MUSC 105 MUSIC APPRECIATION

Whatcom Community College, Music Department
M W F 9:30-11:00 a.m., HNR 210
5 credits
Prerequisites: none
Instructor: Carol Reed-Jones **Email: creed-jones@whatcom.ctc.edu**
Phone: 360-383-3817
Office: LDC 128 **Office Hours: M W 11:30-1, or by appointment**

Course Description: This course will examine the fundamental concepts of music such as melody, harmony, rhythm, texture and form in order for you to develop a better understanding and awareness of the music you hear. We will explore musical concepts and works through key examples from the classical repertoire. This course will also explore the more abstract qualities of music such as the meaning of specific works and their significance in our culture.

Course Objectives: In this course, you will develop the ability to:

- Identify and aurally recognize basic musical elements and concepts, such as melody, harmony, rhythm, meter, tonality, contour, mode, meter, form, and timbre
- Communicate using appropriate musical terminology
- Identify and describe musical characteristics of select repertoire of music from the 11th through 21st centuries
- Describe broad historical styles, social and cultural contexts in classical music from the 11th through 21st centuries

Core Learning Abilities: WCC's core learning abilities (CLAs) – quantitative literacy, information literacy, communication, critical thinking, and global awareness – are skills taught and reinforced throughout our curriculum. These skills are integral to students' professional and personal lives. This course will give you the opportunity to practice and develop critical thinking.

Materials: The required text for this class is ***Listen***, 7th ed., by Joseph Kerman (Bedford St Martin's Press), and is available in the WCC bookstore. We will be using the paperback version that comes with 3 CDs (ISBN: 978-0-312-60266-6). It is recommended that students also have access to a computer with an internet connection, as additional materials may be available online through my faculty webpage and the WCC Library's website. Computers on campus are available in the Library and the Student Computer Lab (located in Heiner Center, Room 104/105).

Student Evaluation:

60%	Exams and Quizzes: There will be two quizzes and a final exam. There are no make-ups for missed quizzes or exams.
25%	Weekly assignments and Participation: I take attendance, and expect every student to take an active role in class each week. Weekly assignments will include

	informal and formal writing assignments, in-class activities, and other tasks relevant to the current topic. Missing class or being significantly late will result in a zero for that day's in-class assignments and activities.
10%	Mini-Quizzes: There will be a mini listening quiz each week during the first 10 minutes of class, based on the listening and reading assignments. There are no make-ups for mini-quizzes.
5%	Concert Attendance: You will need to attend one concert outside of class during the session and write a brief paper, 750-1000 words (3-5 pages), regarding your experience. Concert and paper guidelines are below.
2%	Completed syllabus. Keep track of your attendance in this class on the calendar on page 9 of this syllabus. Write in your scores for returned quizzes and concert review. This keeps you aware of how you are doing, and acts as 2% extra credit.

Access and Disability Accommodations: Any student who feels that s/he may need an accommodation based upon the impact of a documented disability should contact the Access and Disabilities Services Office, located in Laidlaw Center, room 116 or call at 360-383-3080 to schedule an appointment. Current students must request accommodations on a quarterly basis. ADS provides accommodation services to qualified students with documented disabilities in accordance with the Americans With Disabilities Act, the Rehabilitation Act of 1973 and Washington State Law.

Academic Integrity: Academic honesty is essential to learning in college. Whatcom Community College expects students to demonstrate the core learning abilities of communicating, thinking, relating, knowing, and integrating. Representing another person's ideas or work as one's own undermines the essence of the collegiate experience. Academic dishonesty is a serious violation of the WCC Student Rights and Responsibilities (WAC 132U-120-050) and includes cheating, plagiarism (fraudulent representation of student work product), fabrication, and facilitating academic dishonesty as defined in the WCC Catalog.

