



Houston Community College Southwest

<http://southwest.hccs.edu/southwest/academics/fine-arts-speech-humanities-and-languages>

Course Syllabus: Music Appreciation

HCC Academic Discipline:	Music
Course Title:	Music Appreciation
Course Rubric:	MUSI 1306
Course CRN:	40364
Semester Term:	Spring, 2013
Campus/Room with Days and Times:	Stafford Center, Rm 141, MW 5:30-9:30
Course Semester Credit Hours (SCH):	3 credits
Course contact hours per semester:	48
Course length:	Second Start, 12 weeks
Type of Instruction:	3 lecture

Instructor: Timothy Maynard

Contact Information

Phone : 713-718-6372

Email: timothy.maynard@hccs.edu

Learning web address: <http://learning.hccs.edu/faculty/timothy.maynard>

Instructor Scheduled Office Hours: by appointment

Course Description

1. MUSI 1306 Music Appreciation: A foundation course in understanding and enjoyment of music through the use of recorded music and song literature. Elements of music and analysis of music form and how they relate to compositional technique are explored. As listed in the 2009-2011 HCC Catalog.
2. MUSI 1306 Music Appreciation: Understanding music through the study of cultural periods, major composers, and music elements. Illustrated with audio recordings and live performances. As defined in the Academic Course Guide Manual (AGCM) produced by the Texas Higher Education Coordinating Board, 2009 (THECB)

Course Prerequisites

Must be placed in GUST 0342 (or higher) in reading and be placed in MATH 0308 (or higher) and be placed in ENGL 0310/0349 (or higher) in writing.

Course Goal

- To enrich the student through exposure to the processes and repertoire of many different kinds and periods of music.
- To aid the student in developing an awareness of, and sensitivity to, music in a variety of forms, representing a variety of cultures and eras.
- To foster, without influencing, student appreciation of all kinds of music, based on an expanded and heightened awareness of music in society, past and present.
- To increase student knowledge of basic theoretical aspects of music that can be aurally observed, without requisite technical training and mastery. This knowledge will allow the student to differentiate the various eras of music, such as Medieval, Classical, Romantic, 20th Century, etc.
- To engage the student in relating learning from this course to his/her "preferred" music.

Course Student Learning Outcomes

1. Upon listening to a piece of music, be able to identify the historical period from which it comes.
2. Be able to identify the sound of the major instruments in the orchestra.
3. Know the four instrumental groupings of the orchestra.
4. Recognize the sound of the piano, harpsichord, and organ.
5. Know the approximate dates of the Renaissance, Baroque, Classical, Romantic, and 20th Century periods in music.
6. Be able to identify appropriate Italian music terms.

Core Curriculum

This course fulfills the following core intellectual competencies: reading, writing, speaking, listening, critical thinking and computer literacy. A variety of academic experiences are used to develop these competencies.

This course fulfills the core competencies:

Reading: Reading at the college level means having the ability to understand, analyze and interpret a variety of printed materials: books, articles, and documents.

Writing: Writing at the college level means having the ability to produce clear, correct, and coherent prose adapted to a specific purpose, occasion, and audience. In addition to knowing how to use correct grammar, spelling, and punctuation, students should also become adept with the writing process, including how to determine a topic, how to organize and develop it, and how to phrase it effectively for their audience. These abilities are acquired through practice and reflection.

Speaking: Effective speaking is the ability to communicate orally in clear, coherent, and persuasive language appropriate to purpose, occasion, and audience.

Listening: Listening at the college level means having the ability to understand, analyze, and interpret various forms of spoken communication

Critical Thinking: Critical thinking embraces methods for applying both qualitative and quantitative skills analytically and creatively to subject matter in order to evaluate arguments and to construct alternative strategies. Problem solving is one of the applications of critical thinking used to address an identified task.

Computer Literacy: Computer literacy at the college level means having the ability to use computer-based technology in communicating, solving problems, and acquiring information. Core-educated students should have an understanding of the limits, problems, and possibilities associated with the use of technology and should have the tools necessary to evaluate and learn new technologies as they become available.

