

**COURSE SYLLABUS**  
**MUS 112-C , Music Appreciation**  
**Spring Semester, 2012**

**Department:** Music

**Credit Hours:** 3

**Prerequisites:** None

**General Education:** A Music Course, 3 semester hours

**Learning Outcomes:** **I. A, I. B, II. B, II. F, IV. B**

**Instructor:** Karen T. Biscay

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**Office hours:** M 3:00-4:30 pm; T 1:00-3:00 pm; R 4:00-5:30 pm; or by appointment

**Class meeting Time:** W 11:15 am – 1:45 pm

**Meeting Room:** SCH 224

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**I. Course Description:** Enables the student to become a more intelligent listener by teaching the rudiments of music, mediums of music, musical forms, and some music history.

**II. Purpose of the Course:** To gain an appreciation and understanding of the fine art of music by developing listening skills, increasing music vocabulary, and expanding knowledge of various types of music, especially Western art music.

**III. Learning Outcomes and Objectives:**

This course incorporates Lourdes University Learning Outcomes:

**I. Knowledge of Human Cultures and the Physical and Natural World:**

*Students can:* A. Use knowledge and methods of **history**, literature, philosophy and theology to address enduring questions of meaning and develop a worthy vision of the human person.

*Students can:* B. Use knowledge, theories, or methods appropriate to the arts to understand their context and significance.

**II. Intellectual and Practical Skills:**

*Students can:* B. Comprehensively and objectively analyze and evaluate appropriate data (e.g., issues, texts, artifacts, and events) in order to develop an informed conclusion.

*Students can:* F. Express ideas effectively in speech and in writing to inform, engage, and persuade their audiences.

**IV. Personal and Social responsibility:**

*Students can:* B. Demonstrate knowledge of the richness of human diversity.

**IV. Program Learning Outcomes:** Not applicable.

**V. Course Objectives:**

At course conclusion, the student should be able to:

1. Recognize fundamentals of music such as rhythm, meter, melody, harmony, dynamics, etc., and how their interactions make music more expressive and meaningful. **I. B**
2. Recognize various instruments and instrument families, the human voice and its capabilities, and instruments playing in groups, including some from non-Western cultures. **I. B, II. B, II. F, IV. B**
3. Recognize principal music forms and genres such as sonata, symphony, opera, ballet, chamber and choral music, as well as music genres from other cultures. **I. A, I. B, II. B, II. F, IV. B**
4. Begin to understand the history of musical style, the development of forms and genres in their historical context, and some famous composers and their works. **I. A, I. B, II. B, II. F, IV. B**

**VI. Policies:**

**1. Policy on Emergency Response**

In case of a tornado, we will proceed to the nearest shelter. For this course, the shelter is located **in SCH Basement**. In case of a fire, we will proceed in a calm and efficient manner to the nearest exit. For this course, the nearest exit is **SCH Main Stair, to first floor and out South or North Door**. Do not use the elevator. Do not block building entrances once you are out.

**2. Statement on Disabilities:** If you have documented a disability with the Director of Disability Services, please discuss with me

- the adaptations or the accommodations you have established with the Director of Disability Services

- emergency medical information, and/or
- special arrangements to be implemented if the building must be evacuated

- 3a. **Statement on Academic Honesty:** (Refer to the “Academic Dishonesty” section in the *Student Handbook*.) Scholastic/academic dishonesty is a serious violation that is counter to the purpose and aims of Lourdes University. A substantiated case may result in automatic failure in the course or of the particular test or assignment. This includes cheating on tests, plagiarizing or copying another student’s concert critique or project, collaborating with other students on critiques, projects, or do-at-home Quizzes, or copying without proper credit and citation program notes from concert programs or information and quotes from books, articles or websites.
- 3b. **Policy on Recording:** Lourdes University prohibits the use of tape-recorders, digital audio recorders, video cameras, cell phones and all other devices by students to record class lectures or meetings with the instructor or any staff member unless they have express written consent of the professor or staff member. (See page 36 of the 2010-2011 Catalog for further details.)
4. **Statement on Academic Grievance:** (Refer to the “Academic Grievance Policy” section in the *Student Handbook*) Lourdes University has an established procedure for a fair resolution of students’ academic concerns. Following are the steps of the procedure. Each step should be pursued within a reasonable length of time. An Academic Grievance Tracking Form should be completed. These forms are available from your instructor when you begin the grievance procedure.
- Step 1 The student is to first attempt to resolve the problem directly with the faculty member involved. Obtain an *Academic Grievance tracking Form* from the Instructor.
- Step 2 If the student is not satisfied with the results of Step 1, the student is to meet with the faculty member’s department chairperson.
- Step 3 If the student is not satisfied with the results of Steps 1 and 2, the student is to make an appointment with the Dean of the School of Arts and Sciences, with possible referral to the Vice President for Academic Affairs, whose decision is final.