Concert Guidelines:
The concert will be a classical music concert, which is the type of music we are studying in Music 105.
Here are some classical music concerts which are occurring this quarter:

Date	**Event**	**Information**	**cost**
Sun. 1/12 3 pm	WWU Faculty Chamber Recital	WWU PAC concert hall; 360-676-9521	Free
Thurs. 1/16	Skagit Opera Winter benefit party and concert (21 and over—champagne and dessert)	Lairmont Manor, 405 Fieldston, Bellingham. www.SkagitOpera.org; info@skagitopera.org; or 360-422-5070.	$25
Fri. 1/17 8 pm	A Far Cry Chamber Orchestra	Mt. Baker Theatre, 104 N. Commercial St., Bellingham; 360-734-6080 www.mountbakertheatre.com	$20-$35
Sun. 1/19 3 pm	Piano house concert: Saint-	360-671-6104;	$20

	Saens; Rameau; Dvorak	bellinghamhouseconcerts@gmail.com; www.bellinghamhouseconcerts.com	
Sat. 1/25 3 p.m.	Aqua2: Allegra Women's Ensemble concert	Our Saviour's Lutheran Church, 1720 Harris Ave. Bellingham; www.bellinghamsings.org	$10 suggested donation
Sun. 1/26 3-4:30 pm	Trio Affetuoso: harpsichord, flute, bass	Central Lutheran Church, 134 E. Victoria Ave., **Burlington**; shelross@gmail.com	free
Sun. 1/26 2-3:30 pm	Skagit Symphony Concert: Tchaikovsky, Handel, Mozart	McIntyre Hall, 2501 E. College Way, **Mount Vernon**; 360-848-9336; www.skagitsymphony.com	$10
Sun. 2/9 3 pm	Virtuoso Norwegian trumpet player Tine Thing Helseth with Whatcom Symphony	Mt. Baker Theatre, 104 N. Commercial St., Bellingham; 360-734-6080 www.WhatcomSymphony.com 2 p.m. pre-concert lecture	$12, 34, 39
*Fri. 2/28 7:30 pm	Die Fledermaus, Skagit Opera	McIntyre Hall, 2501 E. College Way, **Mount Vernon**; tickets at mcintyrehall.org or 360-416-7727	*$15, 25, 39, 49 and 59
*Sun. 3/2 3 pm	Die Fledermaus, Skagit Opera	McIntyre Hall, 2501 E. College Way, **Mount Vernon**; tickets at mcintyrehall.org or 360-416-7727	*$15, 25, 39, 49 and 59
*Fri. 3/7 7:30 pm	Die Fledermaus, Skagit Opera	McIntyre Hall, 2501 E. College Way, **Mount Vernon**; tickets at mcintyrehall.org or 360-416-7727	*$15, 25, 39, 49 and 59
*Sun. 3/9 3 pm	Die Fledermaus, Skagit Opera	McIntyre Hall, 2501 E. College Way, **Mount Vernon**; tickets at mcintyrehall.org or 360-416-7727	*$15, 25, 39, 49 and 59
Tues. 3/18 7:30 pm	Collegiate Choir Winter concert	Heiner 209	free

*Skagit Opera offers two discounts: a military discount; and a "date night discount" of two for the price of one for ages 35 and under to Friday evening performances. They also offer a free pre-performance lecture 30 minutes prior to the show about the performance, history, costumes, and more.

CONCERT REVIEW PAPER GUIDELINES:

Listening to live performances is an essential part of learning to appreciate and understand music. You are required to attend a live performance of classical music and then write a concert report. Here are some general guidelines to help you listen, think, and write about a concert.

Basic Information to Include

- When and where did the concert take place? How long did it last?
- How many pieces were performed? What were they called and how many movements were in each? Who composed each piece?
- Who were the performers (name of the ensemble and/or names of the soloists)?
- If there was a conductor, what was his or her name?
- What types of instruments were played and/or what types of voice parts were featured?
- Was there any special purpose to the concert? If so, explain.

