<table>
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<tr>
<th>Course Information</th>
<th>Instructor Information</th>
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<tbody>
<tr>
<td>Music Appreciation Online</td>
<td>Dr. Kathryn D. Brown</td>
</tr>
<tr>
<td>2019 SUMMER 2</td>
<td><a href="mailto:kdbrown@dcccd.edu">kdbrown@dcccd.edu</a></td>
</tr>
<tr>
<td>MUSI 1306-36420</td>
<td>972-860-8229 (CVC Music Lab – messages only)</td>
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<tr>
<td>Online course</td>
<td>Email communication is encouraged. No office hours during summer terms.</td>
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<tr>
<td>Dr. Solomon Cross, Dean of Liberal Arts</td>
<td>Room C-224, 972-860-2997</td>
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<tr>
<th>Required Materials</th>
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<tr>
<td>Internet access: Internet access; web browser; speakers or earphones</td>
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<tr>
<td>TEXTBOOK MUST BE PURCHASED TO COMPLETE THE COURSE! E-book is the recommended format, but a printed version of the textbook is acceptable when purchased new. Any new book purchase will include the publisher access code required to hear the listening examples, as well as complete all assignments on eCampus. Used book purchases are not recommended as the access code is generally already used.</td>
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<tr>
<td>ISBN: 978-0-393-62400-7: E-book, online only ($50.00)</td>
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<td><em>Note: A minimum of 9 hours per week should be devoted to course material outside of class time</em></td>
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<tr>
<th>Important Dates:</th>
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<tr>
<td>Start Date – 6/6/19</td>
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<tr>
<td>Certification Date – 6/10/19</td>
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<td>Drop Date – 6/25/19</td>
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<td>End Date – 7/3/19</td>
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<tr>
<th>Course Prerequisites</th>
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<td>Success in this course involves reading and writing skills along with the ability to hear. One of the following must be met:</td>
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<tr>
<td>1. Developmental Reading 0093 or English as a Second Language (ESOL) 0044</td>
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<tr>
<td>2. Have met Texas Success Initiative (TSI) standard in Reading</td>
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<th>Disclaimer</th>
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<tr>
<td>The instructor reserves the right to amend this syllabus as necessary.</td>
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Texas Core Objectives for Student Learning

The College defines essential knowledge and skills that students need to develop during their college experience. These general education competencies parallel the Texas Core Objectives for Student Learning. In this course, the following skills are in focus.

1. **Critical Thinking Skills** - to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information
2. **Communication Skills** - to include effective development, interpretation and expression of ideas through written, oral and visual communication
3. **Teamwork** - to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal
4. **Personal Responsibility** - to include the ability to connect choices, actions and consequences to ethical decision-making
5. **Social Responsibility** - to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities

Student Learning Outcomes

Upon successful completion of this course, student will:

1. Identify musical works and elements in a variety of styles.
2. Analyze the elements and structures of music using appropriate terminology.
3. Critically evaluate the influence of social, political, technological, and/or cultural ideas on music.
4. Articulate the significance of music as an art form within historical, cultural and social contexts.

CVC Learning Signature

CVC’s Learning Signature is *One College Transforming Lives.* Cedar Valley College establishes clear **expectations** for students through **engagement** and **empowerment** leading to **excellence**.

**CVC Faculty and Staff expect students to:**

- take responsibility for their own learning
- commit to achieving high academic performance
- be meaningfully engaged in the campus community

**CVC Faculty and Staff expect to:**

- provide students a clear pathway of instruction
- establish clear learning outcomes
- serve as role models and mentors for students

