythm, tempo, melody, dynamics, harmony, texture, and form. Each of concept is explored starting with a Listening Prelude with questions that encourage you to apply the knowledge and music vocabulary acquired in previous sections, and then moving on to a detailed analysis that includes a rich variety of examples, listening guides, composer profiles, and videos, with each example embodying concepts as they grow in depth and sophistication.

Section 4: Historical Periods

This final section of OnMusic Appreciation covers the main historical periods from the Medieval Period (1150-1450) through the Renaissance (1450-1600), Baroque (1600-1750), Classical (1750-1825), Romantic (1820-1910), and Contemporary (1910-present) periods. Each period is connected to the next by a Listening Bridge that allows you to compare and contrast musical

examples, and build on the listening skills and vocabulary you have acquired up to that point. Period Maps emphasize the social, political, cultural, and geographical environment of each period presented as a preamble to the rich discussion of the music characteristics and composers of the times.

Listening to Music

Sometimes, there will be a short excerpt for you to hear. Most frequently, however, you will be expected to listen to a musical selection that may last several minutes. In either case, you should concentrate on listening. Reading while the music plays in the background prevents you from focusing fully on the music.

A recommended sequence for attentive listening:

- Listen attentively to the music, focusing on what you hear.
- Read what has been written about the music.
- Listen again to verify that you have understood the musical content and concepts that the text described.

Repeat the listening as often as necessary to become thoroughly acquainted with the musical selection and the music concepts it embodies.

The course will concentrate on

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- The introduction and systematic study of the building blocks of music
- Enhancing awareness of the main musical styles of selected western and non-western cultures.

“Participate in weekly Discussion/Response sessions and Instructor Assigned Discussion in Canvas. Points are given for your contributions. Identifying and sharing of resources is

encouraged. These discussions are an important part of the learning process.

Course Details

SECTION 1: BASIC MUSICAL CONCEPTS

Class 1:

Unity and Variety

- Unity and Variety
- Assignment 1: Identify Musical Ideas
- The Performer's Role

Class 2:

Structure of Music

- Structure of Music
- Can Music Have A Specific Purpose?

Class 3:

Types of Listeners

- Types of Listeners 1
- Types of Listeners 2
- Types of Listeners 3

Class 4:

- Folk Music, Art Music, and All That Jazz
- Assignment 2: Listening Perspectives
- Section 1 Assessment

SECTION 2: THE BUILDING BLOCKS OF SOUND

Class 5: Duration and Pitch

- Music Notation and Duration
- Fundamentals of Pitch
- Duration Assessment
- Pitch Assessment
- Pitch Names•Pitch Names Assessment

- Pitch Notation and Intervals
- Pitch Notation Assessment

Class 6: Intervals and Volume

- Intervals
- Intervals Assessment
- Volume 1•Volume 2
- Volume Assessment

Class 7: Timbre

- Instrumental Timbre
- Instrumental Timbre Assessment
- Vocal Timbre 1
- Vocal Timbre 2
- Vocal Timbre Assessment

Class 8: The Symphony Orchestra

- The Symphony Orchestra 1
- The Symphony Orchestra 2
- The Symphony Orchestra Assessment

Class 9: Strings and Woodwinds

- Strings
- Strings Assessment
- Woodwinds 1
- Woodwinds 2
- Woodwinds 3
- Woodwinds Assessment

Class 10: Brass and Percussion

- Brass 1
- Brass 2
- Brass Assessment
- Percussion 1
- Percussion 2

- Percussion Assessment

Class 11: Keyboard Instruments

- Keyboard Instruments
- Keyboard Assessment
- Harpsichord
- Harpsichord Assessment•Piano
- Piano Assessment

Class 12: Keyboard Instruments (Cont.)

- The Organ
- Organ Assessment
- Synthesizer•Synthesizer Assessment
- Assignment 3: Analysis

SECTION 3: THE ORGANIZING ELEMENTS OF MUSIC

Class 13: Rhythm, Tempo, and Meter

- Rhythm 1
- Rhythm 2
- Tempo 1
- Tempo 2
- Meter 1
- Meter 2
- Assignment 4: Concert Report
- Rhythm, Tempo, Meter Assessment

Class 14: Melody

- Melody 1
- Melody 2
- Melody 3
- Melody 4
- Melody 5
- Melody 6
- Melody Assessment

Class 15: Harmony

- Harmony 1
- Harmony 2
- Harmony Assessment

Class 16: Texture

- Texture 1
- Texture 2
- Texture Assessment

Class 17: Form

- Form 1
- Form 2
- Form 3
- Form Assessment

Class 18: MIDTERM EXAM

- Midterm Exam

SECTION 4: HISTORICAL PERIODS

Class 19: Medieval Period: Introduction

- Listening Prelude
- Social, Cultural, and Political Background 1
- Social, Cultural, and Political Background 2
- Sacred Music•Early Organum
- The Sound of Medieval Music
- Secular Music
- Music Theory in the Early Middle Ages
- Medieval Period Assessment 1

Class 20: From Chant to Polyphony

- Building on the Chant•Hildegard von Bingen•Léonin and Pérotin
- The Medieval Motet -Guillaume de Machaut•Francesco Landini
- Troubadour Music•Dance Music
- Medieval Period Assessment 2

Class 21: Renaissance Period: Introduction

- Listening Bridge and Prelude
- Social, Cultural, and Political Background1
- Social, Cultural, and Political Background 2
- The Renaissance Period in Music: A First Look
- Secular Music•Church Music
- Characteristics of Renaissance Music
- Renaissance Period Assessment 1

