

MUSI 171: MUSIC APPRECIATION

Prerequisite(s): None

Credits: 3

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Office Hours: By Appointment

I. Course Description

(3 hours) A nontechnical study of musical examples designed to acquaint the student with music through the study of the broad movements in the art from primitive civilization to the present. Historical and cultural context of the music and key figures will also be explored as they relate to music, people, and regions to include music from the Western European musical tradition as well as music from Asia, India, Africa, and Latin America. Music 171 does not count toward requirements for music majors and minors.

II. Course Objectives

This course surveys music of the Western art tradition from the medieval era to the present day. The objectives of this course are:

1. To develop an understanding of musical terms and concepts
2. To apply the understanding of musical terms and concepts to describe the elements of music
3. To recognize the aesthetic and stylistic characteristics of music from different historical eras
4. To understand the social, cultural, and historical contexts of individual works from different historical eras
5. To understand various approaches to the composition and performance of musical works throughout history
6. To compare and contrast characteristics of music from different historical eras, and to identify those traits in current trends

III. Course Textbooks and Reading Materials

REQUIRED TEXT: Forney, K., Dell'Antonio, A., & Machlis, J. *The Enjoyment of Music* (13th edition, Shorter Version). New York: W.W. Norton, 2018. (Print copy or eBook with streaming music access). The *e-book* version is an accepted version for this class as well.

NOTE: NEW texts are required for this class.

- Digital ISBN: 978-0-393-26573-6
Hardcopy ISBN 978-0-393-93638-4

Part One – The Materials of Music

Part Objectives

At the end of this part, you should be able to:

- Define melody, rhythm/meter, pulse, harmony/tonality, form, texture, and the expressive elements of music
- Identify and describe melody in contour, range, interval, and tonality
- Identify and describe simple duple, triple, compound, and non-metric meters, and pulse
- Identify and describe harmony, consonance, and dissonance
- Identify and describe major and minor tonality
- Identify and describe common textures utilized in music, and attribute to specific musical genres or eras
- Identify and describe common forms utilized in music, and attribute to specific musical genres or eras
- Identify and describe common characteristics of musical expression including tempo and dynamics
- Define Genre, Medium, and Style throughout music history
- Define and describe the most common choral voicings and musical instruments, and their generic function.
- Define and describe the most common choral and instrumental chamber and large ensembles throughout musical history

Part Reading

Prelude 1: Materials of Music/ Listening to Music	Chapter 7: Musical Expression: Tempo and Dynamics
Chapter 1: Melody: Musical Line	Chapter 8: Text and Music
Chapter 2: Rhythm and Meter: Musical Time	Chapter 9: Voices and Instrument Families
Chapter 3: Harmony: Musical Depth	Chapter 10: Western Musical Instruments
Chapter 4: The Organization of Musical Sounds	Chapter 11: Musical Ensembles
Chapter 5: Musical Texture	Chapter 12: Style and Function of Music in Society
Chapter 6: Musical Form	Chapter 13: Putting Music Into Words

Discussion Forum 1 (graded)

Post a personal introduction with enough background so that the other readers can get to know you. Provide information on what you hope to get out of the class.

Discussion Forum 1.2 (graded)

- Where do you listen to/experience music? List all possible ways
- What is the function of the music you experience?
- How does your faith shape your musical preferences? Or does it?

Module Exam located at the end of Module 1 **(graded)**

Practice Chapter quizzes are located in the Course Materials tab for each part/chapter.
Review exercises located in InQuizitive for all of Part 1 (Materials of Music)

Part Two – The Middle Ages and Renaissance

Part Objectives

At the end of this Part, you should be able to:

