

Syllabus for  
**MUS 130 - Music Appreciation**  
3 Credit Hours  
Spring 2024

I. COURSE DESCRIPTION

Music Appreciation is a course that examines the development of classical Western art music and includes the development of notation, melody, harmony, and rhythm from the Middle Ages through the 20<sup>th</sup> century. Master composers and their works will serve as the foundation for musical examples and forms presented in class.

Prerequisite: None.

II. STUDENT LEARNING OUTCOMES FOR THIS COURSE

As a result of successfully completing this course, the student will be able to do the following:

- A. Identify the music composition techniques, characteristics, forms, and performance practice of the Medieval, Renaissance, Baroque, Classical, Romantic and 20<sup>th</sup> Century periods of music.
- B. Aurally identify the music composition techniques, characteristics, forms, and representative musical works of the Medieval, Renaissance, Baroque, Classical, Romantic and 20<sup>th</sup> Century periods of music.
- C. Identify and understand the musical contributions of master and representative composers for the Medieval, Renaissance, Baroque, Classical, Romantic and 20<sup>th</sup> Century periods of music.
- D. Identify, define, and describe all musical terms and compositional techniques as related to each musical period and composer.
- E. Understand the competing worldviews in which the composers created their works and introduce faith and life of composers studied throughout the semester.

III. ASSOCIATED PROGRAMS

This course meets degree completion requirements for the following program: All Music degrees - General Music

- A. To provide opportunities for students to develop their music capabilities and interests through the use of music as a socializing force, as an aid to compassionate understanding of themselves and their environment and as an avenue of self-expression.
- B. To stimulate an appreciation and love for music through the study of its various disciplines.
- C. To develop techniques for mature evaluation of musical standards.
- D. To give an adequate background for further study in graduate school and cultivate tools for teaching in public and private schools, teaching in private studios, performing in professional music organizations and working in related music fields.
- E. Prepare for various church ministries and worship.

IV. Unit Objectives

Part 1. THE ELEMENTS OF MUSICAL SOUND

At the end of this unit, the successful student will be able to do the following:

- 1. Define and describe sound: pitch, timbre (tone color), duration, and dynamics.

2. List and describe the various voices and orchestral families of instruments and their associated techniques.
  - a. List and describe the instruments comprising each family or section of the orchestra.
  - b. List and describe instruments of and unique to contemporary and commercial music.
3. Aurally identify the various voices and instruments.
4. Identify the characteristics and decode basic music notation.
5. Define and describe Rhythm including beat, meter, tempo and syncopation.
6. Define and describe Melody and their characteristics
7. Define and describe Harmony and Key and their corresponding characteristics.

#### Part 2. THE MIDDLE AGES AND RENAISSANCE

At the end of this unit, the successful student will be able to do the following:

1. Give the dates delimiting the historical periods studied in the unit.
2. Describe the performance practices and the style characteristics prevalent in the Middle Ages and Renaissance.
3. List the most important composers of the periods and some of their works.
4. Listen to recordings and identify the historical periods and describe all terms and techniques studied during the course.
  - a. Identify the Middle Ages, and Renaissance periods, their representative composers, forms and the instruments developed during that period.
  - b. Listen to recordings and identify the title, composer and historical period in which a given work was composed.
  - c. Listen to recordings identifying the performing medium, form, instrumentation, and special characteristics of a given work.

#### Part 3. THE BAROQUE PERIOD

At the end of this unit, the successful student will be able to do the following:

1. Give the dates delimiting the historical period studied in the unit.
2. Describe the performance practices and the style characteristics prevalent in the Baroque.
3. List the most important composers of the period and some of their works.
4. Listen to recordings and identify the historical periods and describe all terms and techniques studied during the course.
  - a. Identify the Baroque period, its representative composers, forms and the instruments developed during that period.
  - b. Listen to recordings and identify the title and composer.
  - c. Listen to recordings identifying the performing medium, form, instrumentation, and special characteristics of a given work.

