

Comprehensive Course Syllabus

Music Appreciation

Course Description:

In Music Appreciation, students will recognize the development of music from a historical and cultural perspective. Students will study the fundamentals of music and discover basic music terminology, instrument families, tempo, rhythm, form and meter. These elements will then be used throughout the course as a foundation for discussion of music throughout history. Eras covered will include Medieval, Renaissance, Baroque, Classical, Romantic and a variety of 20th century genres. Students will gain an understanding of the context in which music was created by recognizing and aurally identifying style characteristics, genres, and representative masterworks from various periods.

INSTRUCTOR:

Lara Brink

OFFICE:

D105

OFFICE HOURS:

C: 10:00am-11:00am

I: 2:00pm-3:00pm

Also available by Appointment

CONTACT INFORMATION:

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MEETING TIMES:

A-B, D (3)

MEETING ROOM:

D110

TEXTS/MATERIALS:

- Katherine Charlton, Experience Music, 5th Edition (textbook)
- Laptop/Tablet
- Notebook
- Pencil
- Headphones (when needed)

Essential Content:

Through listening and analysis along with researching the historical and cultural contexts of music from different eras in Music Appreciation, students will develop their aesthetic awareness and skills. Through interpreting the reason for creation of various masterworks and analyzing various interpretations (different versions and performances of works) they will develop musical proficiency.

The essential content in this course will include aspects of each of the five overarching Fine Arts Learning Standards:

Creation and Creativity

1. Aesthetics

Through Critical Listening and Analysis, students will come to appreciate the different building blocks that create music. They will recognize trends throughout the history of music. Representing various emotions, studying composer mindset, and discussing differences in opinion in what constitutes “good,” or “interesting” music harmonically, melodically, and rhythmically.

2. Appreciation

Students will be asked to question their personal music preferences that they most enjoy. They will start to recognize what elements appear in great music across a large variety of genres. They will study what elements of music elicit different emotions and discuss what determines different styles of music.

3. Culture and Style

Students will study the role of music in different cultures and the historical context in which different works were created. They will research the lives of famous composers and their works and discuss how various pieces fit within various cultures at that particular time in history. Movements that crossed the borders of literature, art, and music will be discussed (romanticism, impressionism, minimalism, etc.). Students will question and study ways music and history have influenced each other.

4. Connections

As mentioned above, students will make connections between repertoire (piece of music) and its cultural and historical contexts.

5. Language

Students will be exposed to a variety of musical vocabulary and will discover how to effectively describe different sounds in terms of specific musical elements. By the end of the semester, students should be able to write effective performance critiques on different musical styles. They will also learn about how language was used by the great composers throughout history (text painting).

SSLs and Outcomes:

I.A Develop automaticity in skills, concepts, and processes that support and enable complex thought.

- Music Appreciation students will become adept at using appropriate music terminology, reading music, and instrument families.

I.B Construct questions which further understanding, forge connections, and deepen meaning.

- Through listening and research, students will forge connections between music, history and culture.
- Example: The parallels of the Romantic era in literature, visual arts, and music.

II.A Identify unexamined cultural, historical, and personal assumptions and misconceptions that impede and skew inquiry.

- Students will examine connections between major historical events and the influence on composers in that given era.
- Example: The influence of Handel's *Messiah* started with the banning of opera by the Pope during the Baroque era and paved the way for a new genre, oratorio.

III.B Recognize, pursue, and explain substantive connections within and among areas of knowledge.

- Connecting music with history, language, and culture (discussed above).

IV.D Develop an aesthetic awareness and capability.

- Through guided listening and comparing/contrast of different types of music students will become adept at describing different aesthetic aspects of music.

Instructional Design and Approach:

Students are expected to actively participate in classroom discussions and demonstrations each week. Daily class time will be comprised of a combination of guided listening (of music recordings), class discussion, and guided lectures. There will be regular homework that will demonstrate student learning as we progress through course material. These may involve worksheets or a listening assignments in which students will be expected to respond to specific questions about a piece of music. Students are expected to attend two live concerts throughout the semester and write a detailed critique of the performances. These can be performances at IMSA or other venues. There will be two research projects throughout the semester. The first on a specific composer, the second on a specific influential work of music. Students will present their findings to the class. Students will regularly utilize the online music resources available to them. Including but not limited to: IRC databases "Music online, "Classic Music in Video", and YouTube.

Student Expectations:

Students are expected to do original work without plagiarism. Students who have been suspected of plagiarism or turning in work of others will be referred to the Dean of Students for disciplinary action (see Student Handbook).