- Understand and recognize the musical characteristics of Gregorian Chant
- Recognize the sound and style of Notre Dame organum
- Recognize the music of Machaut as embodying the style of the *Ars Nova*
- Recognize Arcadelt and Farmer as representative composers of the Italian and English madrigal respectively
- Understand Josquin's *Ave Maria...virgo serena* as a hallmark of the Renaissance sacred music style
- Understand the Protestant Reformation and the Counter Reformation
- Recognize Palestrina's *Pope Marcellus* Mass as representative of the High Renaissance style of church music, foreshadowing the musical recommendations of the Council of Trent
- Understand the importance of form, improvisation, and embellishment in the composition and performance of Renaissance dance music

Part Reading

Prelude 2: Music as Commodity and Social Activity

Chapter 14: Voice and Worship: Tradition and Individuality in Medieval Chant

Chapter 15: Layering Lines: Polyphony at Notre Dame

Chapter 16: Symbols and Puzzles: Machaut and the Medieval Mind

Chapter 17: Singing in Friendship: The Renaissance Madrigal

Chapter 18: Remember Me: Personalizing the Motet in the Renaissance

Chapter 19: Glory Be: Music for the Renaissance Mass

Chapter 20: Instrumental Movements: Medieval and Renaissance Dance Music

Part Lecture

Prelude 2, Chapters 14-20

Discussion Forum 2 (graded)

Describe social singing and how it defined choral music making in the Renaissance era. Summarize text of John Farmer's *Fair Phyllis*, describe how the music reflects the text, and recompose the text to reflect a personal experience. How is your faith revealed in your madrigal? Or is it?

Module Exam located at the end of Module 2 **(graded)**

- Practice Chapter quizzes are located in the Course Materials tab for each part/chapter.
- Review exercises located for all Listening Guides in InQuizitive (Playlist)

Part Three – The Baroque Era

Part Objectives

At the end of this Part, you should be able to:

- Understand opera and the rise of musical virtuosity as defining characteristics of music in the Baroque era
- Understand the impact and the rise of women in music in the Baroque era
- Define the performing traditions of convents in the Baroque era
- Describe the elements of Italian opera and its impact
- Understand the Lutheran Cantata as a multimovement liturgical work
- Describe the English Oratorio tradition in the mid-eighteenth century
- Define the practice of 'lining-out' in colonial America and shape note singing
- Understand the technological advancements in instrument design and construction in the Baroque era.
- To recognize why the Baroque suite as one of the most important genres of instrumental music of its day.

Part Reading

Prelude 3: Music as Exploration and Drama

Chapter 21: Voicing Gender: Women Composers in Baroque Italy

Chapter 22: Performing Grief: Purcell and Early Opera

Chapter 23: Musical Sermons: Bach and the Lutheran Cantata

Chapter 24: Texture of Worship: Handel and the English Oratorio

Chapter 25: Independent Study: Billings and the North American Sacred Tradition

Chapter 26: Grace and Grandeur: The Baroque Dance Suite

Chapter 27: Sounding Spring: Vivaldi and the Baroque Concerto

Chapter 28: Process as Meaning: Bach and the Fugue

Part Lecture

Prelude 3, Chapters 21-28

Discussion Forum 3 (graded)

Identify the characteristic differences in music from the Renaissance and Baroque eras, specifically through the Elements of Music. Listen to Palestrina's *Pope Marcellus* Mass, and Handel's *Messiah*, "Rejoice Greatly". Then identify and post responses to the following: rhythm, harmony, texture, medium, genre, stylistic era, composer, date, title, and biblical context.

Module Exam located at the end of Module 3 (graded)

- Practice Chapter quizzes are located in the Course Materials tab for each part/chapter.
- Review exercises located for all Listening Guides in InQuizitive (Playlist)

Part Four – Eighteenth Century Classicism

Part Objectives

At the end of this Part, you should be able to:

- Understand the patronage system, the rise of the middle class, and the basic elements of Classical era style
- Discern the standard multmovement cycle of Classical era works
- Identify the model form for each movement for the classical era
- Recognize the symphony as one of the principal instrumental genres of the Classical era, and identify sonata-allegro form aurally
- Understand the influences on the Classical concerto and define/identify the Classical era cadenza
- Recognize Beethoven's *Moonlight Sonata* as embodying the Classical style, and simultaneously the emerging Romanticism.
- Identify *Opera seria* and *Opera buffa* (the two competing styles during the Classical era), and their function/purpose.
- Understand sacred music at the end of the Classical era, marked by expanded forces with a focus on the Oratorio and the Mass.