HCC Calendar: Second Start 12 week session	
Classes Begin	Monday, February 11
Official Day of Record	Tuesday, February 19
Holidays and Breaks	Monday, Jan. 21 MLK Day Feb. 18 President's Day March 11–17 (Mon-Sun) Spring Break March 29–31 (Fri-Sun) Spring Holiday
Priority Deadline to file for graduation	Friday, February 15
Last day to drop classes with a grade of W	Monday, April 1
Instruction ends	Sunday, May 5
Final examination (December 10-16; Monday-Sunday)	Monday, May 6 12:30 pm

Date	Lectures / Topics / Assignments / Projects / Exams
Week 1	First Day of Class - Unit 1
Week 2	Unit 1 continued/ Exam 1 (Unit 1)
Week 3	Baroque/Opera/Baroque Instrumental Genres- Bach/Handel
Week 4	Exam 2 (Unit 4)/Intro to the Classical Style/Haydn
Week 5	Sonata Form/Other Forms/The Classical Symphony
Week 6	Mozart and Opera/Beethoven/Beethoven's Nine
Week 7	Exam 3 (Unit 5)/ Early Romanticism/Pianists/Berlioz
Week 8	Romantic Opera/Verdi/Wagner Other Genres/Late Romanticism/Program Music
Week 9	Exam 4 (Unit 6)/Debussy/Stravinsky
Week 10	The Rite of Spring/20 th Century modernism
Week 11	Modern trends/Exam 5 (Unit 7)/review
Week 12	Final Exam

Please remember that this syllabus is subject to change.

All changes will be documented by the instructor.

Instructional Methods

Methods of instruction may include: lectures, readings (from textbooks, peer-reviewed articles, books, original source seminal texts), slide presentations, video/film presentations, recordings, live performances, demonstrations, and in-class critiques.

Student Assignments

Assignments/Activities may include: attendance of recitals and/or concerts, written critical responses, projects, quizzes, exams, various assigned readings from textbooks, peer-reviewed articles, books, original source seminal texts; discussions based on various topics related to the major areas of study in Music, debates; writing papers including essays, analyses, reviews, research, comparing and contrasting music theories and perspectives; presentations.

Student Assessments

Methods of assessment/evaluation may include: Tests and quizzes which may include: listening identification, definitions, matching, multiple choice, true/false, short answer, brief essay, lists; writing assignments, in-class discussions and/or critiques; written papers including critiques, essays, analyses, reviews, research; presentations; group and/or individual projects; other methods as may be determined by individual instructors.

Instructional Materials

Roger Kamien: *Music: An Appreciation*, 10th edition. Please note:

CD's of musical excerpts used in this course are to be regarded as **optional** but are **encouraged**. The student choosing not to purchase CD's or tapes is still responsible for all listening assignments related to class preparation and testing.

HCC Policy Statement: Americans With Disabilities Act (ADA)

Any student with a documented disability (e.g. physical, learning, psychiatric, vision, hearing, etc.) who needs to arrange reasonable accommodations must contact the Disability Services Office at the respective college at the beginning of each semester. Faculty is authorized to provide only the accommodations requested by the Disability Support Services Office.

If you have any questions, please contact the Disability Counselor at your college or the District Disability Office at 713-718-5165 or the Southwest College Counselor: Dr. Becky Hauri at 713-718-7909.

To visit the ADA Web site, log on to www.hccs.edu,

Click Future Students

Scroll down the page and click on the words Disability Information. <http://www.hccs.edu/hccs/future-students/disability-services>

HCC Policy Statement: Academic Honesty

You are expected to be familiar with the College's Policy on Academic Honesty, found in the catalog and student handbook. Students are responsible for conducting themselves with honor and integrity in fulfilling course requirements. Penalties and/or disciplinary proceedings may be initiated by College System officials against a student accused of scholastic dishonesty.

"Scholastic dishonesty" includes, but is not limited to, cheating on a test, plagiarism, and collusion.

Cheating on a test includes:

- Copying from another student's test paper;
- Using materials during a test that are not authorized by the person giving the test;
- Collaborating with another student during a test without authority;
- Knowingly using, buying, selling, stealing, transporting, or soliciting in whole or part the contents of a test that has not been administered;
- Bribing another person to obtain a test that is to be administered.

Plagiarism means the appropriation of another's work and the unacknowledged incorporation of that work in one's own written work offered for credit.

Collusion means the unauthorized collaboration with another person in preparing written work offered for credit.

Violations: Possible punishments for academic dishonesty may include a grade of "0" or "F" on the particular assignment, failure in the course, and/or recommendation for probation or dismissal from the College System. A recommendation for suspension or expulsion will be referred to the College Dean of Student Development for disciplinary disposition.