5. **Attendance Policy: ATTENDANCE AND PARTICIPATION** are vital to this course, for it stresses listening and participation. Regular attendance is imperative. This class will meet 15 times during the semester, including the final meeting during Exam Week. **Each class attended is worth 10 points.** Classes missed will receive a zero for that part of your grade. Class meetings during which a student arrives more than 15 minutes late or leaves more than 15 minutes before dismissal will be treated as a partial absence and may have points deducted in increments of 5 depending on how much of the class meeting is actually missed. The student is also responsible for material covered during the absence: Another student in the class should be contacted for notes (use the “buddy system”: take notes for each other), or if the absence is anticipated, the Instructor may tape the lecture, if blank tapes are provided by the student in advance (2-90” tapes). Assignments given each week are due as indicated in the Course Schedule. **If a class or a test is missed, it is the student’s responsibility to contact the Instructor** and make arrangements to deliver the assigned work and/or make up the test. Work turned in MORE than one week after it is due will receive a zero. A missed test must be made up in the WIN Center BEFORE the next regular class meeting, so the student should contact the Instructor as soon as possible after an absence to make arrangements for taking the test in the WIN Center. **(150 points total)**

6. **Evaluation:**

a. **CHAPTER QUIZZES/LISTENING QUIZZES/OTHER ASSIGNMENTS** will be given each week to help you understand the material in each chapter. Each chapter assignment is worth 6 points, and each must be turned in on the dates indicated in the Course Schedule. Assignments will vary from chapter to chapter to encourage you to read and/or listen carefully, summarize, analyze, and also use the Online Learning Center. Some will introduce you to material and ideas beyond the scope of the Text. When completing quizzes and listening guides online for now, please print and bring a hard copy to class. Please do not email these assignments unless I have given you permission to do so. Please let me know if you have any trouble printing or emailing work to your Lourdes email account. Assignments may be given to encourage you to use these electronic resources. We will eventually be using Sakai and may handle the turning in of assignments differently then. You must complete ALL Assignments to earn the 10 bonus points figured in the 250-point total. **Please turn in work on time.** (See # 5 above.) **(250 points total)**

b. **THERE WILL BE FOUR (4) REVIEW TESTS** with no comprehensive final exam, given on the dates listed below: 200 points total; 50 points each. **PLEASE DO NOT MISS TESTS!!** Only **ONE make up test is allowed per semester;** any other missed tests will receive a zero, unless extraordinary conditions exist. Make-up tests will be given in the WIN Center. A test **MUST** be made up **BEFORE THE NEXT CLASS MEETING** unless you contact me and make other arrangements. **Make it a point to be present on test days! (200 points total)**

c. **CONCERT CRITIQUES/REPORTS:** 100 points each. You must attend, watch on TV, or view on

video **TWO** (2) of the following: a concert of choral, orchestral, or concert band music; an opera, oratorio, or ballet; a chamber concert or recital; a musical or other staged work with music. **AT LEAST ONE OF THESE MUST BE A LIVE CONCERT THAT YOU ATTEND.** Concert suggestions will be given each week, and the web sites given in the Addendum below will help you. Plan ahead so you are not hunting for a concert the last week of classes! (NOTE: Stadium rock concerts, informal club or outdoor pop/jazz performances without printed programs usually **do not** qualify. Check with the Instructor to be sure the concerts you choose are acceptable.) These experiences will be reviewed in **TWO SEPARATE CRITIQUES OF 2-3 PAGES EACH (one for each concert)**, the format described in a separate handout, and turned in by our last class meeting; these should be typed or **VERY** neatly written, using one-inch margins on all four sides, no larger than 12-point font, double spaced in **FULL PAGES**, with a separate cover page for name, class, date, etc.; and should evidence good collegiate writing style, free from typing or grammatical errors, with an understanding of the musical terms and descriptions used. **If program notes or other sources, including web sites are quoted, they MUST be cited, or the paper could fail due to plagiarism.** These concert reports may be turned in at any time during the semester but **MUST BE RECEIVED BY THE FINAL CLASS MEETING. PLEASE DO NOT WAIT UNTIL THE LAST WEEK OF CLASS TO GO TO THE CONCERTS!! (200 points)**