Part Reading

Prelude 4: Music as Order and Logic

Chapter 29: Musical Conversations: Haydn and the Classical Chamber Music

Chapter 30: The Ultimate Instrument: Haydn and the Symphony

Chapter 31: Expanding the Conversation: Mozart, Chamber Music and Larger Forms

Chapter 32: Conversation with a Leader: The Classical Concerto

Chapter 33: Personalizing the Conversation: Beethoven and the Classical Sonata

Chapter 34: Disrupting the Conversation: Beethoven and the Symphony in Transition

Chapter 35: Mourning a Hero: Mozart and Classical Opera

Part Lecture

Prelude 4, Chapters 29-36

Discussion Forum 4 (graded)

"Music (is) the favorite passion of my soul." This quote from Thomas Jefferson, which begins the Prelude to Part IV (p. 164) emphasizes the importance of music to one of the leading figures of the Enlightenment. This philosophical movement celebrated human reason and intellect. Is there a conflict between music's ability to stir the passions and the intellect? Can music satisfy both the soul and the mind? Is one more effective or meaningful than the other (soul or mind)? Can music *minister* to both the soul and the mind?

Module Exam located at the end of Module 4 **(graded)**

- Practice Chapter quizzes are located in the Course Materials tab for each part/chapter.
- Review exercises located for all Listening Guides in InQuizitive (Playlist)

Part Five – The Nineteenth Century

Part Objectives

At the end of this Part, you should be able to:

- Understand the effects of the Industrial Revolution in instrument design/manufacture and orchestration
- Identify the musical characteristics of Romanticism, and infer why
- Recognize forms of function Lied/Lieder
- Understand minstrelsy and the economics of publishing
- Identify the style and the function of lyric piano pieces in the Romantic era
- Understand the roles women played in the 19th century, despite discouragement they faced as composers
- Recognize programmatic vs. absolute music, and the forms of program music
- Understand the emergence of the piano and virtuoso
- Identify the juxtaposition of ‘high’ and ‘low’ musical traditions
- Understand the schools of nationalism that emerged in the 19th century and the works they inspired
- Understand the *Bel Canto* singing style and the commercial and artistic success of Verdi’s operas.
- Understand the importance of *Gezamt-kuntz-Verk* and *leitmotifs* in Wagner’s style, and identify their usage in contemporary music of today.
- Recognize ballet as an independent art form and the role music played
- Identify post Romantic musical characteristics embodied in Italian Verismo opera
- Recognize how a composer can have sacred and secular connections to music
- Identify the influence of non-Western music and French Impressionism on music
- Understand the spiritual within the camp-meeting and Jubilee traditions
- Recognize elements of March style and Ragtime

Part Reading

Prelude 5: Music as Passion and Individualism	Chapter 45: Total Art: Wagner and German Romantic Opera
Chapter 37: Musical Reading: Schubert, Schumann, and the Early Romantic Lied	Chapter 46: Poetry in Motion: Tchaikovsky and the Ballet
Chapter 38: Marketing Music: Foster and Early “Popular” Song	Chapter 47: Exotic Allure: Puccini and the Italian Verismo Tradition
Chapter 40: Musical Diaries Hensel and Programmatic Piano Music	Chapter 48: Accepting Death: Faure and the Requiem
Chapter 41: Personal Soundtracks: Berlioz and the Program Symphony	Chapter 49: Mythical Impressions: Program Music at the End of the Nineteenth Century
Chapter 42: Sounding Literature: Orchestral Program Music by Mendelssohn and Grieg	
Chapter 43: Absolutely Classic: Brahms and the Nineteenth Century Symphony	Chapter 50: Jubilees and Jubilation: The African American Spiritual Tradition
Chapter 44: Multimedia Hits: Verdi and Italian Romantic Opera	Chapter 51: A Good Beat: American Vernacular Music at the Close of an Era

Part Lecture

Discussion Forum 5 (graded)

Read the following four quotes from prominent 19th century composers. In the Discussions tab, post your response to the following: Label each quote as either pro-absolute or pro-program, then summarize your argument in your own words. Finally, select which position you agree with more, and state why.

