

## Syllabus Music 105 Syllabus

Music 105: Music Appreciation | Spring 2011      Fall 2013

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Office Hours: 11:30 to 12:30 Mondays

Class Website accessible through your MYBC page

**Course Information**      DRC is located in the Library Media Center

### Course Outcomes

At the end of the course students will be able to:

- Articulate the difference between active, interactive and passive listening illustrate the differences between these three by playing some music in the background and lecturing about active listening, then turn on the radio and lecture about how we can tune into what is important and tune out what isn't. The students first assignment should be to keep a one day diary of what they are listening to and how.
- Describe a skill set related to actively listening to music
- Articulate and inventory of their listening skills, their openness and their interests in relationship to a variety of musical styles.
- Identify the elements of music and how composers use them in the creation of music.
- Demonstrate an understanding and the use of a basic body of musical terminology
- Demonstrate knowledge of the skills and the activities that can make the experience of attending a concert more meaningful.
- Describe the cultural norms of each of the periods of music history, how they vary, how they influence and are reflected in the art of the each period of music history.
- Identify the major composers of each of the periods of music history and describe the characteristic of their music as well as the cultural influences that affected their lives.
- Identify a repertoire of music by sound, period of music, composer, and stylistic characteristics, and relate it to its historical, cultural, and technical
- Demonstrate their listening skill levels by reviewing live musical events
- Create a presentation of the historical, cultural, technical, musical and concert going activities involved in a various type of music.

### How Outcomes will be met

The activities of this course are designed to provide you a structure and background to experience music at a more meaningful level and an abundance of practical listening experiences that will help you build exciting new listening skills. There are nine modules, each containing a series of lessons. Students are expected to read the materials found in the text or in the examples found on the course CD. The course involves students listening to recorded examples while following "Listening Guides" that help them understand what they are hearing. At the end of some of the learning modules students are asked to take a multiple choice quiz. There is a comprehensive final test at the end of the quarter that involves questions concerning historical and musical information, the identification of the different periods of music history and the identification of the musical examples listened to during the quarter. Students are asked to attend two approved and classically oriented concerts during the quarter and write reviews of each performance. There are two short written assignments in which students will be involved.

### Grading

Grades are determined by a percentage system. The basic structure is:

- Attendance/participation 10%
- Concert Reviews 20%
- Unit/Module Quizzes 30%
- Exams 30%
- Written Assignments 10%

**The grading scale is as follows:**

A 95-100

A- 90-94

B+ 87-89

B 84-86

B- 80-83

C+ 77-79

C 74-76

C- 70-73

D+ 67-69

D 64-66

D- 60-63

F 59 or below

I Incomplete

### **Unit Quizzes and Final Exam:**

Most of the material covered is sequential in nature. Thus it is crucial for you to understand the material of each unit before proceeding. A short quiz will be given at the end of each of the 5 units to help you formalize and measure your mastery of the material involved. The scores from these tests will be averaged and will make up 30% of your final grade.

At the end of the quarter a Comprehensive Final will be given to measure your ability to distinguish the differences between the elements of music and how they are utilized throughout music history. The score of your Final Exam will equal to three Unit quiz scores. Unit quizzes will focus on identifying listening examples, as well as multiple choice, true and false, and other matching questions.

**Make Up work & Extra Credit:** If you have problems in any of the units, you can arrange to make up the grade and/or enhance your scores by doing further concert reviews or projects. Arrangements should be made in advance and noted in writing.

### **Books and Materials Required**

Textbook (available at the BC Bookstore)

- Mandatory Textbook & CD Set:

*Music: An Appreciation*, 9th Edition, by Roger Kamien

**ISBN-13:** 978-0073526560

- *Music: An Appreciation* - 5 Audio CD Set

**ISBN-13:** 978-0073265452

## Listening Media

- 5 Audio CD Set (to be used with the 9th edition) ISBN: 978-0073265452. I would suggest playing each cut of each CD when you get them to make sure they work. A few people have had trouble especially with used CDs.)