Students who wish to appeal a grade penalty should notify the instructional supervisor within 30 working days of the incident. A standing committee appointed by the College Dean of Instruction (Academic or Workforce) will convene to sustain, reduce, or reverse the grade penalty. The committee will be composed of two students, two faculty members, and one instructional administrator. A majority vote will decide the grade appeal and is final.

Official HCC Attendance Policy

Students are expected to attend classes regularly. Students are responsible for material covered during their absences, and it is the student's responsibility to consult with instructors for makeup assignments. Class attendance is checked daily by instructors.

Although it is the responsibility of the student to drop a course for non-attendance, the instructor has the authority to drop a student for excessive absences.

A student may be dropped from a course for absenteeism after the student has accumulated absences in excess of 12.5 percent of the hours of instruction (including lecture and laboratory time).

For example: For a three credit-hour lecture class meeting three hours per week (48 hours of instruction), a student may be dropped after six hours of absences.

Administrative drops are at the discretion of the instructor. If you are doing poorly in the class, but you have not contacted your professor to ask for help, and you have not withdrawn by the official withdrawal date, it will result in you receiving a grade of "F" in the course.

NOTE: THE LAST DAY FOR STUDENT/ADMINISTRATIVE DROP THIS SEMESTER IS

April 1

Course Withdrawals-First Time Freshmen Students-Fall 2007 and Later

Effective 2007, section 51.907 of the Texas Education Code applies to first-time in college freshman students who enroll in a Texas public institution of higher education in the fall semester of 2007 or thereafter. High school students currently enrolled in HCC Dual Credit and Early College are waived from this requirement until they graduate from high school. Based on this law, **HCC or any other Texas Public institution of higher education may not permit students to drop after the official day of record more than six college level credit courses for unacceptable reasons during their entire undergraduate career.**

Course Withdrawals

Be sure you understand HCC policies about dropping a course. It is the student's responsibility to withdraw officially from a course and prevent an "F" from appearing on the transcript. If you feel that you cannot complete this course, you will need to withdraw from the course prior to the final date of withdrawal. Before, you withdraw from your course; please take the time to meet with the instructor to discuss why you feel it is necessary to do so. The instructor may be able to provide you with suggestions that would enable you to complete the course. Your success is very important

If you plan on withdrawing from your class, you **MUST** contact a HCC counselor or your professor prior to withdrawing (dropping) the class for approval and this must be done **PRIOR** to the withdrawal deadline to receive a "W" on your transcript. ****Final withdrawal deadlines vary each semester and/or depending on class length, please visit the online registration calendars, HCC schedule of classes and catalog, any HCC Registration Office, or any HCC counselor to determine class withdrawal deadlines. Remember to allow a 24-hour response time when communicating via email and/or telephone with a professor and/or counselor. Do not submit a request to discuss withdrawal options less than a day before the deadline.** If you do not withdraw before the deadline, you will receive the grade that you are making in the class as your final grade

Early Alert Program

To help students avoid having to drop/withdraw from any class, HCC has instituted an Early Alert process by which your professor *may* "alert" you and HCC counselors that you might fail a class because of excessive absences and/or poor academic performance. It is your responsibility to visit with your professor or a counselor to learn about what, if any, HCC interventions might be available to assist you – online tutoring, child care, financial aid, job placement, etc. – to stay in class and improve your academic performance.

Repeat Course Fee

The State of Texas encourages students to complete college without having to repeat failed classes. To increase student success, students who repeat the same course more than twice, are required to pay extra tuition. The purpose of this extra tuition fee is to encourage students to pass their courses and to graduate. Effective fall 2006, HCC will charge a higher tuition rate to students registering the third or subsequent time for a course. If you are considering course withdrawal because you are not earning passing grades, confer with your instructor/counselor as early as possible about your study habits, reading and writing homework, test taking skills, attendance, course participation, and opportunities for tutoring or other assistance that might be available.

Individual Instructor's Requirements Statement

As your Instructor, it is my responsibility to:

- Provide the grading scale and detailed grading formula explaining how student grades are to be derived
- Facilitate an effective learning environment through class activities, discussions, and examinations.
- Provide a clear description of any special projects or assignments.
- Inform students of policies such as attendance, withdrawal, tardiness and make up lessons.
- Provide the course outline and class calendar which will include a description of any special projects or assignments.
- Arrange to meet with individual students before and after class as needed.