1. *"It has been the composer's goal to develop different situations in the life of an artist, insofar as they are susceptible of musical treatment. The plot of the instrumental drama, lacking the help of the spoken word, needs to be pre sent beforehand...[which] serves to introduce musical pieces whose character and expression it motivates."* — **Hector Berlioz**, 1830, from Piero Weiss and Richard Taruskin, *Music in the Western World* (Belmont, CA: Thomson- Schirmer, 2008), p. 301.
2. *"If you ask me what I was thinking of when I composed it [Songs without Words], my answer is: the song exactly as it stands. And if I did have a particular word of particular words in mind, I would not breathe them to anyone, because a word does not mean to one person what it means to the other, because only the song says the same thing to one, awakens the same feeling in him, as in the other— a feeling that cannot be expressed by the same words."* — **Felix Mendelssohn**, 1842, from Piero Weiss and Richard Taruskin, *Music in the Western World* (Belmont, CA: Thomson- Schirmer, 2008), pp. 325–26.
3. *"The poet- symphonist, who takes it upon himself to convey clearly an image distinctly perceived in his own mind, a succession of feelings unambiguously and definitely pre sent in his consciousness— why pray, should he not strive to be fully understood by the aid of a program?"* — **Franz Liszt**, n.d., from Piero Weiss and Richard Taruskin, *Music in the Western World* (Belmont, CA: Thomson- Schirmer, 2008), p. 327.
4. *"Thus the program. All Germany is happy to let him keep it: such signposts always have something unworthy and charlatan- like about them! (...) In a word, the German, with his delicacy of feeling, and his aversion to personal revelation, dislikes having his thoughts so rudely directed."* — **Robert Schumann**, 1835, from Hector Berlioz, *Fantastic Symphony*, ed. Edward T. Cone (New York: Norton, 1971), pp. 246–47.
5. Finally, where do you see yourself (Absolutist or Programmatic), and how does that philosophy shape your faith?

Module Exam located at the end of Module 5 (graded)

- Practice Chapter quizzes are located in the Course Materials tab for each part/chapter.
- Review exercises located for all Listening Guides in InQuizitive (Playlist)

Part Six – Twentieth Century Modernism

Part Objectives

At the end of this Part, you should be able to:

- Identify the musical characteristics (new rhythmic complexity, melody, harmony, and orchestration) of musical modernism
- Understand expressionist techniques
- Identify pioneering modernist style of Stravinsky
- Recognize the legacy of Nadia and Lili Boulanger
- Identify Schoenberg's twelve-tone serialism and Berg's attempt to humanize it
- Understand blues and New Orleans jazz as markers of early jazz in America
- Identify value and creative context of the Harlem Renaissance
- Understand songwriters of Tin Pan Alley and efforts to bring jazz into art music
- Recognize the polytonal and polyrhythmic techniques of Charles Ives, and the signature "American" sound of Aaron Copland
- Understand the style and character of Mexican mariachi tradition and its influence on composers celebrating Mexican nationalism and identity
- Compare and contrast Neo-Classical and Romantic era ideals