#### Part 4. THE CLASSICAL PERIOD

At the end of this unit, the successful student will be able to do the following:

1. Give the dates delimiting the historical period studied in the unit.
2. List the most important composers of the Classical Period and their works.
3. Describe the performance practices and the style characteristics prevalent in the Classical Period.
4. Describe and identify Sonata Form, Theme and Variation, Minute and Trio, and Rondo Forms and their placement within the Classical Symphony.
5. Listen to recordings and identify the historical periods and describe all terms and techniques studied during the course.

- a. Identify the Classical Period, its representative composers, forms and the instruments developed during that period.
- b. Listen to recordings and identify the title, composer and characteristics of the works composed
- c. Listen to recordings identifying the performing medium, form, instrumentation, and special characteristics of a given work.

#### Part 5. THE ROMANTIC PERIOD

At the end of this unit, the successful student will be able to do the following:

1. Give the dates delimiting the Romantic Period studied in the unit.
2. Describe the performance practices and the style characteristics prevalent in the Romantic Period.
3. List the most important composers of the periods and some of their works.
4. Listen to recordings and identify the Romantic Period and describe all terms and techniques employed in this unit.
  - a. Identify the Romantic Period, its representative composers, forms and the instruments developed during that period.
  - b. Listen to recordings and identify the title, composer and characteristics of the works composed.
  - c. Listen to recordings identifying the performing medium, form, instrumentation, and special characteristics of a given work.

#### Part 6. THE TWENTIETH CENTURY AND BEYOND

At the end of this unit, the successful student will be able to do the following:

1. Give the dates delimiting the Twentieth Century studied in the unit.
2. Describe the performance practices and the style characteristics prevalent in the Twentieth Century.
3. List the most important composers of the period and some of their works.
4. Listen to recordings and identify the Twentieth Century and describe all terms and techniques employed in this unit.
  - a. Identify the Twentieth Century, its representative composers, forms and the instruments developed during that period.
  - b. Listen to recordings and identify the title, composer and characteristics of the works composed.
  - c. Listen to recordings identifying the performing medium, form, instrumentation, and special characteristics of a given work.

## II. TEXTBOOKS AND OTHER LEARNING RESOURCES

### A. Required Materials

#### 1. Textbook or online text

**The Enjoyment of Music by Kristine Forney, Andrew Dell'Antonio, & Joseph Machlis (14<sup>th</sup> Edition) ISBN 9780393543025**

## III. POLICIES AND PROCEDURES

- A. Department Policies and Procedures - See Music Student Handbook.
- B. Course Policies and Procedures

**\*\* Use of electronic device including cell phone during the class is strictly prohibited. Laptop computer is only allowed for taking notes. If any student violates this policy, instructor will ask the student to leave the classroom immediately.**

### **Course Evaluation Procedures**

- I. Textbook Chapter (Part 1-7) Summary (100 points):  
Each student will submit the answers of Study Questions (Critical Thinking Questions) of each chapter of text book: *The Enjoyment of Music* by Kristine Forney, Andrew Dell'Antonio, & Joseph Machlis (14<sup>th</sup> Edition) ISBN 978039354302
- II. Performance Critique: (30 points)  
Each student will attend at least 2 musical recitals and/or concerts offered by ORU music department during the present semester. Each student will submit at least 2 pages of performance summary/critique including information regarding the performer(s), music being performed (composer and title of each piece of performed music), the date & place of the performance, and your own opinion/appreciation of the performance.
- III. Class Presentation/Panel Participation (70 points)  
Each student will complete 2 class **group** presentations on the 2 assigned topics. Each student will prepare discussion on assigned topics and present and/or participate in class panels and group activities. Clear oral communication and written works will be thoroughly evaluated.
- IV. Listening Log (50 points)  
Each student will listen to music compositions by 25 composers from Baroque era to 20<sup>th</sup> century and submit the listening log of at least 25 pieces of music. Listening log must include the full title of music, composer, period, and 1 paragraph of music appreciation note for each listening of 25 compositions.
- V. Final Music Appreciation Aesthetic Development Research Paper (50 points)

### **Music Appreciation Paper: Analysis of a Classical Musical Work**

Find a “classical” song or piece that you enjoy listening to from the listening list provided. You may choose a different piece with the approval of the instructor. Write a paper, approximately three pages in length, analyzing the piece and its place in music history and its aesthetic effect.

