

Music Appreciation FA 1302

Spring, 2024

Professor: Nicolas Hurt, MM

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Class Meetings: MWF 9:00AM - 9:50AM, 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

Regular class attendance is important to the attainment of the educational objectives of the University. Therefore, students should attend all classes. Attendance includes being punctual for class and ready to engage with the professor and the day's material. The instructor's policy on class attendance will be explained at the beginning of the semester or term. In accordance with the instructor's policy, the instructor has the right to penalize students who are out of compliance with the class attendance policy.

Instructor Policy

Four (4) unexcused absences equals the loss of a letter grade. If you made an A but have four (4) unexcused absences, you will receive a B for the course - if you made an A but have twelve (12) unexcused absences you will receive a D for the Course. Four classes in which the student is late equals one unexcused absence. If you are late to class four (4) times, you will receive an unexcused absence for the fourth day entering late.

Authorized/Excused Absences Statement

An absence because of participation in an official University activity is considered to be an authorized/excused absence. While every effort will be made by departments to minimize missed class time of students by careful scheduling of authorized University activities, when a student has to miss a class due to an authorized University activity, it will be the responsibility of the student to notify the instructor of the class in advance. The department responsible for the authorized University activity will also notify instructors through the Student Life Office by providing an excused absence list to the office. Instructors will give students participating in an authorized University activity the opportunity to make up class work, including tests, within a reasonable time and at the convenience of the instructor. Should an instructor have an attendance policy that allows for the dropping of a student after a certain number of absences, authorized/excused absences will not be counted towards that number of absences. Any student dropped for excessive absences will receive either an "F" or a "FX" depending upon the faculty member's discretion

Late Work

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.

Use of Laptops / Tablets / Phones in Class

I am aware that some students use their laptops, tablets or even phones to take notes in class. Unfortunately it is impossible for me to see every student's laptop / tablet / phone screen and make sure that they are in fact writing notes and not working on another course, looking up things on the internet, or using social media. In my experience teaching I have found that students who write their notes in a

notebook do better and are more engaged in class. Therefore I do not allow the use of laptops / tablets / phones in my class. This class is 50 minutes long, there are 1440 minutes in a day, use these 50 minutes to fully engage in the material - you'll have plenty of time to use your screens after class.

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 LobolD 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.

Spring Semester 2024

Course Outline (Subject to Change)

Week 1

WED 1.17 Introduction / Syllabus

FRI 1.19 Choose musical artist (Writing Assignment 1)

Week 2

- MON 1.22 Prelude 1, Chapters 1, 2 - Melody: Musical Line / Rhythm and Meter: Musical Time
(Writing Assignment 1 due)
- WED 1.24 Chapters 3, 4 - Harmony: Musical Depth / The Organization of Musical Sounds
- FRI 1.26 Chapters 7, 12 - Musical Expression: Tempo and Dynamics, Style and Function of Music
in Society

Week 3

- MON 1.29 Chapter - 9, 10 -Voices and Instrument Families, Western Musical Instruments, Britten's
Young Person's Guide to the Orchestra
- WED 1.31 QUIZ 1 (Materials of Music) Review Day
- FRI 2.2 QUIZ 1 (Materials of Music) / Prelude 2

Week 4

- MON 2.5 Chapter 15 - Voice and Worship: Tradition and Individuality in Medieval Chant
- WED 2.7 Chapter 16 - Layering Lines: Early Polyphony of the Notre Dame School
- FRI 2.9 Chapter 17 - Storytelling Through Song: Troubadours and Medieval
Court Culture

Week 5

- MON 2.12 Chapter 19 - Singing Friendship: The Renaissance Madrigal
- WED 2.14 Chapter 22 - Instrumental Movements: Medieval and Renaissance Dance Music
- FRI 2.16 QUIZ 2 (Medieval, Renaissance) Review Day

Week 6

- MON 2.19 QUIZ 2 (Medieval, Renaissance) / Prelude 3
- WED 2.21 Chapter 9 - Classical Music Comes of Age cont.
- FRI 2.23 QUIZ 2 Review Day (Part 2 Civil War - WW1)

Week 7

- MON 2.26 QUIZ 2 - Chapter 11 - The Rise of Blues and Gospel Music
- WED 2.28 Chapter 23 - Voicing Gender: Women Composers in Baroque Italy
- FRI 3.1 Chapter 24 - Performing Grief: Purcell and Early Opera

Week 8

- MON 3.4 Chapter 26 - Textures of Worship: Handel and the English Oratorio
- WED 3.6 Chapter 28 - Grace and Grandeur: The Baroque Dance Suite (Also pg. 142 Johann
Sebastian Bach Biography)
- FRI 3.8 Chapter 29 Sounding Spring: Vivaldi and the Baroque Concerto (Concert report 1 Due)

Week 9

- MON 3.11 SPRING BREAK - NO CLASS
- WED 3.13 SPRING BREAK - NO CLASS
- FRI 3.15 SPRING BREAK - NO CLASS

Week 10

MON	3.18	Chapter 31 - Musical Conversations: Hayden and Classical Chamber Music
WED	3.20	Chapter 33 - Expanding the Conversation: Mozart, Chamber Music, and Larger Forms
FRI	3.22	Chapter 35 - Personalizing the Conversation: Beethoven and the Classical Sonata

Week 11

MON	3.25	Chapter 36 - Disrupting the Conversation: Beethoven and the Symphony in Transition
WED	3.27	QUIZ 3 (Baroque, Classical) Review Day
FRI	3.29	QUIZ 3 (Baroque, Classical) / Prelude 5

Week 12

MON	4.1	Chapter 42 - Musical Diaries: Hensel and Programmatic Piano Music
WED	4.3	Chapter 51 - Mythical Impressions: Program Music at the End of the Nineteenth Century
FRI	4.5	Chapter 52 - Nationalism Crosses the Ocean: Dvorak and Late Romanticism in the USA

Week 13

MON	4.8	Chapter 54 - A Good Beat: American Vernacular Music at the Close of an Era
WED	4.10	Chapter 56 - Calculated Shock: Stravinsky and Modernist Multimedia
FRI	4.12	Chapter 59 - American Intersections: Jazz and Blues Traditions

Week 14

MON	4.15	Screening: Nicolas Hurt - Serenade, I Miss You (Writing Assignment 2)
WED	4.17	Texas Music - Texas Guitar Pioneers (The Blues Accordin' to Lightning Hopkins)
FRI	4.19	Texas Music - Texas Songwriters (Ken Burns Doc) (Writing Assignment 2 due)

Week 15

MON	4.22	Texas Music - Texas Rock n' Roll
WED	4.24	Texas Music - Texas Borderlands (Chulas Fronteras)
FRI	4.26	Texas Music - Texas Hip Hop

Week 16

MON	4.29	(Quiz 4) (Modern / Texas Music) Texas Music - Contemporary Texas Music
WED	5.1	Presentations (Concert report 2 Due)

FINAL EXAM:

TBD

Final Exam: Presentations