Part Reading

Prelude 6: Making Music Modern	Chapter 57: Modern America: Still and
Chapter 52: Anything Goes: Schoenberg and Musical Expression	Musical Modernism in the United States
Chapter 53: Calculated Shock: Stravinsky and Modernist Multimedia	Chapter 58: Modern Experiments: Gershwin and Cultivated Jazz
Chapter 54: Still Sacred: Religious Music in the 20 th Century	Chapter 59: Sounds American: Ives, Copland, and Musical Nationalism
Chapter 55: War is Hell: Berg and Expressionist Opera	Chapter 60: Also American: Revueltas and Mexican Musical Modernism
Chapter 56: American Intersections: Jazz and Blues Traditions	Chapter 61: Classical Rethinking: Bartok and the Neo-Classical Turn

Part Lecture

Prelude 6, Chapters 52-61

Discussion Forum 6 (graded)

Seek out recordings of musicians who are currently attempting to expand the parameters of musical expression. How are they making music new? Which elements of the Western tradition (or other traditions) are they keeping, and which are they rejecting? What is their rationale for doing this? Who are their audiences, and how do their audiences respond to this new music? Is there any influence of a Christian world view in their music?

Module Exam located at the end of Module 6 (graded)

- Practice Chapter quizzes are located in the Course Materials tab for each part/chapter.
- Review exercises located for all Listening Guides in InQuizitive (Playlist)

Part Seven – Postmodernism: The Mid-Twentieth Century and Beyond

Part Objectives

At the end of this Part, you should be able to:

- Explain the pluralistic nature of postmodernism
- Recognize the impact of new technologies and media on postmodern artists
- Identify experimental music and pioneering approaches to composition
- Understand the characteristics of the Golden Age of the American musical
- Explain phase and process music and minimalistic style
- Understand the reworking or the inspiration of previously composed music in the postmodern aesthetic
- Identify and explain the neo-Romantic style as an adaptation of Romantic era programmatic orchestral music
- Understand the role of music in film
- Identify the effective employment of orchestral resources and *leitmotifs* by John Williams
- Recognize and explain the cross-cultural pollination of Chinese and Western music
- Understand the musical characteristics/manifestation of spiritual minimalism
- Explain the interest of recent opera composers in historical or real-life contemporary events as subject material

Part Reading

Prelude 7: Beyond Modernism?

Chapter 62: New Sound Palettes: Mid-Twentieth Century American Experimentalists

Chapter 63: Staged Sentiment: Bernstein and American Musical Theater

Chapter 64: Less is More: Reich and Minimalistic Music

Chapter 65: Rolling Beethoven Over: Roots and Reworkings of Rock

Chapter 66: Returning with Interest: Bowie, Glass, and Postmodern Elaboration

Chapter 67: Neo-Romantic Evocations: Higdon and Program Music into the Twenty-First Century

Chapter 68: Underscoring Meaning: Williams and Music for Film

Chapter 69: Icons in Sound: Taverner and Postmodern Orthodoxy

Chapter 70: Reality Shows: Adams and Contemporary Opera

Part Lecture

Prelude 7, Chapters 62-70

Discussion Forum 7 (graded)

What's your favorite movie? What's your favorite film score/soundtrack from a movie?

Using the material in Chapter 68, and considering the movie you selected, post your answers to the following questions/prompts:

- Explain the general use of music in the film
- Identify two or three scenes from film in which music plays a particularly powerful role in delivering the dramatic content. Discuss why you selected those scenes. *Hint:* talk about the use of a *leitmotif* if employed in that scene in any way!

Module Exam located at the end of Module 7

- Practice Chapter quizzes are located in the Course Materials tab for each part/chapter.

- Review exercises located for all Listening Guides in InQuizitive (Playlist)

V. Course Grading

Course Requirements

Students will be graded based on the inclusion and grading of the following segments:

- Module Exams (60%)
- one (1) Concert Critique (25%)
- Discussion Forum Posts (15%)

Grading Scale and Assigned Letter Grades

Charleston Southern Online classes follow the following numerical and letter grading scale. Grades will be posted in Blackboard by the Sunday night following the closing of the Module Exam. No grades will be given to students over the phone.