## Additional Listening Example Sources

- To help reduce the cost of the course we be using public domain music files from the sources listed below. The site and title of the song or the URL is indicated for these examples. You will need to use the time code when using the listening guides Listening Guides and be aware that there may be variations as to the exact time code/Musical event reference points(different performers play the same piece of music faster or slower than each other) but they should be relatively close. to BC Library Media Center:

<http://bellevuecollege.edu/lmc/periodicals.html>)

## o MUSIC ONLINE

<http://ezproxy.bellevuecollege.edu/login?url=http://music.alexanderstreet.com>

## o YouTube.org

o Classical Music Archives (You can listen up to 5 selections per day for free – Careful not to listen to mistake live music files for MIDI files)

## ***Classroom Learning Atmosphere***

### **Instructor's Expectation**

- Students are expected to read the materials found in the text and online.
- Students should listen to recorded examples while following “Listening Guides” that help them understand what they are hearing.
- Students are expected to listen to the examples several times and review past materials throughout the quarter.
- Students are asked to attend two instructor approved and classically oriented concerts during the quarter and write reviews of each performance.
- Students are expected to follow the guidelines for preparing to attend the performances they are reviewing.
- Students are expected to keep track of the due dates for the various assignments as can be found on the course calendar. Remember no late papers will be accepted.
- Students are responsible for tracking and monitoring their own grades, utilizing the rubric that will be provided.
- Students are expected to be able to read and write at a collegiate level. All work must be edited before submission.

### **Affirmation of Inclusion**

Bellevue College is committed to maintaining an environment in which every member of the campus community feels welcome to participate in the life of the college, free from harassment and discrimination.

We value our different backgrounds at Bellevue College, and students, faculty, staff members, and administrators are to treat one another with dignity and respect.

<http://bellevuecollege.edu/about/goals/inclusion.asp>

### **Turnitin.com, Copyright, & Plagiarism**

**Each student will be required to create an account with turnitin.com.** Your concert reviews and other written

assignments will be submitted using this website. If you used this site in high school or at a previous college or university then you already have a user account. Follow this link to join or

login: [http://turnitin.com/en\\_us/home](http://turnitin.com/en_us/home).

New users follow this link: [https://turnitin.com/newuser\\_type.asp?lang=en\\_us](https://turnitin.com/newuser_type.asp?lang=en_us).

Information about Bellevue Colleges copyright guidelines can be found at:

<http://bellevuecollege.edu/lmc/links/copyright.html>

A good resource for Plagiarism is the Writing Lab:

<http://bellevuecollege.edu/writinglab/Plagiarism.html>

## **Student Code**

“Cheating, stealing and plagiarizing (using the ideas or words of another as one’s own without crediting the source) and inappropriate/disruptive classroom behavior are violations of the Student Code of Conduct at Bellevue College. Examples of unacceptable behavior include, but are not limited to: talking out of turn, arriving late or leaving early without a valid reason, allowing cell phones/pagers to ring, and inappropriate behavior toward the instructor or classmates. The instructor can refer any violation of the Student Code of Conduct to the Vice President of Student Services for possible probation or suspension from Bellevue College. Specific student rights, responsibilities and appeal procedures are listed in the Student Code of Conduct, available in the office of the Vice President of Student Services.” The Student Code, Policy 2050, in its entirety is located at:

[http://bellevuecollege.edu/policies/2/2050\\_Student\\_Code.asp](http://bellevuecollege.edu/policies/2/2050_Student_Code.asp)

## **Important Links**

### **Bellevue College E-mail and access to MyBC**

All students registered for classes at Bellevue College are entitled to a network and e-mail account. Your student network account can be used to access your student e-mail, log in to computers in labs and classrooms, connect to the BC wireless network and log in to MyBC. To create your account, go to: <https://bellevuecollege.edu/sam> . BC offers a wide variety of computer and learning labs to enhance learning and student success. Find current campus locations for all student labs by visiting the [Computing Services website](#).