To be successful in this class, it is the student's responsibility to:

- Attend class and participate in class discussions and activities.
- Read and comprehend the textbook.
- Complete the required reading and listening assignments, and take all the exams.
- Ask for help when there is a question or problem.
- Keep copies of all paperwork, including this syllabus, handouts and all assignments.

HCC Grading Information:

Grading percentile: the official HCC grading rubric is as follows:

90–100 percent	A	Exceptionally fine work; superior in presentation, visual observation, comprehension and participation
80–89 percent	B	Above average work; superior in one or two areas
70–79 percent	C	Average work; good, unexceptional participation
60–69 percent	D	Below average work; noticeably weak with minimal participation
Below 60 percent	F	Clearly deficient in presentation, style and content with a lack of participation

The grade of "I" (Incomplete) is conditional. It will only be assigned if at least 80% of the course work is complete. Students receiving an "I," must make an arrangement with the instructor in writing to complete the course work within six months. After the deadline, the "I" becomes an "F." All "I" designations must be changed to grades prior to graduation. Changed grades will appear on student record as "I"/Grade (example: "I/A").

The grade of "W" (Withdrawal) appears on grade reports when students withdraw from a class by the drop deadline. Instructors have the option of dropping students up to the deadline. After the deadline, instructors do not have that option — not even when entering final grades.

Instructor Grading Criteria

- Class participation, attentiveness, responsiveness, and inquisitiveness on the part of the student will be evaluated subjectively by the instructor throughout the semester. Evidence of basic preparation for each session will be noted. Occasional pop quizzes will be given. These factors will be considered and assessed, and an appropriate score for this category will be determined.
- Students are required to attend two concert performances during this semester, and write a report about the concerts including elements discussed during the class. Guidelines for the report will be provided.
- **Due Dates for reports:**
 - **2) Monday, April 22**

Instructor's Final Grading Legend

Performance critiques ----- 15%
Quizzes ----- 60%
Final Exam ----- 25%

EGLS3 -- Evaluation for Greater Learning Student Survey System

At Houston Community College, professors believe that thoughtful student feedback is necessary to improve teaching and learning. During a designated time, you will be asked to answer a short online survey of research-based questions related to instruction. The anonymous results of the survey will be made available to your professors and division chairs for continual improvement of instruction. Look for the survey as part of the Houston Community College Student System online near the end of the term.

Sample Report

Name : Peggy Skipitaris

Course : Introduction to Music

Date : December 9, 1991

Concert : New York Philharmonic (December 3, 1991)

Type of concert : Symphony orchestra

General reaction : I was impressed with the construction of the concert hall—Avery Fisher Hall at Lincoln Center—and with its wonderful acoustics. The visual grandeur of the orchestra and the attentiveness of the audience heightened my sense of excitement.

Composition I liked best : The piece I enjoyed most was *Till Eulenspiegel's Merry Pranks*, Op. 28, by Richard Strauss, a one-movement work in rondo form, with various tempos. This symphonic poem was written in 1895—during the romantic era, when program music was prominent—and is based on a German folk tale about a famous prankster. Strauss uses the rondo form as a framework for the episodes of Till's adventures: after each prank, Till laughs at his pursuers and saunters off. When he is finally caught and hanged, his last gesture is to thumb his nose at his executioners. Although the piece deals with death, and such unhappy programs are usually in minor, I hear this composition start in minor but end in major. The meter varies, as does the tempo—which is basically very lively but at times becomes moderate, slower, or even faster.

This work can be compared with another one-movement symphonic poem that deals with the death of its protagonists: Tchaikovsky's *Romeo and Juliet*. Tchaikovsky chose sonata (rather than rondo) form; his composition is in minor, the meter is duple, and—as in *Till Eulenspiegel*—the tempo varies. The basic mood of the two works differs significantly: in *Romeo and Juliet*, it is love—rather than mischief—that triumphs over death.

Strauss introduces his hero with a lyrical opening theme (the horn). But the second theme reflects agility, devilry, energy, and unpredictability. Both themes return often as we hear Till get into and out of "hide and seek" and "catch me if you can" situations. The ending is a grander, more exciting version of Till's first theme. Throughout, Strauss conveys the story and mood by contrasting solo and orchestral passages. The funeral after Till's hanging is interrupted several times by Till's horn theme, suggesting his refusal to die.

