MUSIC APPRECIATION
Music 1003

INSTRUCTOR: Dr. Steve Cooper Office—BH 2310
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OFFICE HOURS: Mon/Wed 11-1:45, 3-4pm. Tues/Thurs 12-1, 3-3:30pm.
   If you cannot meet me during these hours, please call for an appointment. I will be
   happy to meet with you at other times of mutual convenience.

COURSE DESCRIPTION: An introduction to the study of the art, the history, the business of music. An
exploration of the value of music in our society.

TEXT: MUSIC, An Appreciation, 4th Brief Edition, Kamien (with CD's or tapes)

TARGET AUDIENCE/TRANSFERABILITY: This course is listed as a Humanities option toward the
Associate of Arts and Associate of Science Degrees, and it will apply toward a music major at most
universities. However, the course is also designed to interest community members who want to learn more
about music simply to increase their enjoyment in their everyday experience with this art form.

COURSE OBJECTIVES: This course will address several of NWACC’s General Education Outcomes,
specifically:
   Students develop higher order thinking skills—Through listening to music and learning to analyze
structure, students will develop skills in recognizing the forces involved in creating musical art and will
use those skills to approach new music both during the class term and beyond.
   Students gain greater awareness of cultural perspectives—Students will be guided in attending Fine
Arts performances. They will also be exposed to music from non-Western-European traditions.
   Students increase academic skills—All students in this course will be required to write at the college
level, will be required to speak to the class in teaching a segment of the material, and will be required to
conduct appropriate and effective research in preparing for that teaching assignment.

BEHAVIORAL OBJECTIVES: Upon completion of this course, the student should be able to:
   1. Demonstrate familiarity with Western musical instruments and ensembles,
   2. Demonstrate a knowledge of historical periods of Western music,
   3. Listen to a piece of Western music and:
      a. successfully analyze the basic musical elements involved,
      b. place the piece stylistically within one of the musical periods,
      c. name a composer that might have written the piece,
   4. Demonstrate an introductory-level familiarity with research techniques and
electronic sources,
   5. Show proof of successful community performances,

DROP DATE: The last day to drop with a "W" will be Nov. 7.

INCLEMENT WEATHER: Closings will be announced on KURM radio (AM 790), and students may call
NWACC’s weather line at 619-4377.

LECTURE/ACTIVITY TOPICS (Approx. one week of class time devoted to each topic.)

1. "Crossing the line--What is music, and what is not?"
   An introduction to the concept of music as organized sound, and an overview of the course. Pretest.

2. "Elements and instruments of music--talking about sound." (Text Section I) A discussion of the musical
   concepts of instrumentation, harmony melody, rhythm, form, and text, and the application of these terms in
   the aural analysis of music.

   Preparation: a. Find and learn an instrumentation list for
1. orchestra (families of instruments)
2. concert band  
3. string quartet (individual instruments)
4. brass quintet  
5. choir (voice parts)

b. Also, bring to class a CD or cassette of a piece of pop, rock, or other modern music that you enjoy.
c. Bring an “instrument” (any household item that makes a sound) for rhythm practice.
d. EXTRA CREDIT--If you own an orchestral instrument, bring it to class and demonstrate it for the group.

Evaluation: A “practice” test on material covered thus far.

3. "The roots of Western music--Medieval Music." (Section II) The influence of the Roman Church on music from 500-1450 a.d., Focus on Gregorian chant, particularly the music of Hildegard of Bingen. An outline of the historical periods of music and the composers and forms of each period.

Preparation: Background reading on Medieval period. Be prepared to provide the class with background information about the cultural, religious, and/or political life of European society during these periods as assigned in class. Focus your reading on the time of Hildegard of Bingen with the aim of discovering the historical context for this music. Prepare informal notes, an outline of the material discovered in the background reading.

Evaluation: Listen to the CD example by Hildegard and the anonymous Estampie and write a brief essay comparing the two works.

4. “Roots, continued—Renaissance Music” (Section II). An overview of historical changes in Western Europe during the Renaissance period and a focus on works by Josquin des Prez, Weelkes, and Morley.

