

Music Appreciation FA 1302

Fall, 2023

Professor: Nicolas Hurt, MM

Email: nicolas.hurt@sulross.edu

Class Meetings: MWF 11:00AM - 11:50AM, Lawrence Hall Room: 309

Office Hours: MWF 1:00PM - 2:00PM, FAB 202 or by appointment

Course Description

This course develops music appreciation through an exploration of music from antiquity to modern times. This course will familiarize students with musical styles, pieces, composers, and instruments as they developed through each major historical period. The core curriculum category into which this course falls is Creative Arts.

Student Learning Objectives (SLOs)

No prior musical training is required for this course.

Emphasized SLOs for this semester:

- Critical Thinking: Students will develop critical thinking skills to include creative thinking, innovation, inquiry, analysis, evaluation, and synthesis of information.
- Communication: Students will develop communication skills to include effective development, interpretation, and expression of ideas through written, oral, and visual communication.

After completing this course students should be able to:

- 1) use basic terminology to describe musical elements including pitch, rhythm, melody, harmony, tempo, dynamics, timbre, texture, and form. (Knowledge)
- 2) demonstrate a broad knowledge of musical time periods by including examples of major works and composers. (Skills)
- 3) implement critical thinking skills in order to identify and discuss the roots of current popular music, world music, and trends. (Attitudes or Dispositions)
- 4) critique live musical performances using appropriate terminology to describe the performance, repertoire, and characteristics of the performer. (Attitudes or Dispositions)

Major Assignments with Matched SLOs

• Response assignments and quizzes will be given throughout the semester in order to assess students' understanding of the material and reflect upon music listened to in class or for an assignment. These assignments include, but are not limited to, Blackboard Discussion Board activities, short reflection papers, and reading material such as current articles about music. (1,2,3)

- Two concert reports will be completed during the semester. Students will be required to attend two live performances on the SRSU campus or the surrounding area and will write a 500-750-word report about each performance. (3,4)
- The final presentation will be on a composer, performer, composition, or movement within music chosen by the student. Each student will present information about their topic with appropriate research and citations in a format of their choice and present it to the class.. (PowerPoint, lecture, etc.) (1,2,3)

Marketable Skills:

The music student graduating with a BM in music (instrumental or vocal performance; instrumental or vocal education; or music business) should have the following Marketable Skills:

1. Ability to collaborate and network with others to achieve a shared goal, utilizing problem solving, flexibility and improvisation, and consideration of others' thoughts and creative processes.*
2. Proficiency in public speaking and writing about music, especially in teaching basic musical concepts to all ages and incorporating technology for presentation and production.*
3. Ability to prepare and perform a program of age-appropriate, relevant, and diverse repertoire, as an individual or part of an ensemble, to an audience, advocating for the arts through engaging with and serving the community.
4. Experience using problem solving skills and abstract thinking to analyze compositions and examine their aesthetic through musical and extra-musical concepts, such as historical context and text setting.
5. Ability to create and disseminate basic marketing and public relations materials, as well as resumes, websites, and digital portfolios.

Marketable Skills specifically addressed by this course indicated with *

Required Materials

- Blackboard access and internet access (these services provided on campus)
- Textbook with companion website
- Spotify account (free)
- All work should be typed, either using a word processing program, or better still, a cloud based web application such as Blackboard, Google Docs, Office 365, etc.

Textbook options

- I highly recommend the eBook version of the text, found at:
<https://wwnorton.com/books/9780393872439>
 - includes The Enjoyment of Music digital access (required)

OR, if you can obtain the hard copy in a timely manner...

- Hard copy: The Enjoyment of Music, Fourteenth Edition Authors: Kristine Forney, Andrew Dell'Antonio ISBN: 978-0-393-87664-2
 - includes The Enjoyment of Music digital access (required)
 - can be purchased online through Amazon, W.W. Norton, or other sites. DO NOT PURCHASE A USED COPY OF THIS TEXTBOOK.