**d. FIVE SHORT PROJECTS AND/OR WEBQUESTS**, found at the **Online Learning Center**, each corresponding to a “Part” in the text, will be completed and turned in at specified times during the semester, for 40 points each total, 200 points. There are NINE “Parts” in the Text: 1.Fundamentals, 2. Medieval, 3. Renaissance, 4. Baroque, 5.Classical, 6. Romantic, 7. Early 20<sup>th</sup> Century, 8. American Innovations, and 9. 20<sup>th</sup> Century Internationalism. Each “Part” begins with a “Prelude”, so they are easy to distinguish. For each “Part” there are three or four different Projects, with a Webquest also for each Chapter starting with Chapter 4. You will choose ONE Project or WebQuest for each of FIVE “Parts” (more fully explained in class). Please choose different activities for each, so you are not just “writing reports.” PLEASE FOLLOW DIRECTIONS CAREFULLY FOR EACH PROJECT OR WEBQUEST, making sure that you have answered ALL questions completely-- some have a list of numbered questions and you must complete each one. **CITE ALL SOURCES USED TO COMPLETE EACH PROJECT, INCLUDING WEB SITES CONSULTED.** Failure to list sources will result in substantial loss of points! **(200 points)**

**NOTE: Projects, Assignments and WebQuests are due as indicated in the Course Schedule, whether or not we have covered the material in class by that time.** This is to help YOU turn in ALL work in a timely way, so you can coordinate assignments with listening, study and reading. **For a 3-hour course, you should plan on spending at least 3 hours or more in study and preparation for each week’s class.**

**Final grades based upon the above requirements will be weighed as follows:**

1.	Attendance and participation	150 points
2.	Chapter Quizzes and Assignments	250 points (includes 10 bonus points for completing all Assignments)
3.	Four tests	200 points
4.	Two concert critiques	200 points
5.	Projects and Webquests	<u>200 points</u>
	Total for a score of 100%	1,000 points

**Grading Scale: Divide total points earned by 10 to get your percentage final score:**

A	94-100	C-	71-73
A-	91-93	D+	69-70
B+	89-90	D	64-68
B	84-88	D-	60-63
B-	81-83	F+	58-59
C+	79-80	F	57
C	74-78		

**Grading Scale for Review Tests  
based on 50 pts:**

A =	45-50
B =	40-44
C =	35-39
<u>D =</u>	<u>29-34</u>
F =	28 and below

## VII. **Bibliography:**

**Required Text:** Charlton, Katherine (2012), **Experience Music! 3rd ed.** (Packaged with 3 audio CDs) plus Online Learning Center at <http://www.mhhe.com/charltonexperience3e> (flash cards, Rock Chapter, and more)

**Other Resources:**

1. Please USE the 2<sup>nd</sup> edition Online Learning Center at <http://www.mhhe.com/charltonexperience2e> for study activities, Projects, WebQuests and assignments.
2. Check out the first edition OLC at <http://www.mhhe.com/experiencemusic>. This resource gives you access to MANY fascinating web sites on music not mentioned at the newer sites!
3. Please note the Glossary (P.375) and CD performance detail (P.384) in the back of your book.
4. Please see the Internet sites below for concert suggestions and study material.

**NOTE: The WIN Center in Delp Hall** has the complete set of **SIX CDs** used in class. ALL of the musical studied in the Text are on these CDs. You may listen to them in the WIN Center anytime it's open. ALSO, the WIN Center has music-writing software (Sibelius 6) for student use for special projects. Ask about using them!

**The Library** has TV/VCR and DVD players for viewing videos on reserve, SO.... If you miss a video that is shown in class, ask the Instructor about viewing it there! **The WIN CENTER ALSO** offers **FREE TUTORING!** AND you can make up to 20 FREE copies daily at both the WIN Center AND the Library! Take advantage of these FREE services!