Citations that can be used for this paper are as follows in MLA or APA styles with a bibliography:

At Least One from Wikipedia

At Least One from Oxford Music Online from the ORU Library Database

At Least One from an online resource not mentioned above

(Encyclopedia Britannica, music history textbooks)

### **Cover Page**

Prepare a cover page with a title, your name, date, class and professor’s name. 2pts

1) **Knowledge of Musical Work and Composer** 4pts

In narrative form, identify the following related to your chosen piece:

1) The name of your chosen piece, 2) composer, 3) musical period, 4) the type of ensemble or musicians needed to perform the work and, 5) the form or genre in which it was created.

Please provide a website or URL where a recording of the piece can be heard.

2) **Description of the Musical Period of the piece or work** 8pts

In this section identify eight or more common musical characteristics of the period or era in which an artist’s work is composed. Common characteristics of the musical era may include descriptions of instrumentation, lyrics or text, forms, dynamics, as well as melody, harmony, rhythm, and orchestration.

3) **Comparison of the Musical Period to the piece or work** 16pts  
 Compare and contrast your chosen piece with 8 or more common musical characteristics of the Musical Period as described in Section 2. For example, are the instruments needed for your chosen piece the same or different compared to other pieces of that musical period? Is the form the composer employs for the piece similar or different from the music period in general? Please include and focus on characteristics that are different or groundbreaking in comparison to the period.

4) **Musical Effect** 16pts  
 Accurately describe four or more significant compositional techniques used by the composer in the work that create the mood, feeling, or meaning of the work. Using the Musical Period characteristics in Section 2 may help as well as identifying the tonality of the piece (major or minor), instrument ranges, tempo of the piece, orchestral effects, text of the piece, and dynamics in different sections of the works.

**Mechanics and Grammar** 4pts  
 Prepare a cover page with a title, your name, the date, the class and the professor's name. Double-space the body of paper using a 12-point font. Accepted standards of spelling and punctuation with properly cited sources in APA or MLA will be assessed and graded.

UPLOAD TO D2L IN THE DROPBOX – **50 total**

Grading Policy

- Total: 100 pts.  
 A = 270 - 300  
 B = 240 - 269  
 C = 210 - 239  
 D = 180 - 209  
 F = Below 179

**Course Schedule**

Week 1	<p>Course Overview</p> <p><b>Part 1: Materials of Music</b></p> <p>Sound: Pitch, Dynamics, and Tone Color</p> <p>Performing Media</p> <p>Rhythm &amp; Melody</p> <p>Music Notation</p> <p>Harmony &amp; Key</p> <p>Musical Texture and Forms</p>
Week 2	<p><b>My Musical Performance</b></p> <p><u>Various Musical Style</u></p>
Week 3	<p><b>The Middle Ages and Renaissance - "Music as Commodity and Social Activity"</b></p> <p>Music in the Middle Age</p> <p>Music in the Renaissance</p> <p><u>Renaissance Musical Society – Class Presentation 1</u></p> <p>(Regions, music, costume, culture, fine arts, and architecture)</p>