Class Attendance and Participation

Actively working in the course and completing assignments constitutes class participation, as does corresponding with the instructor via e-mail if you have difficulty with an assignment or technical problems.

If you are not actively participating and have not reached out to the instructor, you may be dropped from the course pending the University's Instructor Initiated Drop policy.

Late work will not be accepted unless accompanied by a written excuse such as a doctor's note, military orders, or official University excuse. Unless an emergency, these should be discussed with the instructor before the due date passes. Due to the work-at-your-own-pace nature of this course, you should not need an extension on any work due except for extreme cases, to be discussed with the instructor on a case-by-case basis.

Grading Procedures

Your final grade will be determined by the following formula:

1. Quizzes – 30%
2. Written Assignments – 30%
3. Concert attendance and Reports – 20%
4. Final Presentation – 20%

Grading Scale

A=90-100 B=80-89 C=70-79 D=60-69 F=below 60

The instructor will provide detailed information and due dates for assignments, concert reports, and the final video presentation on a separate handout.

Professional Communication Policy

- All communication with me should be done through email, Blackboard or Office hours.
- You are expected to check your email and Blackboard on a regular basis.

SRSU Library Services

The Bryan Wildenthal Memorial Library offers FREE resources and services to the entire SRSU community. Access and borrow books, articles, and more by visiting the library's website, library.sulross.edu. Off-campus access requires logging in with your LoboID and password. Librarians are a tremendous resource for your coursework and can be reached in person, by email (srsulibrary@sulross.edu), or phone (432-837-8123).

SRSU Disability Services

Sul Ross State University (SRSU) is committed to equal access in compliance with the Americans with Disabilities Act of 1973. It is SRSU policy to provide reasonable accommodations to students with documented disabilities. It is the student's responsibility to initiate a request each semester for each class. Alpine students seeking accessibility/accommodations services must contact Mary Schwartze Grisham,

M.Ed., LPC, SRSU's Accessibility Services Coordinator at 432-837-8203 (please leave a message and we'll get back to you as soon as we can during working hours), or email mschwartz@sulross.edu. Our office is located on the first floor of Ferguson Hall (Suite 112), and our mailing address is P.O. Box C-122, SUI Ross State University, Alpine. Texas, 79832.

Fall 2023

Course Outline (Subject to Change)

Week 1

MON 8.28 Introduction / Syllabus
WED 8.30 Prelude 1, Chapters 1, 2 - Melody: Musical Line / Rhythm and Meter: Musical Time
FRI 9.1 Chapters 3, 4 - Harmony: Musical Depth / The Organization of Musical Sounds

Week 2

MON 9.4 LABOR DAY HOLIDAY - NO CLASS
WED 9.6 Chapters 7, 12 - Musical Expression: Tempo and Dynamics, Style and Function of Music in Society
FRI 9.8 Chapter - 9, 10 -Voices and Instrument Families, Western Musical Instruments, Britten's Young Person's Guide to the Orchestra

Week 3

MON 9.11 QUIZ 1 (Materials of Music) / Prelude 2
WED 9.13 Chapter 15 - Voice and Worship: Tradition and Individuality in Medieval Chant
FRI 9.15 Chapter 16 - Layering Lines: Early Polyphony of the Notre Dame School

Week 4

MON 9.18 (ONLINE CLASS) Chapter 17 - Storytelling Through Song: Troubadours and Medieval Court Culture
WED 9.20 Chapter 22 - Instrumental Movements: Medieval and Renaissance Dance Music
FRI 9.22 QUIZ 2 (Medieval, Renaissance) / Prelude 3

Week 5

MON 9.25 Chapter 23 - Voicing Gender: Women Composers in Baroque Italy
WED 9.27 Chapter 24 - Performing Grief: Purcell and Early Opera
FRI 9.29 Chapter 26 - Textures of Worship: Handel and the English Oratorio

Week 6

MON 10.2 Chapter 28 - Grace and Grandeur: The Baroque Dance Suite (Also pg. 142 Johann Sebastian Bach Biography)
WED 10.4 Chapter 29 Sounding Spring: Vivaldi and the Baroque Concerto
FRI 10.6 QUIZ 3 (Baroque) / Prelude 4 - Written Assignment 1 Due