**VIII. COURSE SCHEDULE** (Assignments subject to change): *MUS 112 B Music Appreciation Fall 2011*

<u>Date</u>	<u>Chapter</u>	<u>Topics to Read and Study</u>	<u>Assignments</u>
1. Jan. 18	Text Overview, Intro. Begin Chapter 1	Class Introduction; Learning to listen; Sound, Pitch	<i>Explore Online Learning Center(OLC)Activities</i>
2. Jan. 25	Text, Finish Chapter 1 Begin Chapter 2	Rhythm, Meter, Tempo (video); Melody, Harmony (video)	<b>Chapter 1 Multiple Choice Quiz Due (OLC)</b>
3. Feb. 1	Text, Finish Chap. 2	Key, Texture, Form	<b>Chapter 2 Multiple Choice Quiz Due (OLC)</b>
4. Feb. 8	Text, Chapter 3 <b>TEST I</b> (Chap.1 & 2)	Musical Instruments and Ensembles	<b>First Project/Web-Q Due</b>
5. Feb. 15	Text, Chapter 4	Intro. to Musical Style Antiquity to Medieval (videos)	<b>Chapter 3 Multiple Choice Quiz Due (OLC)</b>
6. Feb. 22	Text, Chapter 5	The Renaissance	<b>Chapter 4 Assignment Due</b>
7. Feb. 29	Text, Chapters 6-10	Begin: The Baroque Era	<b>Chapter 5 Assignment Due</b>
<b>SPRING BREAK! MARCH 5 through MARCH 11-- NO CLASSES!!</b>			
8. Mar. 14	Text, Chapters 11-15 <b>TEST II</b> (Chap. 3-5)	Finish Baroque; Begin Classical Era, prelude and instrumental forms	<b>Second Project/Web-Q Due</b>
9. Mar. 21	Text, Chapters 11-15	Finish Classical Era; Vocal, Choral, Opera;	<b>Chap. 6-10 Assignments Due</b>
10. Mar. 28	Text, Chapters 16, 17	Intro. To Romantic Era Catch up if running behind!	<b>Chap. 11-15 Assignments Due Don't forget Concert Reports!</b>
<b>EASTER BREAK! APRIL 4 through 8 – NO CLASSES!!</b>			
11. Apr. 11	Text, Chapters 18-21, 23	Romantic Era: Instrumental music	<b>Third Project/Web-Q Due</b>
12. Apr. 18	Text, Chapters 22,24,25 <b>TEST III</b> (Chap. 6-15)	Finish Romantic Era: Vocal, Choral Opera	<b>Chap. 16-25 Assignments Due Chapters assigned for Final Presentations below</b>
13. Apr. 25	Text, Chapters 26-32	Early 20 <sup>th</sup> Century: Musical "isms"; American Innovation	<b>Fourth Project/Web-Q Due Pres. for Chap. 26-39 begin</b>
14. May 2	Text, Chapters 33-39+Rock	New Ideas & Styles/20 <sup>th</sup> Century Internationalism	<b>Presentations for Chap. 26-39 continue</b>
15. May 9	Exam Week, 11:30-2 pm Wrap up any Chapter Presentations <b>TEST IV</b> (19 <sup>th</sup> - 20 <sup>th</sup> Century)	<b>LAST CHANCE TO TURN IN CONCERT REPORTS and any other outstanding assignments!</b> <b>Fifth Project/Web-Q due</b>	

**A note on Projects & Webquests:** Each Part in the Text begins with a "Prelude," which gives an overview of the material or the musical style. **Student Projects** are found in the Online Learning Center left sidebar menu under "Quizzes." **Webquests** are found under "More Resources." Here is a breakdown of the "Parts" and Chapters on the OLC Menu -- there are FIVE Student projects or Webquests due during the Semester. You choose!

Part 1: Fundamentals of Music, Chapters 1-3  
Part 3: The Renaissance, Chapter 5

Part 2: Medieval Period, Chapter 4  
Part 4: The Baroque Style, Chapters 6-1

**SEE ASSIGNMENTS AND SPECIAL RESOURCES ON NEXT PAGE!!**

**CHAPTER ASSIGNMENTS BEGINNING WITH PART 3:**

**Chapter 4 Assignment: Part 3, The Culture of Medieval Europe:**

1. Read the PRELUDE pp. 28-30

List 5 developments in medieval culture that you think are historically most important.