- A = 90-100
- B+ = 87-89
- B = 80-86
- C+ = 77-79
- C = 70-76
- D = 60-69
- F = <60

Musicians' Health and Safety

In accordance with requirements of the National Association of Schools of Music, which approves all CSU music degree programs, the CSU Horton School of Music (HSM) hereby informs students of health and safety issues, hazards, and procedures inherent in music practice, performance, teaching, and listening. The HSM has developed policies and procedures to protect its students, faculty, and staff from injury and illness in the study and practice of music, as well as to raise awareness of all concerned of the connections among musicians' health, the suitability and safety of equipment and technology, and acoustic and other health-related conditions within practice, rehearsal, and performance facilities. The full health and safety guidelines document is available upon request and on the Blackboard page for the MUSI 001 course. Most importantly, maintaining your health and safety depends largely on your own choices. You are responsible for avoiding risk and preventing injuries to yourself before, during, and following study at CSU. The HSM policies and procedures do not alter or cancel any individual's personal responsibility or in any way shift responsibility for the results of any one person's choices or actions in any instance or over time to CSU.

Nondiscrimination Policy and Student Rights

Charleston Southern University does not illegally discriminate on the basis of race, color, national or ethnic origin, sex, disability, age, religion, genetic information, veteran or military status, or any other basis. Inquiries regarding the non-discrimination policies should be directed to Latitia R. Adams, Title IX Coordinator, 843-863-7374, ladams@csuniv.edu. Students should refer to the *CSU Student Handbook* (<http://www.csuniv.edu/docs/studenthandbook.pdf>) to be fully informed of their rights and remedies.

Accommodations

Any student who has received approval from Disability Services to receive accommodations should provide documentation of and discuss his/her accommodation needs with the course instructor during office hours as soon as possible. In addition, any student who thinks s/he may need accommodations but has not yet obtained approval should 1) review the Charleston Southern University Disability Services requirements and procedures on-line (<http://www.csuniv.edu/disabilityservices>), 2) contact Disability Services (843-863-8010), and if approved to receive accommodations, 3) provide documentation of and discuss his/her accommodation needs with the course instructor during the instructor's office hours as soon as possible.

The Writing Center

Through one-on-one sessions (25- or 50-minute appointments), the Writing Center (Norris Hall 209) supports writers of all levels, in all disciplines. The Writing Center helps writers brainstorm, find topics, incorporate and document sources, develop revision strategies, hone grammatical skills, and much more. You may schedule an appointment by visiting <http://csuniv.mywconline.com/> or stopping by NH 209. For your session, bring a copy of your assignment, your notes or ideas, any source materials, and your draft (if you have one). Additionally, the center's website provides helpful online resources for developing thesis statements, using MLA and APA styles, writing in different disciplines, and more: http://csuniv.edu/tutoring/writing_home.asp

Participation – Students must meet initial and response post deadlines to be eligible for full points. Late posts may be accepted with a 33% reduction in the overall score assessed for each day late.

Discussion Board Rubric (20 points)

Rubric Criteria	Minimal	Competent	Effective	Mastery
<p><i>Pts Possible: 0 - 20</i></p> <p>Student conveys understanding through relevant discussion with peers. Relevant and proper net etiquette and critical thought displayed. Posts timely.</p>	<p><i>Pts Possible: 0 - 5</i></p> <p>Student provides weak contribution to the discussion board. Addresses the questions in a manner that is unclear or does not convey concept understanding. Shows evidence of critical thought but is not concise or complete. Post is less than 50 words. 0 points if post is not submitted by 11:59 p.m. on deadline.</p>	<p><i>Pts Possible: 6 - 10</i></p> <p>Student makes contribution by making a mostly complete response to the questions. The contribution is mostly restatement of materials. Student conveys thoughts adequately; however, need to further develop critical aspects. A few writing errors. Post has between 50 - 100 words.</p>	<p><i>Pts Possible: 11-15</i></p> <p>Student advances the discussion and body of knowledge providing relevant, original thoughts to the question. Student conveys thoughts in a well-rounded manner that shows understanding, critical thought and application of concepts. Well written. Post has between 100 – 150 words.</p>	<p><i>Pts Possible:16-20</i></p> <p>Student provides relevant and thought-provoking viewpoints to the question. Post is innovative and indicates a high level of thought. Student writing shows a high level of critical thought, analysis and application of concepts and ideas. Very well-written. Post exceeds 150 words.</p>