Preparation: Same as for last section, but focusing on the years 1450-1600 and the music of the composers listed above.

Evaluation: Be prepared for our first test covering ensembles, elements, and historical periods.

5. "Baroque Masterworks." (Section III) A presentation of selected pieces by Vivaldi, J.S.Bach, and Handel, along with other Baroque selections; a discussion of the lives and times of these composers and the power and continuing popularity of the works of these three men.

Preparation: Prepare as you did for Week 3 & 4, focusing on the lives of Vivaldi and Bach. Read the material in Section III on the Baroque period and be prepared to tell me one interesting fact you read in every chapter. (You’ll want to have notes, but you should know your material rather than have to read it to us.)

6. “Classical Masterworks.” (Section IV) A visit to Eighteenth-Century Europe and a discussion of the lives of Haydn, Mozart, and Beethoven.

Preparation: Read Section IV in the text and be prepared to discuss the material in class. Also, prepare a brief test (with answers) of two questions from each chapter in the section. Make a copy to hand in and one to keep.

Evaluation: Be prepared for a test made up of the class’s questions.

7. "Romantic trends and programmatic music." (Section V) Introduction to literary and artistic trends in the Nineteenth Century with emphasis on descriptive music and music with an extramusical program, The discussion focus will be on selections by Chopin, Berlioz, Schubert, and Tchaikovsky.

Preparation: Read Section V in the text and prepare a test for the class as you did in Week 6.

Evaluation: Choose two of the CD selections from this section and write a brief essay comparing how the composers used the musical elements to build tension and drama into the structure of the music.

8. "Composers--the lives of the musicians." Students will present examples of the music of selected composers along with stories of their lives and careers. Emphasis will be placed not on dry facts and dates,
but rather on the discovery of the events that make these composers "real" people and the presentation of those events in a way designed to make a lasting impression on the class. Subtitle for this event is "Ten Minutes to Make Us Remember Your Composer."

**Assignment:** As described above, plan to teach the class about the composer assigned to you by the instructor. The presentation should be 5-10 minutes in length. The report should also include a brief excerpt of a composition by your composer. Grading criteria for the report will include originality and effectiveness of the presentation method as well as content. If desired, students may prepare and present these projects with a partner.

**Evaluation:** Instructor will provide a written critique of presentations, and the class will discuss at week’s end what was learned through these presentations.

9. "Musical experimenters of the 20th Century." (Section VI) A brief examination of the changes in music after the century of the Romantics. Included will be works/philosophies/compositional techniques of Schoenberg, Ives, Cage, and Copland. Also included will be a class composition project using chance techniques.

**Preparation:** Devise a method of composition involving some element of chance and be prepared to demonstrate it to the class.

**Evaluation:** 2nd test—a check of aural analysis skills.

10. "Musical Theatre/Broadway." Class will study the development of the American style of musical theatre and the Broadway tradition. Students are encouraged to attend a live musical theatre production during the semester. (LITTLE SHOP OF HORRORS at Tulsa Performing Arts Center in Oct. is suggested.)

**Preparation:** Study the rock musical Little Shop of Horrors for history, plot themes, characters, etc, and be prepared to discuss them in class.

**Evaluation:** Write a brief review or your impressions of the production (live show or filmed version).

11. "Opera and operetta." Discussion of the historical development of opera and the artistic disciplines involved in opera productions, with a special focus on Verdi’s LA TRAVIATA and Mozart’s THE MARRIAGE OF FIGARO.

**Preparation:** Study the operas as you did the musical theatre production the previous week. Be prepared to discuss both in class.

**Evaluation:** Write a brief essay describing your thoughts in general about opera and your prediction for its future.

12. "Ethnic music--oral traditions from around the world." (Section VII) A discussion of music, texts, and instruments from a variety of differing cultural traditions.

**Preparation:** Pick a piece of ethnic music and compare it to one of the "western" compositions studied this term.

**Evaluation:** Do an outline analysis (to hand in) that addresses the elements (SHMARFT)

13. "Popular Styles from the 20th Century." Students will lead the discussion, presenting analyses of favorite pieces of popular music from this century.