2. Follow the "First Hearing" guide on p. 31 and write down your responses to the 5 bullets.
3. After studying the chapter AND listening to the 5 musical examples either in class or in the WIN Center, follow the "Finale" guide on p.44 and write down your responses to the 5 bullets.
4. Turn in numbers 1-3 above on Feb. 22.

**Chapter 5 Assignment: Part 4, The Renaissance: The Birth of Humanism:**

1. Read the PRELUDE to Chapter 5, pp. 46-48. List 5 developments in Renaissance culture that contrast greatly from those of the medieval Era.
2. Follow the listening directions for "Hearing the Difference" on p. 54 and answer the four bullet questions.
3. Compare the "Characteristics of Renaissance Music" on p.61 with the "Characteristics of Medieval Music" on p. 45: List at least 5 differences.
4. Turn in numbers 1-3 above on Feb. 29.

**Baroque Era Assignments for Chapters 6-10:**

1. For EACH Chapter (6,7,8,9,10), do this:

\*List the musical genre(s) discussed in the Chapter and write a sentence or two describing/defining what the genre is (performing forces, staged or not, movements, vocal or instrumental, etc.) Some chapters have more than one genre—read carefully!

\* List each composer mentioned in the chapter with their birth and death dates.

\* List each musical example by that composer that is mentioned in the chapter.

2. LISTEN to ONE musical example with the text listening guide for EACH Chapter (6-10)

\* For each example, list the title of the example and its composer, and list three style characteristics that you heard in the example, using the *Characteristics of Baroque Music* guide on P.109.

3. Turn in numbers 1-2 on March 21.

**Classical Era Assignments for Chapters 11-15:**

1. For CHAPTER 11 ONLY: *Hearing the Difference, P. 124*—Listen to the two examples, Vivaldi's "Spring," first movement, and Mozart's Symphony No. 40, first movement, and answer the 5 bullets.
2. For Chapters 12, 13,14 & 15, Choose ONE musical example from each chapter; listen to each example with the Text Listening Guide for it and take its Listening Guide Quiz on the Online Learning Center.  
(Note: Most examples on CDs 4 and 5 can also be found on Classical Music Library, the OhioLink database found on our Library's Webpage, or on YouTube!)
4. Print out each finished Quiz in number 2 above and turn in on March 28with number 1 above.

**Romantic Era Assignments for Chapters 16-25:**

1. The Romantic Era (the 19<sup>th</sup> Century), like the Baroque Era, was full of contrasts and contradictions:

- short, intimate works like lieder and piano miniatures vs. VERY long works like symphonies and operas;
- traditional classical forms and genres vs. progressive NEW forms and genres;
- absolute music vs. program music, etc.

Choose TWO *contrasting* musical selections from any of the Romantic Chapters—one more traditional (using a Classical form or genre) and one more progressive (using a new form or genre), perhaps one longer and one shorter, one absolute and one program music, or one vocal and one instrumental.

2. LISTEN to these two examples using the Text Listening Guides. (Note: Most examples on CD 5 can also be found on Classical Music Library, the OhioLink database found on our Library's Webpage OR on YouTube!)
3. WRITE a one-page paper comparing the two pieces:  
Tell why the one is more traditional and the other is more progressive (the genre, the form, absolute vs. program, the subject of the program, etc.) but why BOTH are still romantic in style. Use the listening Guides and the Characteristics of Romantic Music list on Pp. 241.
4. Hand this paper in on April 18.