Week 7

MON 10.9 Live Performance and Q&A

WED 10.11 Chapter 31 - Musical Conversations: Hayden and Classical Chamber Music
FRI 10.13 Chapter 33 - Expanding the Conversation: Mozart, Chamber Music, and Larger Forms

Week 8

MON 10.16 Chapter 35 - Personalizing the Conversation: Beethoven and the Classical Sonata
(Concert report 1 Due)
WED 10.18 Chapter 36 - Disrupting the Conversation: Beethoven and the Symphony in Transition
FRI 10.20 QUIZ 4 (Classical) / Prelude 5

Week 9

MON 10.23 Chapter 40 - Marketing Music: Foster and Early "Popular" Song
WED 10.25 Chapter 41 - Fire and Fury at the Keyboard: Chopin and Romantic Piano Music
FRI 10.27 Chapter 51 - Mythical Impressions: Program Music at the End of the Nineteenth Century

Week 10

MON 10.30 Chapter 53 - Jubilees and Jubilation: The African American Spiritual Tradition
WED 11.1 Chapter 54 - A Good Beat: American Vernacular Music at the Close of an Era
FRI 11.3 QUIZ 5 (19th Century) / Prelude 6

Week 11

MON 11.6 Screening: Les Blank - Chulas Fronteras
WED 11.8 Chapter 56 - Calculated Shock: Stravinsky and Modernist Multimedia
FRI 11.10 Chapter 59 - American Intersections: Jazz and Blues Traditions

Week 12

MON 11.13 Chapter 62 - Sounds American: Ives, Copland, and Musical Nationalism
WED 11.15 Chapter 63 - Also American: Revueltas and Mexican Musical Modernism
FRI 11.17 QUIZ 6 (20th Century) / Prelude 7

Week 13

MON 11.20 Screening: Nicolas Hurt - Serenade, I Miss You
WED 11.22 THANKSGIVING HOLIDAY
FRI 11.24 THANKSGIVING HOLIDAY

Week 14

MON 11.27 Texas Music
WED 11.29 Texas Music
FRI 12.1 Texas Music

Week 15

MON 12.4 Hip Hip (from American Music Chapter 25 Grandmaster Flash)
WED 12.6 Presentations - Written Assignment 2 Due

FINAL EXAM

TUE 12.12 10:15AM - 12:15PM (Concert report 2 due)

Final Exam: Presentations

Concert Opportunities:

September 2023

Fri. 29 - Recital Hour

Location: TBA - 4:00 PM - 5:00 PM

October 2023

Sun. 8th - Taft Mashburn / Abe Hollow

IN MARFA - St. Paul's Episcopal Church Time TBD

Mon. 9th - Taft Mashburn / Abe Hollow

IN OUR CLASS

Sat. 14th - Vocal Recital

Location TBD - 3:00 PM

Wed. 25 - Concert Choir Performance

Location: TBA - 6:30 PM Call / 7:30 PM Performance

Sat. 28 - Organ Recital

First Presbyterian Church Alpine - 2:00 PM

Mon. 30 - Big Bend Community Band

Granada Theatre - 7:30 PM

November 2023

Fri. 10 - Concert Band Performance

Studio Theatre - 7:30 PM Performance

Tues. 14 - Big Bend Children's and Vivace Youth Performance

TBD

Wed. 15 - Vocal Studio Recital - Recital Hearing

Studio Theatre - 7:30 PM

Fri. 17 - Instrumental Studio Recital - Recital Hearing

Studio Theatre - 4:00 PM

Tues. 28 - Guitar Studio Recital

Studio Theatre - 7:30 PM

December 2023

Fri. 01 - Music Honor Recital

Studio Theatre - 4:00 PM - 5:00 PM

Wed. 06 - Band and Choir Candlelight Concert

Marshall Auditorium 6:00 PM Call / 7:30 PM Performance