**Assignment:** Student groups (assigned by the instructor) will cooperate in presenting an analysis of a popular piece from the past fifty years. A chart of the analysis on a transparency for the overhead projector should be included in this 10-minute presentation.

**Evaluation:** Discuss at week’s end in class what was learned through these presentations.
14. “The Value of Music.” A discussion of the value of music in our society and in our lives, the NEA, a discussion of music and art that has been forbidden by various factions, groups, or governments, and historical controversies surrounding music. Pieces studied will include excerpts from the Baltic Requiem, the Rite of Spring and various pieces by pop artists. We will also review the semester’s work and practice for the final exam.

Preparation: Find information on the topics assigned in class and bring photocopies of the articles. Be prepared to take part in a class “debate” of the issues.

FINAL PROJECT (Optional, for extra credit): Students will design and complete a project that allows each student and/or the class to further explore the topic of the “value of music”. Parameters will be described in class. The subtitle of this course is The Value of Music. Any extra project/research/activity that aids in the class’s exploration of this topic will be considered for extra credit.

SPECIAL ASSIGNMENT: Attend at least eight concerts as described by the instructor. Within a week after the event hand in a signed program and be prepared to describe to the class the pieces performed. Deadline--last class day. (Extra credit for extra concerts. **DOUBLE CREDIT FOR NWACC CONCERTS**.)

COURSE REQUIREMENTS AND ASSIGNMENTS: Listed under individual LECTURE/ACTIVITY TOPICS, each covered in approximately one week. The first test will include objective questions, the second will be essay, and the final is a combination of both methods. In addition, students will be asked to prepare a formal list of all compositions played in class and concerts you've attended. (This will be checked at the end of the semester.)

Grading schedule:
- 20% 10 Weekly assignments and Class Participation
- 20% Composer presentations and popular music projects
- 20% Concert attendance
- 20% 1st and 2nd Tests
- 20% Final Exam (comprehensive)

I grade on performance, not on ability.

Because class participation is critical in this type of course, **attendance is important**. Class begins promptly, and attendance is checked at the beginning of class. If you arrive after attendance has been checked it is your responsibility to check in with the instructor at the end of class to make sure you are marked present. **Arriving late or leaving class early will strongly affect a student’s grade.** If you miss more than three class meetings, your grade for “class participation” will drop to **ZERO**!

**No makeups are offered or allowed.** Plan for the worst and take advantage of extra credit opportunities.

If you are considering dropping the course, please see me first. Your grade may not be as low as you imagine, and I may be able to suggest ways you can survive. Extreme circumstances may warrant special consideration.

USEFUL CONTACT NUMBERS FOR AREA ARTS ORGANIZATIONS

- Walton Arts Center 443-5600 www.waltonartscenter.org
- Arts Center of the Ozarks 751-5441 www.nwaonline.net/aco/
- U of A Music Dept 575-4701
  Drama Dept 575-4953 www.uark.edu/Arts&Events.html
- North Arkansas Symphony 521-4166 www.arkansasusa.com/nwa/symphony/
- Sager Creek Arts Center 524-4000
- Arkansas Theatres--Schedules www.ardemgza.com/weekend/wtheater_00.html
- Rogers Little Theatre 631-8988
MUSIC APPRECIATION—FALL 2001  CLASS PERIOD_________________

I, _____________________________ understand that if I miss more
than three class periods (two for evening classes) this term, I will receive a zero as 20% of
my grade.

The grade I expect to earn in this class this semester is __________.
I've read the syllabus and understand what it will take to earn this grade.

Signature__________________________  Date__________________

STUDENT ACKNOWLEDGMENT FORM

NWACC provides a variety of learning experiences for its students because learning is not
a one-size-fits-all activity. One of these learning opportunities is the field trip, offered to
students in both some credit classes and in out-of-class, noncredit activities. If work or
family obligations do not permit students the flexible schedule sometimes needed for field
trips, then the student should choose another form of learning.

I understand that this course requires students to take one or more field trips in partial
fulfillment of course requirements. I also understand that even though car-pooling and/or
use of a college vehicle may be arranged, I am ultimately responsible for my own
transportation on these field trips.

______________________________  __________________
Name                          Date