Class 22: Exploring Renaissance Music

- Sacred Music: Josquin des Prez•Johannes Ockeghem; Thomas Tallis
- Secular Music: Orlando di Lasso
- Thomas Weelkes
- Carlo Gesualdo
- Instrumental Music
- John Dowland• William Byrd
- Renaissance Instrument Overview
- Assignment 5: Renaissance Period
- Renaissance Period Assessment 2

Class 23: Baroque Period: Introduction

- Listening Bridge and Prelude
- Social, Cultural, and Political Background 1
- Social, Cultural, and Political Background 2

- From Polyphony to Monody
- The Doctrine of Affections and the Florentine Camerata
- Further Developments in Baroque Music
- Characteristics of Baroque Music•Instrumental and Vocal

Music Forms

- Baroque Period Assessment 1

Class 24: Exploring Baroque Music

- Opera
- Opera in France
- Opera in England
- Sacred Music: Heinrich Schütz•Johann Sebastian Bach
- George Frideric Handel

Class 25: Music for Large Spaces

- Concerto
- Orchestral Suite
- Baroque Period Assessment 2

Class 26: Classical Period: Introduction

- Listening Bridge and Prelude
- Social, Cultural, and Political Background 1
- Social, Cultural, and Political Background 2
- Social, Cultural, and Political Background 3
- Classical Music: A First Look
- Characteristics of Music of the Classical Era
- Classical Instrumental Forms 1
- Classical Instrumental Forms 2
- Classical Instrumental Genres 1
- Classical Instrumental Genres 2
- Classical Vocal Genres 1
- Classical Vocal Genres 2
- Classical Period Assessment 1

Class 27: Vienna: Classical Music Capital•

Franz Joseph Haydn

- Franz Joseph Haydn (cont.)
- Wolfgang Amadeus Mozart
- Wolfgang Amadeus Mozart (cont.)
- Ludwig van Beethoven
- Ludwig van Beethoven (cont.)
- Classical Period Assessment 2

Class 28: Romantic Period: Introduction

•Listening Bridge and Prelude•Social, Cultural, and Political Background 1

- Social, Cultural, and Political Background 2
- Social, Cultural, and Political Background 3
- Social, Cultural, and Political Background 4
- Romantic Music: A First Look
- Program Music
- Romantic Timbre, Texture, and Harmony•Romantic Rhythm•Romantic Melody and Form
- Characteristics of Romantic Music
- Romantic Period Assessment 1

Class 29: Romantic Composers

- Franz Schubert
- Felix Mendelssohn
- Hector Berlioz
- Robert and Clara Wieck Schumann
- Niccolò Paganini
- Franz Liszt
- Frédéric Chopin
- Italian Opera 1
- Italian Opera 2
- Romantic Period Assessment 2

Class 30: Nationalists, Traditionalists, and Post-Romantics

- Bohemia
- Norway and Finland
- Russia
- Austria, England, and France
- The Traditionalists: Johannes Brahms
- Bruckner and Tchaikovsky
- Richard Wagner and the "Total Work of Art"
- The End of Romanticism: Post-Romanticism: Gustav

Mahler

- Richard Strauss
- Sergei Rachmaninoff
- Romantic Period Assessment 3

Class 31: Contemporary Period: Introduction

•Listening Bridge and Prelude•Social, Cultural, and Political Background 1

- Social, Cultural, and Political Background 2
- World Wars•The United States
- Advances inTechnology
- Expressionism
- Characteristics of Music in the 20th and 21st Centuries
- Contemporary Period Assessment 1

Class 32: French Impressionism

- Claude Debussy
- Maurice Rave
- Erik Satie

Class 33: The Breakdown of Tonality and Early Modernism

- Arnold Schoenberg
- Alban Berg
- Anton Webern
- Igor Stravinsky 1
- Igor Stravinsky 2

Class 34: Nationalism, Neoclassicism, and Music in a Totalitarian State

- Béla Bartók
- Sergei Prokofiev
- Dmitry Shostakovich
- Contemporary Period Assessment 2

Class 35: Music of Modern Europe

- England: Holst, Vaughan Williams, Britten
- France: Boulanger, Les Six
- Poland: Górecki
- Germany: Paul Hindemith and Carl Orff

Class 36: Electronic Music and Other Trends

- Karlheinz Stockhausen
- Edgard Varèse
- György Ligeti
- Electronic and Other Music Trends
- Contemporary Period Assessment 3

Class 37: Currents in the New World: Latin America

- Heitor Villa-Lobos
- Alberto Ginastera
- Daniel Catán

Class 38: Currents in the New World: The United States

- Charles Ives
- Aaron Copland
- John Cage
- George Crumb
- Joan Tower
- Contemporary Period Assessment 4

Class 39: Currents in the New World: Minimalism and Musical Theater

- Steve Reich
- Philip Glass
- John Adams
- Currents in the New World: Jazz•Currents in the New World: Musical Theatre
- Leonard Bernstein and West Side Story
- Music for Film
- Contemporary Period Assessment 5

Class 40: FINAL EXAM•Final Exam

Academic dishonesty regarding tests in this class is defined as using resources not made available by me to everyone in the class during the testing time. Academic dishonesty includes plagiarism.

The important dates for Spring 2023 are:

- April 10 First day of classes
- April 21 Finalize drops, drop no-shows (Includes drops for non-vaccination)
- April 22 Last day to add classes
- April 23 Last day to drop classes without a W
- April 24 Census
- May 29 Memorial Day – no classes, campus closed
- June 19 Juneteenth holiday – no classes, campus closed
- June 2 Last day to drop with a W
- June 26-30 Final Exams