Concert Critique Rubric (50 points)

Criteria	Minimal	Competent	Effective	Mastery
<p>Pts Possible: 0 - 50</p> <p>Critical & Clear</p> <p>Demonstrates active critical thinking relevant to musical description and identification.</p>	<p>Pts Possible: 0 - 12</p> <p>Work did not consistently meet expectations, as significant details of the assignment are not addressed. Lacks critical thought, analysis and application.</p>	<p>Pts Possible: 13-25</p> <p>Comprehension is not shown consistently throughout the assignment. Marginal responses; content, concepts, ideas/responses not fully developed.</p>	<p>Pts Possible: 26-39</p> <p>Demonstrates satisfactory understanding but does not answer all questions/scenario in full. Demonstrates some knowledge of the content and musical vocabulary.</p>	<p>Pts Possible: 40-50</p> <p>Relevant used of vocabulary and applied throughout the assignment. Demonstrates superior knowledge of concepts and theories.</p>

VI. Course Policies

Academic Integrity

The College of Adult and Professional Studies fully supports and enforces the university's Academic Integrity Policy. Refer to CSU Student Handbook regarding Guidelines for the Research Paper, A Community of Honor, and the Academic Integrity Policy. Students will have a right to appeal any removal from the program but will follow the policy provided in the student handbook related to the appeal processes.

Plagiarism

Plagiarism in any form will not be accepted. This includes inappropriate resource use, utilizing the ideas, graphs, pictures or words provided by another author or resource. Plagiarism will be viewed as a critical offense and may result in dismissal from the program.

Attendance

Participation is very important in an online course. Students are expected to log in to the course daily. The number of minutes each student accesses all courses is tracked by Part and section contained within the online courses. You will be expected to participate in all discussion boards, provide quality responses to all discussion board assignments. The use of critical thinking, appropriate use of judgment and professional comments will be required for all responses. Student opinions are important but must be supported by relevant data obtained in the literature or text to support the opinions.

FA Policy

Any student who does not log into his/her courses for 14 consecutive days will be awarded a grade of FA (Failure due to Absences). For more information, please see the CSU Excessive Absence Policy:

<http://www.csuniv.edu/registrar/academicpolicies/policy10.html>.

Class Discussions

- Successful online learning requires active and meaningful participation in the discussion area.
- A Discussion board post is due by the fourth day (Thursday) of each week.
- Please refer to the Discussion Board Rubric located within this syllabus for guidance on delivering a substantial discussion.

Late and Make-up Assignments

Late assignments and/or discussion board responses will not be accepted after the due date and time. When substantive emergencies do occur, grace may be provided by the professor of record for the course. When feasible contact with the professor is completed immediately following the substantive emergency. An emergency does not include computer or connection issues related to access to the online course or platform.

Written Work

- All graded assignments must be typewritten, as designated by the professor of record for the course.
- All referenced materials must be presented according to the Publication Manual of the American Psychological Association (APA), based on the most current published edition. (current, 6th edition)
- All required written assignments are due on the last night of each Part week at 11:59pm EST. This information is included into the course scheduler and calendar of every course.
- All written and graded assignments are considered the property of the College of Adult and Professional Studies and should be returned to the appropriate professor of record for the related course.

Integration of Faith

Integration of Faith in learning, leading and serving is not only the vision of Charleston Southern University, it is considered a way of life. Students will be expected to exhibit the integration of faith in all of their assignments, discussion boards and projects.