In Accordance with the IMSA Honor's Statement:

As a member of the IMSA community, I will respect and take pride in myself, my peers, and our achievements. I will promote growth in myself and our community by using my intellect and energy to their fullest potential. I will act to uphold this statement in all of my endeavors to foster a community of trust by being honest, trustworthy, fair, respectful, and responsible.

Assessment Practices, Procedures, and Processes:

Grades will be apportioned as follows:

Class Participation = 20%

Homework and quizzes = 30%

Concert Critiques = 10%

Research Projects/Presentations = 20%

Tests = 20%

Sequence of Topics and Activities

Course Outline:

Unit 1: The Fundamentals of Music

- Chapter 1: Elements of Music
- Chapter 2: Elements that Structure Music
- Chapter 3: Musical Instruments and Ensembles

Students will learn the definitions of musical elements such as melody, pitch, rhythm, meter, texture, form, and major vs. minor. They will be able to correctly identify elements in a piece of music. Students will learn the basics of reading music. Students will identify the sound of instruments and be able to assign them to a family. Students will identify different types of voice.

- Assessments: Aural and Written Quizzes, Assignments

Unit 2: Medieval and Renaissance Music

- Chapter 4: The Culture of Medieval Europe
- Chapter 5: The Rebirth of Humanism

Students will explore the evolution of written music notation. Students will discuss ancient Greek beliefs in the purpose of music and its place in society. Students will explore the evolution of modern modality, along with ancient beliefs about different emotions/actions associated with different modes. Students will explore the development of polyphony. Students will explore the use of instrumental music in the Middle Ages. Students will research Sacred vs. Secular music in Renaissance Music.

- Assessments: Assignments, Research Project, Test #1

Unit 3: Baroque, Classical, and Romantic Eras

- Baroque Era:

- Chapter 6: Baroque Opera
- Chapter 7: Cantata
- Chapter 8: Oratorio
- Chapter 9: Baroque Solo and Chamber Music
- Chapter 10: The Baroque Orchestra
- Classical Era:
 - Chapter 11: The Classical Symphony
 - Chapter 12: The Classical Concerto
 - Chapter 13: Classical Chamber Music
 - Chapter 14: Classical Vocal Music
 - Chapter 15: The Music of Beethoven
- Romantic Era:
 - Chapter 16: Romantic Songs
 - Chapter 17: Romantic Piano Music
 - Chapter 18: Romantic Program Music
 - Chapter 19: Nationalism in the Romantic Era
 - Chapter 20: The Concert Overture
 - Chapter 21: The Romantic Concerto
 - Chapter 22: Romantic Choral Music
 - Chapter 23: The Late Romantic Symphonies
 - Chapter 24: Romantic Opera in France and Italy
 - Chapter 25: Romantic German Opera

Students will learn about key composers of the each era. Students will define the key elements in music that are present in each era and what distinguishes it from other forms of classical music. Discussion of the beginnings of opera, oratorio, and cantatas. Discussion of Popular instrumental music at the time.

- Assessments: Assignments, Aural and Written Quizzes, Test #2

Unit 4: The 20th Century

- Chapter 26: Impressionism and Symbolism
- Chapter 27: Primitivism and Neoclassicism
- Chapter 28: Eastern European Nationalism
- Chapter 29: Germanic Expressionism and Development of Serialism
- Chapter 30: American Music Before WWII
- Chapter 31: Early Jazz Style
- Chapter 32: Developments of Jazz in the Late 20th Century
- Chapter 33: American Classical Music Influenced by Jazz
- Chapter 34: 20th Century American Classical Styles
- Chapter 35: Musical Theater
- Chapter 36: Film Music
- Chapter 37: World Music

- Chapter 38: Post WWII Innovations
- Chapter 39: Minimalism and Postmodernism

Students will explore how pre and post WWII affected composers and their music. Students will explore the basics of jazz, serialism, minimalism, nationalism, impressionism, neoclassicism and discuss the historical/cultural reasons for these movements. Students will research how technology influenced composers. Students will learn about the differences between musical theater and operetta/operas and be able to identify them. Students will describe the origins and development of music in film. Students will identify ways in which music enhances the dramatic action in a film. Students will describe the process that is used to match music and sound to film. Students will be introduced to a variety of specific non-western music types from China, Africa, Indonesia, and India. They will explore non-western scales, tonal structure, common instrument types, and music in these areas. Students will complete a group research project regarding Film Music and Musical Theater.

- Assessments: Assignments, Aural and Written Quizzes, Group Research Project, Presentation, Test #3

This syllabus is subject to change at the instructor's discretion. Material covered in this course is assessed on prior knowledge from students through the form of a pre-test. The timeline of material covered and assessments is subject to change based on student understanding of the material. This syllabus is an estimation of material to be covered in this course.