General Questions to Keep in Mind

- What was your general reaction to the concert? How did the performance sound to you?
- Was the music performed well?
    - Were the musicians rhythmically "together"?
    - Were they playing/singing in tune?
    - Did any instruments or voices stick out?
    - How would you rate the musicians' technical ability and the energy of their performance?
    - Did they seem well prepared for the concert?
- Which composition did you like best? Why? (e.g., what specifically did you like about the piece itself or the way it was performed?)
- Which composition did you like least? Why?
- Did any of the compositions trigger an emotional response from you? What were your specific feelings or thoughts in response to the music?
- Is this type of concert experience new to you? How do you think that might influence your perceptions of what you heard and observed?
- What makes a performance an artistic event?

Specific Points to Consider

You may want to focus your discussion and analysis of the concert on one or more of the following points.

- Describe what you heard and observed using the following musical terms, elements, and concepts discussed in class.
    - *Genre* (symphony, concerto, string quartet, etc.)
    - *Stylistic period* (Baroque, Classical, Romantic, etc.)
    - *Mood* (emotion conveyed by the music and performers)
    - *Pitch* To what extent does pitch vary throughout the piece? How do changes in pitch reflect changes in mood?
    - *Rhythm* (beat, accent, tempo, meter, syncopation) How were the elements of rhythm used to create special or interesting musical effects?
    - *Dynamics* (level of sound) Identify changes in dynamics and discuss the effect these changes create.
    - *Tone color* (bright, brassy, warm, ringing, hollow, etc.)
    - *Mode* (major, minor)
    - *Harmony/Melody* Discuss the balance (or lack of it) between the melody and its "accompaniment." Did you hear consonance, dissonance, or a combination of both?
    - *Motives/Themes* Identify and note where individual motives and themes are first introduced and subsequently reappear in each piece.
    - *Texture* (monophony, homophony, polyphony, etc.)
    - *Form* (sonata form, A B A, theme and variations, etc.)
- Using the musical terminology and concepts covered in class, discuss the most interesting musical elements or features of the pieces that were performed.
- Compare the pieces from this performance with other compositions you have studied in class, noting similarities and differences. (Note: In selecting a composition from class, you may want to look for a piece by the same composer, from the same style period, or of the same genre as the piece(s) from the performance.)
- How does this concert compare to the performance(s) you attended previously?

- Describe the behavior of the performers and the audience. What, if any, interaction occurred between the two? What kind of behavioral expectations do performers and audiences bring to the concert? How are these expectations satisfied or frustrated?

Outside Research

You may choose to add depth and detail to your report by *briefly* researching the pieces you heard at the performance. The following questions will help to guide your research.

- When was each of the pieces from the performance composed?
- Why were they written?
- What is each composer's background? Include the following information:
    - Major works
    - Birth and (if applicable) death dates
    - Historical or stylistic period to which the composer belongs
    - The composer's influence on contemporaries or later musicians

MUSC 105 Music Appreciation
Course Schedule

Schedule is subject to change

* All readings, listenings and assignments are **DUE** on the date listed *

WEEK 1: Intro and Musical Elements; Rhythm, Meter, Tempo; Active Listening	
Dates	***Reading, Listening and Assignments***
Wed, January 8	• Buy the textbook!
Fri, January 10	• Kerman, pgs. 7-11 • Listening Exercise 1, pg. 10

WEEK 2: Scales and Melody; Music of the Middle Ages	
Dates	***Reading, Listening and Assignments***
Mon, January 13	• Kerman Chapter 3, pgs. 25-30
Wed, January 15	• Kerman, pgs. 48-52, 54-55 • *Listening:* Anonymous, "In paradisum" Hildegard of Bingen, "Columba aspexit"
Fri, January 17	• Kerman, pgs. 54-61 • *Listening:* Bernart de Ventadorn, "La dousa votz" Guillaume de Machaut "Dame, de qui toute ma joie vent" ★ Mini-Quiz 1