### **Disability Resource Center (DRC)**

The Disability Resource Center serves students with a wide array of learning challenges and disabilities. If you are a student who has a disability or learning challenge for which you have documentation or have seen someone for treatment and if you feel you may need accommodations in order to be successful in college, please contact us as soon as possible. If you are a person who requires assistance in case of an emergency situation, such as a fire, earthquake, etc, please meet with your individual instructors to develop a safety plan within the first week of the quarter.

The DRC office is located in B 132 or you can call our reception desk at 425.564.2498. Deaf students can reach us by video phone at 425-440-2025 or by TTY at 425-564-4110. Please visit our website for application information into our program and other helpful links at

[www.bellevuecollege.edu/drc](http://www.bellevuecollege.edu/drc)

### **Public Safety**

The Bellevue College (BC) Public Safety Department’s well trained and courteous non-commissioned staff provides personal safety, security, crime prevention, preliminary investigations, and other services to the campus community, 24 hours per day, 7 days per week. Their phone number is 425.564.2400. The Public Safety website is your one-stop

resource for campus emergency preparedness information, campus closure announcements and critical information in the event of an emergency. Public Safety is located in K100 and on the web at: <http://bellevuecollege.edu/publicsafety/>

### Final Exam Schedule

**Final Exam is Monday, December 9<sup>th</sup> at 9:30**

### Academic Calendar

#### Syllabus

The Bellevue College Academic Calendar is separated into two calendars. They provide information about holidays, closures and important enrollment dates such as the finals schedule.

- Enrollment Calendar - <http://bellevuecollege.edu/enrollment/calendar/deadlines/#Spring-2013>. On this calendar you will find admissions and registration dates and important dates for withdrawing and receiving tuition refunds.
- College Calendar <http://bellevuecollege.edu/enrollment/calendar/holidays/1112.asp>. This calendar gives you the year at a glance and includes college holidays, scheduled closures, quarter end and start date and final exam dates.

Monday	Tuesday	Wednesday	Thursday	Friday
September 23 <sup>rd</sup> <b>Syllabus and Intro Postings</b> <b>Listening Skills</b> Music All Around Us Why We Listen	September 24 <sup>th</sup> <b>Listening Skills</b> The Way We Listen To Music Four Parts of Interactive Listening <i>Assorted Examples</i> <b>Begin Module 1 Written Assignment</b>	September 25 <sup>th</sup> <b>Listening Skills</b> Preknowledge <i>Assorted Examples</i>	September 26 <sup>th</sup> <b>Listening Skills</b> Preknowledge and Openness <i>Assorted Examples</i>	September 27 <sup>th</sup> <b>Listening Skills Quiz</b>
<b>Module 1 Written Document Due Submit to turnitin.com</b> <b>Concert Going</b> - Live vs Recorded Music	October 1st <b>The Elements of Music (I)</b> - "The Message in the Music" - Composers Intent - Program Music /	Oct 2 <b>The Elements of Music</b> Duration Pitch Dynamics Timbre Form <i>Assorted Examples</i>	Oct 3 <b>Elements of Music</b> Duration <i>Assorted Examples</i> <b>Approval of Concert to Review Due</b>	<b>Oct 4</b> <b>Elements of Music</b> Pitch - Melody <i>Assorted Examples</i>

