COURSE SYLLABUS

Fall 2014
Lecture: TR 10:00-11:20 AM

MUSIC APPRECIATION
MUS 10403 secs. 02

Professor: Scott Michal
Email: smichal@rio.edu
Office: 132 Berry Fine Arts Center

COURSE DESCRIPTION: What is Music Appreciation? Webster’s Online Dictionary defines appreciation as;

ap-pre-ci-a-tion: noun Date: 1604 1 a: judgment, evaluation; especially: a favorable critical estimate b: sensitive awareness; especially: recognition of aesthetic values c: an expression of admiration, approval, or gratitude 2: increase in value

This course will focus on developing a “sensitive awareness” and a “recognition of aesthetic values” in the music that we hear through listening, discussion, and analysis. In the introduction to our online text, Sound Reasoning, Anthony Brandt states:

Our approach will focus on style-independent concepts that apply to music of any style or era. The goal is to equip you with questions that you may ask of any piece of music, thereby creating a richer and more comprehensive understanding of music, both familiar and unfamiliar.”¹

PREREQUISITES: This course does not require students to have a musical background. Students are expected to have basic computer literacy, as much of the course will rely on internet based sources.

TEXTBOOK AND OTHER REQUIRED MATERIALS:
*Sound Reasoning* by Anthony Brandt (free online text)
http://cnx.org/content/m11466/latest/?collection=col10214/latest

Any model of iPod
iTunes Software (free download) and either a $25 iTunes download card or account
Other internet resources will be used frequently.

This class has a required online component. Computers with online access are available in the Fine and Performing Arts Computer Lab and at the Library if you do not have access at home.

COURSE OUTCOMES: The following outcomes have been adopted for this course. *All outcomes* listed below have direct relevance to course material. Upon completion of this course students are expected to:

1. Develop an understanding and appreciation of the diversity of music.
2. Develop an understanding of how music evolves in response to culture, technological innovations, and historical events.
3. Develop the vocabulary to intelligently discuss music - its effect, content, and the means by which it accomplishes those ends.
4. Develop the necessary listening skills to accomplish the above.
5. Writing and oral presentations play a large role, and students are expected to continually improve throughout the semester in writing and presentation skills.

GRADING POLICIES/TESTING

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<tr>
<th>Grade calculation</th>
<th>% of Grade</th>
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<tr>
<td>Final Exam</td>
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<td>Midterm Exam</td>
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<td>Quizzes</td>
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<td>In class comparison essays</td>
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<td>Instrument Project</td>
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<td>“Classical Idol” Participation</td>
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<td>“Fantasy Band” project</td>
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<td>Class Participation</td>
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**Grading scale**

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TOTAL 100%

ASSIGNMENTS/ATTENDANCE/EXPECTATIONS
Assignments: Late assignments will be marked off 10% for each class day they are late.

Attendance: Since discussion, participation, and listening are an integral part of this class, attendance is critical. Any student who has more than three unexcused absences may be dropped from the class. (students are responsible for filling out the proper paperwork). To be excused, a student must email me prior to the start of class, with an explanation of their absence. Exceptions will only be made in the case of an emergency, (car accident, death in the immediate family, trip to the emergency room, etc.)

Class Expectations: Writing and oral presentations play a large role, and students are expected to continually improve throughout the semester in writing and presentation skills.

Please turn all cell phones to buzz or vibrate, and turn off watch alarms that make noise before coming into class.

Extra Credit Project(s): I want you to get a good grade! Please come talk to me if you get a grade lower than a C on an assignment, quiz or test. I may allow you to retake a test, redo homework, or assign extra credit, but it is your responsibility to come to me with your concerns.

ADA POLICY: If a student wishes to be identified as having a physical, mental, or learning disability, that may or may not require reasonable accommodation(s), he/she must register with the Office of Accessibility. These registered students should identify themselves to their instructors and provide a written statement from the Accessibility Office that indicates the appropriate accommodations. The process of a student self-proclaiming the need for accommodation should occur as early in the semester as possible. The Office of Accessibility phone is 245-7339 and is located in Rhodes Hall, Room 116, University of Rio Grande.

FERPA: The University of Rio Grande and Rio Grande Community College are committed to fully respecting and protecting the rights of students under the Family Educational Rights and Privacy Act (FERPA). These rights generally include the right to inspect, review and seek amendment to the student's education records and the right to provide written consent before personally identifiable information from education records is disclosed. Under FERPA, students have the right to file a complaint with the US Department of Education concerning alleged failures to comply with FERPA. Please see the Student Records Confidentiality/Rights Under FERPA section of the Student Handbook for details and more information.

ACADEMIC DISHONESTY: Standard university policies, as described in the Student Handbook, apply.

WITHDRAWAL: Refer to Student Handbook
TOPICAL OUTLINE and SCHEDULE

Week 1
INTRODUCTION: A New Way To Listen

PRE ASSESSMENT

Week 2
The Nature of Sound and Music
The famous Greek philosopher and mathematician Pythagoras of Samos spent much of his life studying the properties of vibrations, and how those vibrations change the timbre, frequency, and amplitude of sound. He believed that at its deepest level, reality is mathematical in nature. What is the difference between sound and music? Ultimately, we must each come up with our own definition.

PROJECT: “Make your own instrument out of common household junk”

Week 3
How Music Makes Sense
Music relies primarily on repetition to help it make sense to the listener. In popular music and children's songs, the repetition is often very literal and direct, making the music more immediately accessible. In art-music, the repetition is often varied and transformed. This makes the repetition flexible, capable of assuming many forms and moods. ²

PROJECT: CLASSICAL IDOL (4 weeks)

Week 4
Musical Emphasis
Emphasis is very important in communication: It helps to establish what is of primary importance, versus what may be supporting or of secondary relevance. Emphasis plays a similar role in music. ³

LISTENING QUIZ

Week 5
Musical Form
Musical Form is the wider perspective of a piece of music. It describes the layout of a composition as divided into sections, akin to the layout of a city divided into neighborhoods. In an A type form, the focus is on continuity: in an A/B type form, on contrast. ⁴


³ Ibid.

⁴ Ibid.
Week 6
Expository and Developmental
   Expository passages establish the identity of a musical idea. Developmental passages put musical material into action. The balance between the expository and the developmental is an important expressive feature of music.\(^5\)

CONCLUSION OF CLASSICAL IDOL

Week 7
Summary and review

MidTerm

Week 8
FANTASY BAND
   Introduction and explanation of the Fantasy Band Project.

Week 9-14
How Music Evolves
   The creation of American Music from the Civil War to the Present

** This syllabus is not to be construed as a contract with the student and may be subject to change**

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\(^5\) Ibid.