WEEK 3: Texture, Harmony; Music of the Renaissance	
Dates	***Reading, Listening and Assignments***
Mon, January 20 – *No Classes – MLK Jr. Day*	
Wed, January 22	• Kerman, pgs. 32-36, 65-72 • Listening Exercise 6, pgs. 35 • *Listening:* Guillaume Dufay, "Ave maris stella" Josquin Desprez, "Pange lingua" Mass
Fri, January 24	• Kerman, pgs. 74-77 • *Listening:* Palestrina, "Pope Marcellus" Mass Thomas Weelkes, "As Vesta Was from Latmos Hill Descending" ★ Mini-Quiz 2

WEEK 4: Musical Instruments; Music of the Baroque; J.S. Bach	
Dates	***Reading, Listening and Assignments***
Mon, January 27	• Kerman, pgs. 12-22 • Listening Exercise 4, pgs. 22-24
Wed, January 29	• Kerman, pgs. 110-118 • *Listening:* J.S. Bach *Goldberg Variations, Variation 1* (Glenn Gould 1955 recording) J.S. Bach *Goldberg Variations, Variation 1* (Glenn Gould 1981 recording)
Fri, January 31	• Kerman, pgs. 130-135 • *Listening:* J.S. Bach, *The Well-Tempered Clavier, book 1 Prelude* J.S. Bach, *WTC, book 1 Fugue* ★ Mini-Quiz 3

WEEK 5: Quiz 1; Musical Form	
Dates	***Reading, Listening and Assignments***

Mon, February 3	• **Quiz 1**
Wed, February 5	• Kerman, pgs. 171-172
Fri, February 7	• Kerman, 39-44 • Listening Exercise 8, pg. 42 • *Listening:* Tchaikovsky, *Dance of the Reed Pipes* ★ Mini-Quiz 4

WEEK 6: The Classic Era; Mozart	
Dates	***Reading, Listening and Assignments***
Mon, February 10	• Kerman, pgs. 166-174 • *Listening:* Haydn, *Symphony No. 92* "Oxford", Mvt. III W.A. Mozart, *Symphony No. 40*, Mvt. I
Wed, February 12	• Kerman, pg. 188-191
Fri, February 14	• *Listening*: W.A. Mozart, *Piano Concerto No. 23*, Mvt. I ★ Mini-Quiz 5

WEEK 7: Beethoven	
Dates	***Reading, Listening and Assignments***
Mon, February 17 – *No Classes – President's Day*	
Wed, February 19	• Kerman, pgs. 209-219 • *Listening*: L.v. Beethoven, *Symphony No. 5*, Mvt. I
Fri, February 21	• Kerman, pgs. 220-222 • *Listening:* L.v. Beethoven, *Symphony No. 5*, complete ★ Mini-Quiz 6

WEEK 8: Opera	
Dates	***Reading, Listening and Assignments***
Mon, February 24	• Kerman, pgs. 87-91, 139-142 • *Listening:* Monteverdi, *The Coronation of Poppea* G.F. Handel, *Julius Caesar*
Wed, February 26	• Kerman, pgs. 194-196, 260-261, 263-265 • *Listening:* Mozart, *Don Giovanni* Mozart, *The Marriage of Figaro*
Fri, February 28	• *Listening:* Giuseppe Verdi, *Rigoletto* ★ Mini-Quiz 7

WEEK 9: Quiz 2; The Romantic Era; Character Piece and Lieder	
Dates	***Reading, Listening and Assignments***
Mon, March 3	• **Quiz 2**
Wed, March 5	• Kerman, pgs. 230-233, 248-251 • *Listening:* R. Schumann, *Carnaval (Eusebius)* F. Chopin, *Nocturne in F Sharp*
Fri, March 7	• Kerman, pgs. 238-247 • *Listening:* F. Schubert, *Erlkonig* R. Schumann, *Dichterliebe,* "In the lovely month of May" C. Schumann, *The moon has risen softly* ★ Mini-Quiz 8