Music Appreciation Concert Critique

Please note: You must attend the entire concert to receive credit and all work turned in should be your own. Any violation of these requirements will be treated as academic dishonesty and handled according to CSU policy.

Students must select a concert from a genre covered in this course (sorry, no Beyoncé) and must be approved in advance by the professor. You are welcome to use ANY concert in the Charleston area, *provided you can justify it* in any of the genres covered in the semester. Check your local listings (Post & Courier, Moultrie News, etc) for concerts in the area. If you are unable to attend a concert, please notify me immediately for alternates

For **EACH** piece performed at the concert, identify and describe (in musical terms) the following information:

- Title of the Composition (include composer if available)
- Instruments/ensembles used
- Description of musical elements using the Chapters in Part 1 as your guide. Describe melody, rhythm, harmony/tonality, texture, form, and expression in the piece. *Use the musical terms included in Part 1!* For example, if the piece is *fast*, state that the tempo is *allegro*, etc.
- Your impression of the piece (please explain your impression)
- Any outstanding features of the piece

For reference, use the listening guide on the following pages. Print them out and take them with you to the concert. Make notes on them as you listen and use them for reference when you write your critique!

Please check your syllabus for due date for the Concert Critique.

Critique must be submitted via BlackBoard through SafeAssign. Locate the assignment in the MODULE 7 folder, then follow the steps indicated to upload your critique. **Concert critiques turned in late will lose 10 points per day.**

Music Listening Guide (to guide your listening while attending concerts)

Rhythm

___ Strong beat ___ Regular beat ___ Duple meter (2) ___ Triple meter (3) ___ No meter

Harmony

___ Dissonant ___ Consonant

___ Tonal (has a key) ___ Atonal (no key)

___ Major mode ___ Minor mode ___ Changes of key

Melody

___ Memorable (tuneful) ___ Long phrase ___ Short ideas

___ Conjunct (smooth) ___ Large leaps (jagged)

___ High-pitch ___ Low pitch ___ Narrow pitch range ___ Wide pitch range

Dynamics

___ Soft ___ Loud ___ Varied (crescendos and decrescendos)

___ Lots of accents

Texture

___ Dense texture ___ Thin texture ___ Block chords

___ Monophonic ___ Homophonic ___ Polyphonic ___ Imitative

Articulation

___ Staccato ___ Legato ___ Varied

Timbre (tone quality)

___ Dark ___ Light

___ Unusual use of instruments to create unusual sounds ___ Electronic sounds

Performance (live performance)

___ Performer a good salesman (draws the audience into his/her performance)

___ Performer demonstrates competence/exceptional skill

___ Performer radiates warmth

___ Performer seems nervous

GENERAL DESCRIPTORS OF CRITERIA FOR PERFORMANCE MEASURES
(Consider all or part of the following as appropriate.)

Melody	Line: conjunct, disjunct, lyrical concept, instrumental concept Range: wide or narrow Motivic Simple, memorable phrases or complex, elaborate phrases Melismatic text setting or syllabic text setting Staccato or legato
Rhythm	Strong or elusive beat Regular or irregular meter Syncopated Meter identification from aural analysis or rhythmic landscape
Instrumentation	General ability to pick out instruments from simple to complex textures Dark or light Unusual use of instruments to create unique sounds Presence of electronic sounds
Dynamics	Use of Italian terms to describe dynamic changes Static levels (<i>pp</i> , <i>p</i> , <i>mp</i> , <i>mf</i> , <i>f</i> , <i>ff</i> , etc.)
Texture	Dense, thick, thin, blocked, arpeggiated Monophonic, homophonic, polyphonic
Harmony	Major or minor Tonal or atonal or polytonal Consonant or dissonant
Genre	Genre identification: solo, duet, trio, quartet, quintet, chamber, orchestral, symphony, concerto, dance, opera, mass, Requiem mass, cantata, oratorio, madrigal, motet, art song, etc.

Reminder: Do NOT use terms you do not understand.