**20<sup>th</sup> Century Presentations for Chapters 26-39:**

Part 7: The Early 20<sup>th</sup> Century, Chapters 26-29

Part 8: American Innovation, Chapters 30-36—Rock Chapter is found Online

Part 9: 20<sup>th</sup> Century Internationalism, Chapters 37-39

1. Each of you will select a Chapter from these last three Parts of the text on which to study and report.

2. Each of you will prepare a 10-15 minute presentation in which you summarize the features of the era and music in your chapter, using the Text musical examples to demonstrate your points of presentation.
3. Use material from our Text or from other sources (cite them!). You should play a portion of at least ONE musical example mentioned in our Text during your presentation to demonstrate your talking points. You may also use YOUTUBE, Classical Music Library (OhioLink database), or other materials you bring in but please stay mostly with the musical examples in the Text. The class will take notes on your presentation in studying for Test IV, and you will turn in a copy of your presentation notes to the Instructor.
4. We will begin the presentations on April 25 and finish them on May 9; also on May 9 we will have Test IV, which will cover the Romantic Era (Part 6) and the 20<sup>th</sup> Century (Parts 7-9). I will do an "Overview" of the 20<sup>th</sup> Century material on April 25 before the presentations begin. We will try to take the Chapters in order.

A more detailed handout will be given out with further instructions. Let's make these Presentations really good, but also fun!

**PLEASE DO NOT MISS THESE LAST TWO CLASSES!!**

**ADDENDUM: Here are some suggestions for concert attendance and websites that will help:**

Regional Event Calendar: <http://www.toledo.com>

Bowling Green State University College of Musical Arts: <http://www.bgsu.edu/colleges/music/events/calendar.html>

University of Toledo Music Department: <http://www.music.utoledo.edu/musicAtUTPR/index.asp?id=89>

Owens Community College Center for Performing Arts: <https://www.owens.edu/arts/index.html>

Toledo Museum of Art Performance Events: [www.toledomuseum.org/Events.html](http://www.toledomuseum.org/Events.html)

Toledo Symphony concert schedule: <http://www.toledosymphony.com>

Toledo Opera Association: [www.toledoopera.org](http://www.toledoopera.org)

Toledo Ballet Association: [www.toledoballet.org](http://www.toledoballet.org)

Maumee Community Band: [www.maumeecommunityband.org](http://www.maumeecommunityband.org)

Sylvania Community Orchestra: <http://www.sylvaniaarts.org/programs.htm>

The Stranahan Theater: <http://www.stranahantheater.com/2001seas.html>

The Valentine Theatre: <http://www.valentinetheatre.com/>

**Here are some radio stations to try:** 91.3 FM-WGTE (Toledo), 90.7 FM-WGLE (Lima), 90.9 WGBE (Bryan), 91.9 WGDE (Defiance), and 89.9 FM-CBC Windsor.

**For more Music Appreciation:** Check out "Exploring Music" on WGTE-FM, 91.3, 11:00 am, M-F! (Online, too!)

**A wonderful resource** for listening to music selections AT HOME that are mentioned in the Text but are on the Supplemental CDs in WIN Center and Library: **Classical Music Library** at <http://lourdes.classical.com> It is an OhioLINK Database. Here's the path from our Website: [lourdes.edu/academics/library/OhioLINKDatabases/c/classical\\_music.com](http://lourdes.edu/academics/library/OhioLINKDatabases/c/classical_music.com) (I'll show you in class how to access it!)

**Another great resource is youtube.com!** If you want to see great performances of music we're studying, search YouTube by name of composition or performer. (I'll demonstrate in class!) You can learn a lot about performance style and musical expression by watching the "greats"!

**ONE FINAL NOTE:** In a large class such as ours, common courtesy and politeness must prevail. Once class has begun, please do not talk with your neighbors. **TURN OFF YOUR CELL PHONE. DO NOT TEXT MESSAGE!** If you must come in after class has begun, or must leave before it is over, please do so as quietly as possible. We take a 10-minute break ca. 12:45 pm. Please try not to come and go frequently, as this is disruptive. Please limit your break to the 10 minutes given so you don't miss important stuff! When we are testing, please do not leave the room until you are finished with the Test unless you become ill or have an emergency. If you have medical, medication, or nourishment issues that require frequent breaks, please let me know privately and sit near the door. If you are expecting an emergency call, please set your phone to vibrate and leave the room to take the call. **PLEASE, NO SOCIAL CALLS DURING CLASS!**

Let's try to set an atmosphere of mutual respect and cooperation. Raise your hand to ask or answer questions or contribute to discussion. **NO QUESTION IS A "DUMB" QUESTION!** Please ask! If you need to speak with me at length, please stay after class for a few minutes and arrange to see me in my office. I try my very best to be available for student help. Thanks very much! Have a great semester! Karen Biscay