WEEK 10: Early Modernism; Stravinsky	
Dates	***Reading, Listening and Assignments***

Mon, March 10	• Kerman, pgs. 305-309, 317-321 • *Listening:* C. Debussy, *Nuages*
Wed, March 12	• Kerman, pgs. 320-328 • *Listening:* Stravinsky, *The Rite of Spring,* "Dance of the Adolescents" Stravinsky, *The Rite of Spring,* "Round Dances of Spring"
Fri, March 14	• *Listening:* Schoenberg, *Pierrot Lunaire*, No. 8, No. 18 ★ Mini-Quiz 9

WEEK 11: Mid- to Late-Twentieth Century; John Cage	
Dates	***Reading, Listening and Assignments***
Mon, March 17	• Kerman, pgs. 366-371 • *Listening:* John Cage, *Sonatas and Interludes for Prepared Piano* Cage, *4' 33"*
Wed, March 19	• *Listening:* Steve Reich, *Music for 18 Musicians* David Lang, *Cheating, Lying, Stealing*
Fri, March 21	★ Mini-Quiz 10

WEEK 12: FINALS WEEK	
Dates	***Reading, Listening and Assignments***
Mon, March 24	• Review for Final Exam; **Concert Reports Due**
Wed, March 26	• Listening Review Day
Fri, March 28	• **FINAL EXAM**

Music 105 Participation Calendar Name _____

For each class session: Use the following symbols to code your participation inside the box for the corresponding date:

* = In class on time, and willing to participate. (Full points awarded for the session)

0 = Absent from class this day. (No points awarded for the session.)

T = Arrived to class more than 10 minutes late. (Half the points awarded for the session.)

LE = Left early, before the class ended. (Half the points awarded for the session.)

Jan. **M**	**W**	**F**	**Feb.** **M**	**W**	**F**	**March** **M**	**W**	**F**
	8	10	3	5	7	3	5	7
13	15	17	10	12	14	10	12	14
20 **no class**	22	24	17 **no class**	19	21	17	19	21
27	29	31	24	26	28	24	26	28

Attendance totals: Count the number of *s and multiply by 1. Count the number of Ts and LEs and multiply by 0.5. Add those numbers together for your attendance total.

Item/Assignment	Total points	your points	GRADE PERCENTAGE % possible	your %
1. Participation	33	___ Multiply your score by 0.76	25%	___
2. Quiz 1 total	70	___ Multiply your quiz total by 0.215	15%	___
3. Quiz 2 total	70	___ Multiply your test total by 0.215	15%	___
4. Mini-quizzes: #1	10	___ Multiply your score by 0.1	1%	___
#2	10	___ Multiply your score by 0.1	1%	___
#3	10	___ Multiply your score by 0.1	1%	___
#4	10	___ Multiply your score by 0.1	1%	___
#5	10	___ Multiply your score by 0.1	1%	___
#6	10	___ Multiply your score by 0.1	1%	___
#7	10	___ Multiply your score by 0.1	1%	___
#8	10	___ Multiply your score by 0.1	1%	___
#9	10	___ Multiply your score by 0.1	1%	___
#10	10	___ Multiply your score by 0.1	1%	___
5. Concert Review	100	___ Multiply your score by .05	5%	___
6. Final exam	100	___ Multiply your score by 0.3	30%	___
7. Completed syllabus	2	___ Multiply your score by 1.0	2%	___

YOUR GRADE PERCENTAGE TOTAL: ___

To find out your grade, see the grading scale on page 10.

Grading scale: This is a standard numeric grading scale. Note that Whatcom does not assign A+, so any percentage total from 93 to 100 will be an A.

Letter Grade	Numeric Grade
A+	97-100
A	93-96
A-	90-92
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D	60-69
F	Below 60