Week 4	<p><b>The Baroque Era – “Music as Exploration and Drama”</b>  Baroque Music  Baroque Composers and Their Music (Purcell, Bach, Handel, Vivaldi)  <u>All About Bach- Class Presentation 2</u></p>
Week 5	<p><b>Eighteenth-Century Classicism – “Music as Order and Logic”</b>  The Classical Style  Classical Music Forms  Classical Composers and Their Music (Haydn)  Classical Composers and Their Music (Mozart)  Classical Composers and Their Music (Beethoven)  <u>Mozart vs. Beethoven - Class Presentation 3</u></p>
Week 6	<p><b>The Nineteenth Century – “Music as Passion and Individualism”</b>  Romanticism in Music  Romantic Composers and Their Music (Schubert)  Romantic Composers and Their Music (Schumann)  <u>Clara Schumann and other female composers – Class Presentation 4</u></p>
Week 7	<p>Romantic Composers and Their Music (Chopin)  Romantic Composers and Their Music (Liszt)  Romantic Composers and Their Music (Mendelssohn &amp; Berlioz)  <u>The 19<sup>th</sup> century Art &amp; Music – Class Presentation 5</u></p>
Week 8	<p>Romantic Composers and Their Music: Musical Nationalism (Dvorak &amp; Tchaikovsky)  Romantic Composers and Their Music: Absolutism vs. Referentialism (Brahms)  <u>My country, my music in the 19<sup>th</sup> century – Class Presentation 6</u></p>
Week 9	<p>Romantic Composers and Their Music: Italian Opera (Verdi, Puccini)  Romantic Composers and Their Music: Opera (Wagner)  <u>Instrumental music vs. Vocal music in the 19<sup>th</sup> century – Class Presentation 7</u></p>
Week 10	<p><b>The 20th Century Music – “Making Music Modern”</b>  The 20th Composers and Their Music (Debussy, Ravel)  The 20th Composers and Their Music: Neoclassicism &amp; Expressionism  <u>&lt;Writing a Love Letter&gt; by Gustav Mahler Symphony No. 5 Adagietto Class Presentation 8</u></p>
Week 11	<p>The 21st Composers and Their Music (Schoenberg &amp; Berg)  The 21st Composers and Their Music: American Composers  <u>Atonal Music – Class Presentation 9</u></p>
Week 12	<p><b>Postmodernisms: The Mid-20<sup>th</sup> Century and Beyond</b>  Musical Styles since 1945: Jazz, Rock, &amp; Musical Theater  Opera “Madam Butterfly” &amp; Musical “Miss Saigon”  <u>Broadway musicals – Class Presentation 10</u></p>
Week 13	<p>Postmodernisms: The Mid-20<sup>th</sup> Century and Beyond  <u>Music in Film – Class Presentation 11</u>  <u>Music in Contemporary Religions – Class Presentation 12</u></p>
Week 14	<p><u>Music Appreciation Final Seminar</u>  <b>Due: Music Appreciation Paper: Analysis of a Classical Musical Work</b></p>

## Program Outcome Alignment: MUSIC UNIT

This program contributes to the University outcomes as indicated below:

**Significant Contribution** – Addresses the outcome directly and includes targeted assessment.

**Moderate Contribution** – Addresses the outcome directly or indirectly and includes some assessment.

**Minimal Contribution** – Addresses the outcome indirectly and includes little or no assessment.

**No Contribution** – Does not address the outcome.

Program Outcome alignment with University Outcomes		Significant	Moderate	Minimal	None
<b>Spiritual Integrity</b>					
Outcome 1	Students will apply a Biblical and Christian Worldview when creating, performing, teaching, worshiping, and analyzing a variety of styles of music.		x		
<b>Personal Resilience</b>					
Outcome 2	Students will demonstrate active engagement and self-motivation in the preparation for recitals, classroom teaching, worship sets, research, audio projects, and presentations in music.	x			
<b>Intellectual Pursuit</b>					
Outcome 3 NASM 8.B.2.a-b	Students will develop the technical performance skills for artistic expression in at least one major performance area at a level appropriate for the major or concentration.			x	
Outcome 4 NASM 8.B.1.c	Students will develop ability to ready at sight with fluency in their major performance area relevant to professional standards for the particular music concentration.			x	
Outcome 5 NASM 8.B.2.a	Students will develop <b>aural skills</b> to identify intervals, melodic structures, chord qualities, and harmonic progressions.			x	
Outcome 6 NASM 8.B.2.a	Students will demonstrate an understanding of the theory, harmonic progressions, and forms of a variety of styles of music when studying, listening, performing, and teaching music.		x		
Outcome 7 NASM 8.B.4	Students will acquire and develop the basic knowledge of music history and repertoire through the present time for a variety Western music cultures and styles.	x			
<b>Global Engagement</b>					
Outcome 8	Students will engage and analyze music from a wide variety of musical periods including Western and non-Western musical traditions (and worship).	x			
<b>Bold Vision</b>					
Outcome 9 NASM 8.B.1.f	Students will demonstrate vision, leadership, and artistry <b>in performance</b> through expression in phrasing, dynamics, articulations, and accepted practice for musical works in a variety of settings including the stage, classroom, therapeutic settings, and worship services.			x	