Course Outline

There are many chapters to be read as part of this course, but each chapter is brief, generally five to seven pages in length. Refer to the course calendar for specific due dates. For maximum success in this course you should spend a **minimum** of six to nine hours per week working on course material.
| Unit 1: Materials of Music | Prelude 1) Listening to Music Today (4-7)  
Ch. 1) Melody: Musical Line (8-10)  
Ch. 2) Rhythm and Meter: Musical Time (11-13)  
Ch. 3) Harmony: Musical Depth (14-16)  
Ch. 4) The Organization of Musical Sounds (17-21)  
Ch. 5) Musical Texture (22-25)  
Ch. 6) Musical Form (26-29)  
Ch. 7) Musical Expression: Tempo and Dynamics (30-32)  
Ch. 8) Music and Words (33-35)  
Ch. 9) Voices and Instrument Families (36-38)  
Ch. 10) Western Musical Instruments (39-46)  
Ch. 11) Musical Ensembles (47-53)  
Ch. 12) Style and Function in Music and in Society (54-57)  
***4 pages*** |
| --- | --- |
| Unit 2: Music in Sacred Spaces | Thematic Overview 1: Music in Sacred Spaces (TO1-4 – near back of text)  
Ch. 13) Voice and Worship: Tradition and Individuality in Medieval Chant (64-68)  
Ch. 16) Remember Me: Personalizing the Motet in the Renaissance (77-81)  
Ch. 17) Glory Be: Music for the Renaissance Mass (82-87)  
Ch. 19) Musical Sermons: Bach and the Lutheran Cantata (100-105)  
Ch. 20) Textures of Worship: Handel and the English Oratorio (106-110)  
Ch. 21) Independent Study: Billings and the North American Sacred Tradition (111-114)  
Ch. 32) Mourning a Hero: Mozart and the Requiem (173-177)  
Ch. 44) Jubilees and Jubilation: The African-American Spiritual Tradition (243-247)  
Ch. 58) Icons in Sound: Tavener and Postmodern Orthodoxy (327-331)  
***50 pages*** |
| Unit 3: Music for Stage & Screen | Thematic Overview 2: Music for Stage and Screen (TO5-8)  
Ch. 18) Performing Grief: Purcell and Early Opera (95-99)  
Ch. 31) Making It Real: Mozart and Classical Opera (167-172)  
Ch. 43) Multimedia Hits: Verdi and Italian Romantic Opera (219-226)  
Ch. 41) Total Art: Wagner and German Romantic Opera (227-233)  
Ch. 42) Poetry in Motion: Tchaikovsky and the Ballet (234-237)  
Ch. 46) Calculated Shock: Stravinsky and Modernist Multimedia (261-266)  
Ch. 49) Folk Opera? Gershwin and Jazz as "Art" (276-280)  
Ch. 50) Sounds American: Copland and Musical Nationalism (281-285)  
Ch. 54) Staged Sentiment: Bernstein and American Musical Theater (303-310)  
Ch. 55) Underscoring Meaning: Music for Film (311-315)  
Ch. 59) Reality Shows: Adams and Contemporary Opera (332-336)  
***68 pages*** |
| Unit 4: Music Among Friends | Thematic Overview 3: Music Among Friends (TO9-12)  
Ch. 14) Symbols and Puzzles: Machaut and the Medieval Mind (69-72)  
Ch. 15) Singing in Friendship: The Renaissance Madrigal (73-76)  
Ch. 24) Process as Meaning: Bach and the Fugue (124-129)  
Ch. 25) Musical Conversations: Haydn and Classical Chamber Music (137-142)  
Ch. 27) Expanding the Conversation: Mozart, Chamber Music, and Larger Forms (147-152)  
Ch. 29) Personalizing the Conversation: Beethoven and the Classical Sonata (157-160)  
Ch. 33) Musical Reading: Schubert and the Early Romantic Lied (185-190)  
Ch. 34) Marketing Music: Foster and Early "Popular" Song (191-194)  
Ch. 35) Dancing at the Keyboard: Chopin and Romantic Piano Music (195-199)  
Ch. 36) Musical Diaries: Hensel and Programmatic Piano Music (200-203)  
Ch. 47) American Intersections: Jazz and Blues Tradition (267-271)  
Ch. 48) Modern America: Still and Musical Modernism in the United States (276-280)  
Ch. 52) New Sound Palettes: Mid-Twentieth-Century American Experimentalists (296-299)  
Ch. 53) Extended Techniques: Crumb and the New Virtuosity in America (300-302)  
Ch. 56) Returning with Interest: Dylan, Corigliano, and Postmodern Reworkings (316-321)  
***70 pages*** |
| Unit 5: Music in Public Spaces | Thematic Overview 4: Music in Public Spaces (TO13-16)  
Ch. 22) Grace and Grandeur: The Baroque Dance Suite (115-119)  
Ch. 23) Sounding Spring: Vivaldi and the Baroque Concerto (120-123)  
Ch. 26) The Ultimate Instrument: Haydn and the Symphony (143-146)  
Ch. 28) Conversation with a Leader: Haydn and the Classical Concerto (153-156)  
Ch. 30) Disrupting the Conversation: Beethoven and the Symphony in Transition (161-166)  
Ch. 37) Personal Soundtracks: Berlioz and the Program Symphony (204-208)  
Ch. 38) Sounding a Nation: Grieg and Orchestral Nationalism (209-214)  
Ch. 39) Absolutely Classic: Brahms and the Nineteenth-Century Symphony (215-218)  
Ch. 43) Mythical Impressions: Program Music at the End of the Nineteenth Century (238-242)  
Ch. 45) A Good Beat: American Vernacular Music at the Close of an Era (248-253)  
Ch. 51) Also American: Revueltas and Mexican Musical Modernism (286-290)  
Ch. 57) Neo-Romantic Evocations: Higdon and Program Music in the Twenty-first Century (322-326)  
***64 pages*** |

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Evaluation Procedures

All quizzes, listening quizzes, and concert reports are graded individually, and each accrues points toward the total points available for the course. Cumulative point totals for each due date are shown on the class schedule document.

**Total points available = 1310 (plus extra credit)**

- A: 1175 and above (90% and above)
- B: 1045-1174 (80-89%)
- C: 915-1044 (70-79%)
- D: 785-914 (60-69%)
- F: Below 785 (below 60%)

Exams and Assignments

The final grade for the course reflects evaluation of submission of chapter quizzes and listening quizzes on eCampus. Each quiz is in multiple choice or true/false format. In addition, concert reports for two live concerts attended during this semester are required. Attention to due dates is highly encouraged to stay on track for successful completion of the class.

Green Cord Course

MUSI 1306 is a CVC Green Cord class. Green cord classes are courses in which principles of sustainability are taught. The EPA states sustainability is based on the principle that “everything that we need for our survival and well-being depends, either directly or indirectly, on our natural environment. Sustainability creates and maintains the conditions under which humans and nature can exist in productive harmony, that permit fulfilling the social, economic and other requirements of present and future generations.”

(http://www.epa.gov/sustainability/basicinfo.htm)

A CVC Green Cord class incorporates these ideals by sharing ways to make the world a better place through shared responsibility to our environment, our economics, and society. Participation in a Green Cord class is embodied in the co-curricular transcript of your student record.

Attendance Policy

As an online course, attendance does not take place in the traditional sense. However, ATTENDANCE WILL BE TAKEN during the first days of the course for state certification. Certification is especially important for those receiving financial aid, as failure to be certified may result in loss of funding.

Two activities must take place before midnight on Wednesday, July 10, 2019, to be certified for attendance in this course:

1. Prelude 1 Quiz completion, and
2. Post an introduction in the Discussion Area and respond to at least one other student’s posted introduction.

INSTITUTIONAL POLICIES

Institutional Policies relating to this course can be accessed from the following link: www.cedarvalleycollege.edu/syllabipolicies