- Finding a Concert To Attend -Writing about music	Music Absolute /Functional Music <i>Assorted Examples</i>			
October 7 <sup>th</sup> <b>Elements of Music</b> Pitch - Harmony <i>Assorted Examples</i>	October 8 <sup>th</sup> <b>Elements of Music</b> - Dynamics Timbre	October 9 <sup>th</sup> <b>Elements of Music</b> Form	October 10 <sup>th</sup> <b>Elements of Music</b> Form <i>Assorted Examples</i>	October 11 <sup>th</sup> Review Elements of Music Historical Styles - Technology and Culture <i>Assorted Examples</i>
October 14 <sup>th</sup> <b>Elements of Music Quiz</b>	October 15 <sup>th</sup> <b>Beginnings of Music</b> Medieval Period - Society and Music Assorted Examples  <b>Medieval Period (II)</b> Sacred Music Gregorian Chant The Mass Organum "Alleluia, Vidimus Stellam" Hildegard of Bingen "O successores"	October 16 <sup>th</sup> <b>Medieval Period</b> Arts Nova Guillaume de Machaut Perotin: Alleluia: Nativitas Machaut - Notre Dame Mass - "Agnus Dei" Trouvadors, Trouvers Junglars "Estampie" - Anon	October 17 <sup>th</sup> <b>Medieval Period</b> "Estampie" - Anon	October 18 <sup>th</sup> <b>Renaissance Period (III)</b> Sacred Music Motet Josquin Desprez "Ave Maria .... Virgo Serena" Giovanni Palestrina "Pope Marcellus Mass, Kyrie"
October 21st <b>Renaissance Period</b> Secular Music Madrigals Thomas Weelkes "As Vesta Was	October 22nd <b>Medieval/ Renaissance Music Quiz</b>	October 23 <sup>rd</sup> <b>No School</b>	October 24th <b>Baroque Period</b> Music and Society	October 25 <sup>th</sup> <b>Concert Review 1 Due</b> <b>Submit to <a href="https://www.turnitin.com">turnitin.com</a></b>

<p>Descending" Michael Praetorius "Terpsichore - Passamezzo" "Kemps – Gigue End of Concert Going Period</p>				<p><b>Baroque Period (IV)</b> Elements of Opera Opera in the Baroque Period Claudio Monteverdi Orfeo - "Tu se' morta" Henry Purcell – Dido and Aeneas "Dido's Lament"</p>
<p>October 28<sup>th</sup> <b>Baroque Period</b> Instrumental Music I Antonio Vivaldi Concerto Grosso JS Bach "Brandenburg Concerto, No 5" Antonio Vivaldi Vivaldi - "Spring, from the Four Season, Mvt 1, 2 and 3"</p>	<p>October 29<sup>th</sup> <b>Baroque Period</b> - Instrumental Music II Johann Sebastian Bach Dance Suites "Suite No 3 in D Major Mvt Air*, Bourre'e, Gigue**" Fugue "Organ Fugue in G Minor (Little Organ Fugue)"</p>	<p>October 30<sup>th</sup> <b>Baroque Period</b> Cantatas Johannes Bach Cantata No 140: "Wachet auf, ruft uns die Stimme" - Mvt 1*, 4,</p>	<p>October 31<sup>st</sup> <b>Baroque Period</b> Oratorio George Frederic Handel Messiah - "Ev'ry Valley Shall Be Exhalted" "For Unto Us A Child Is Born" "Halleluja Chorus"</p>	<p>Novemeber 1<sup>st</sup> <b>Classical Period (V)</b> Society and Music Classical Period Sonata Form Mozart - "Symphony No 40 in G Minor", Mvt</p>
<p>November 4<sup>th</sup> <b>Baroque Period Quiz</b></p>	<p>November 5<sup>th</sup> Mozart - "Piano Concerto No 23 in A Major", Mvt 1 <b>Approval of Second Concert To Review</b></p>	<p>November 6<sup>th</sup> <b>Classical Period</b> Theme and Variation Haydn - "Symphony No 94 in G Major" Mvt 2 (Surprise) Minuet/Trio Mozart - "Eine</p>	<p>November 7<sup>th</sup> <b>Classical Period</b> Concerto Mozart - "Piano Concerto No 23 in A Major" Mvt 1 Franz Joseph Haydn Haydn - Trumpet Concerto in Eb"</p>	<p>November 8<sup>th</sup> <b>Concert Going Period Begins</b> Classical Period to Romantic Period Ludwig von Beethoven Beethoven - "Symphony No</p>