In *Romeo and Juliet*, the slow introduction is a hymn-like melody (Friar Lawrence's theme) which leads to a violent, fast theme that identifies the warring families; Romeo and Juliet themselves are identified by a lovers' theme.

In both works, funeral music indicates death. Tchaikovsky used Romeo's theme as a dirge but follows it by the gentle lovers' theme which implies that these lovers will be reunited in death. Strauss, on the other hand, concludes *Till Eulenspiegel* with Till's nose-thumbing theme. Till's spirit—like Romeo's and Juliet's—lives on, but it is obviously a very different kind of spirit.

Listening to *Romeo and Juliet* brought me close to tears, while *Till Eulenspiegel* brought a smile to my lips.

Performance of this work : Wonderful! I was glad that *Till Eulenspiegel* was the final work on the program, as it left me in a very uplifted mood. I marveled at the fact that, through his music, Strauss enabled me to see the actions described in the program.

Overall performance : Totally professional in every respect.

Tentative Listening list for the quizzes

Baroque (1600-1750)

Claudio Monteverdi (1567-1643) "Tu' Se Morta" ("You Are Dead") from L'Orfeo (Opera)
Henry Purcell (1659-1695), "When I Am Laid in Earth" from Dido and Aeneas (Opera)
Antonio Vivaldi (1678-1741), La Primavera (Spring) from the Four Seasons - Mvt I, II (Violin Concerto)
Johann Sebastian Bach (1685-1750), Brandenburg Concerto #5 - Mvt I (Concerto Grosso)
Johann Sebastian Bach (1685-1750), Little Fugue in G Minor (Organ Fugue)
Johann Sebastian Bach (1685-1750), Air from Orchestral Suite No. 3 in D (Dance Suite)
Johann Sebastian Bach (1685-1750), "Wachet Auf" - Mvt IV (Church Cantata)
George Fredrick Handel (1685-1759), "Hallelujah Chorus" from Messiah (Oratorio)

Classical (1750-1820)

Franz Joseph Haydn (1732-1809), Symphony No. 94 "Surprise" - Mvt. II (Symphony)
Wolfgang Amadeus Mozart (1756-1791), "La Ci Darem La Mano" from Don Giovanni (Opera)
Wolfgang Amadeus Mozart (1756-1791), Symphony #40 in g minor - Mvt I and IV (Symphony)
Wolfgang Amadeus Mozart (1756-1791), Confutatis from Requiem (Mass)
Ludwig Van Beethoven (1770-1827), Symphony #5 in c minor, Op. 67 - All 4 Movements (Symphony)
Ludwig Van Beethoven (1770-1827), Piano Sonata in C Minor, Op. 13 - Mvt I and II (Piano Sonata)

Romantic (1820-1900)

Franz Schubert (1797-1828), The Erlking (Lied/Art Song)
Franz Schubert (1797-1828), "The Trout" Quintet (Piano Quintet **String Quartet w/ Piano**)
Robert Schumann (1810-1856), "Chiarina" from Carnaval (Character Piece - Piano)
Frédéric Chopin (1810-1849), Nocturne in E-flat (Piano)
Hector Berlioz (1803-1869), Symphony Fantastique - Mvt. IV and V (Program Symphony)
Giuseppe Verdi (1813-1901), La Donna È Mobile from Rigoletto (Opera)
Richard Wagner (1813-1883), Ride of the Valkyries from Die Walküre (Music Drama/Opera)
Franz Liszt (1811-1886), Transcendental Etude No. 10 in F Minor (Piano)
Peter Illyich Tchaikovsky (1840-1893), Romeo and Juliet Overture-Fantasy (Symphonic Poem)

Twentieth Century (1900-2000)

Claude Debussy (1862-1918), Prelude to the Afternoon of a Faun (Orchestral Work)
Igor Stravinsky (1882+1971), The Rite of Spring/Le Sacre du Printemps (Ballet)
Arnold Schönberg (1874-1951), Pierrot Lunaire, Op. 21 - Mvt. I "Moondrunk" (Song Cycle)
Aaron Copland (1900-1990), Appalachian Spring - Section 7, Theme and Variations on "Simple Gifts" (Ballet Suite)