		kleine Nachtmusik" Mvt 3 Rondo Beethoven - "String Quartet	Mvt 3* Sonata Beethoven - "Piano Sonata in C Minor, Op 13" (Pathetique)* 16	5, in C Minor Op 67", Mvt 1, 2, 3, 4 Chamber Music Beethoven - "String Quartet in C Minor," Mvt 4"
Novemeber 11 <sup>th</sup>  <b>No School</b>	November 12 <sup>th</sup>  <b>Classical Period Quiz</b>	November 13 <sup>th</sup> <b>Romantic Period (VI)</b> Society and Music Salon Music Art Song Franz Schubert Clara Schumann Schubert - "Erlkonig" C Schumann - "Liebst du um Schonheit"	November 14 <sup>th</sup> <b>Romantic Period</b> Instrumental Salon Music Fredrick Chopin Rober Schumann Chopin - "Nocturne" Robert Schumann - Estrella	November 15 <sup>th</sup> <b>Romantic Period</b> The Virtuoso Franz Lizst Felix Mendelsshon Chopin - Etude in C Minor, Op 10, No 12 (Revolutionary) Lizst - "Transcendental Etude No 10 in F Minor**" Mendelssohn - "Concert for Violin and Orchestra in E Minor" Mvt 1
November 18 <sup>th</sup> <b>Romantic Period</b> The Nationalism Movement Antonin Dvorak Dvorak - "Symphony No 9 in E Minor"(From the New World), Mvt 1 Music Absolute Johannes Brahms	Novemeber 19 <sup>th</sup> <b>Romantic Period</b> Opera Giuseppe Verdi Verdi - "Rigoletto" - "La donna e moblie", Act 3 Opera Verismo Giacomo Puccini Puccini - "La Boheme" - Exerpt from Act 1	Novemeber 20 <sup>th</sup> <b>Romantic Period</b> Richard Wagner Wagnerian Opera Wagner - Prelude to Tristan Wagner - "Die Walkure" - Love Scene from Act I <b>Concert Going Period Ends</b>	Novemeber 21 <sup>st</sup> <b>Concert Review 2</b> <b>Final Draft Due Submit to turnitin.com</b> <b>Romantic Music Quiz</b>	November 22 <sup>nd</sup>



Brahms - "Symphony No 3 in F Major", Mvt 3				
November 25 <sup>th</sup> <b>20th Century Music (VII)</b> Society and Music Impressionism Claude Debussy Debussy - "Prelude to the Afternoon of a Faun	November 26 <sup>th</sup> <b>20th Century Music</b> Neo Classicism Igor Stravinsky Stravinsky - Dumbarton Oaks Stravinsky - "The Rite of Spring" - "Introduction" "Omens of Spring - Dances of the Youths and Maidens" "Sacrificial Dance	November 27 <sup>th</sup> <b>20th Century Music</b> Atonal Music Twelve Tone System Arnold Schoenberg Schoenberg - "A Survivor from Warsaw" Webern – Five Pieces for Orchestra Berg – Wozzeck, ACT III	November 28 <sup>th</sup> <b>NO School Thanksgiving Break</b>	November 29 <sup>th</sup> <b>NO School Thanksgiving Break</b>
December 2 <sup>nd</sup> <b>20th Century Music</b> American Composers George Gershwin William Grant Still Aaron Copland Gershwin – "Rhapsody in Blue" Still - "Afro-American Symphony" Copland - "Appalachian Spring	December 3 <sup>rd</sup> <b>20th Century Music</b> Concert Music After 1945 John Cage Penderecki -Threnody for the Victims of Hiroshima Cage-"Sonata and Interludes for Prepared Piano: Sonata No 2 Varese – "Poeme electronique	December 4 <sup>th</sup> <b>Music for Stage and Screen (IX)</b> Musical Theater Leonard Bernstein Music in Film	December 5 <sup>th</sup> <b>Non Western Music (XI)</b> Music of Sub- Sahara, India, & Japan	December 6 <sup>th</sup> <b>Today's Music Group Project Presentations</b>
December 7 <sup>th</sup> <b>Today's Music Group Project Presentations</b>	December 8 <sup>th</sup> <b>Today's Music Group Project Presentations</b>	<b>FINAL EXAM: 11:30am – 1:20pm</b>		
		Finals		

