Bergen Community College  
Division of Arts & Humanities  
Department of Performing Arts  

Course Syllabus  
MUS-101 Music Appreciation

Semester and year:  
Course and Section Number:  
Meeting Times and Locations:  
Instructor:  
Office Location:  
Phone:  
Departmental Secretary: Mrs. Barbara Bliss WH225  
Office Hours:  
Email Address:  

Course Texts and/or Other Study Materials

**Required:**  


**Recommended Text:**  


**Special Features of the Course** (if any) [to be designated by the instructor]  
E.g., the use of learning technologies in the course (Internet, PowerPoint, etc.); the inclusion of technological literacy and/or information literacy learning in the course; etc.
Course Description:

MS-101 Music Appreciation is a study of the materials and basic components of music. Primary musical forms and major musical styles, and of the development of music from the pre-Baroque period to the present.

Writing and Critical Thinking Requirement(s)

Because MUS-101 is a General Education course, it requires students to complete a variety of critical thinking and writing assignments. These assignments may include class discussions and analysis of music excerpt requiring the application of critical thinking skills, short in-class essays, out-of-class writing projects, tests and examinations containing essay components, and so forth. Instructors will respond to and comment on students' writing in detail.

Objectives:

As a result of this course, students will be able to:

1. define three overlapping levels of musical function, and will be conscious of their interactions during selected listening experiences.

2. identify, and demonstrate listening skill mastery in the areas of melody, rhythm, harmony, tone color, structure of musical works such as sonata form and basic song forms.

3. interpret and summarize the general functions and specific workings of the elements out of which all pieces of music are made: rhythm, melody, harmony, form, and such secondary factors as texture, dynamics and tone color.

4. recall distinctive musical characteristics of each of the following historical styles: Medieval, Renaissance Baroque, Classical, Romantic, and 20th Century

5. develop a working vocabulary of musical terminology and utilize this vocabulary during discussions, class analysis, and written essay response

The Student Learning Objectives (SLOs) in this course are intended to be aligned with as many of the college's Core Competencies and General Education Goals as possible. They are also correlated with the overall Learning Goals of the Philosophy Program. In addition, student progress in reaching the course's SLOs is to be assessed through a variety of assessment types (tools) and on the basis of a variety of assessment criteria. These alignments and correlations are depicted in this document.
Grading Policy

A student's final grade for the course is based primarily on his or her performance on the required work for the course (writing assignments, examinations, class presentations, etc.) and on his or her overall mastery of the material covered in the course. A student's class participation may also be evaluated, and the grade thereon may be used as a factor in determining the student's final grade for the course; but a class participation grade will count for no more than fifteen percent (15%) of the final grade.

\[
\begin{align*}
90-100 &= A \\
86-89 &= B+ \\
80-85 &= B \\
76-79 &= C+ \\
70-75 &= C \\
65-69 &= D \\
\text{Below 64} &= R
\end{align*}
\]

Official Withdrawal
Incomplete (N) will typically not be given without permission from the instructor

Attendance Policy Attendance Policy in this Course:
[To be designated by the instructor]

BCC Attendance Policy:
All students are expected to attend punctually every scheduled meeting of each course in which they are registered. Attendance and lateness policies and sanctions are to be determined by the instructor for each section of each course. These will be established in writing on the individual course outline. Attendance will be kept by the instructor for administrative and counseling purposes.

Zero Tolerance Policy
The instructor reserves the right to ask any student, who is behaving in an inappropriate manner, to leave the room. If a student is asked to leave two times within the semester, the instructor asks that they meet with a school counselor before returning.

* 5 points will be deducted from your midterm or final exam if your cell phone rings in class. Exclusions include EMT workers, medical doctors, or mothers. If you have a special situation, please see me before class about having your cell phone on.

Procedures, Techniques, Methods:
A. Lectures, discussions, demonstrations, and performances
B. Recordings, video & DVD presentations
Purpose:

A. To increase student's awareness and skill of the art of listening.
B. To increase student's knowledge of the major style periods of music.
C. To increase students comprehension of the rudiments of music.

• Student and Faculty Support Services [optional but recommended]

List support services, e.g., the Writing Center, the Math Lab, the Tutorial Center, Online Writing Lab (OWL), Office of Specialized Services, etc. Include information on the BCC Library.

Example:

<table>
<thead>
<tr>
<th>Student and Faculty Support Services</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>The Distance Learning Office – for any problems you may have accessing your online courses</td>
<td>Room C-334</td>
</tr>
<tr>
<td>The Tutoring Center</td>
<td>Room L-125</td>
</tr>
<tr>
<td>The Writing Center</td>
<td>Room L-125</td>
</tr>
<tr>
<td>The Online Writing Lab (OWL)</td>
<td>On Line at:</td>
</tr>
<tr>
<td>The Office of Specialized Services (for Students with Disabilities)</td>
<td>Room S-131</td>
</tr>
<tr>
<td>The Sidney Silverman Library – Reference Desk</td>
<td>Room L-226</td>
</tr>
</tbody>
</table>

The BCC Music Interactive Club

The Music Interactive Club usually meets on Tuesdays during the Activities Period, 12:30-1:25 PM, in Room WH226-A. Join the club since you are interested in the study of music, you should find the meetings and other activities very interesting. For further information, check with the Performing Arts Office Room WH225 or contact Dr. Linda Marcel. (lmarcel@bergen.edu)

Include a Course Outline and Calendar [can be combined in a single syllabus section]

The Course Outline and Calendar must include all of the following elements:

• A daily or (at least) weekly schedule of topics to be covered.

• Dates for exams, quizzes, or other means of assessment. (This does not mean that all evaluation of students must be in groups and at the same time. Exams and other means of assessment can be listed as "to be scheduled individually.")

• Due dates for major assignments – e.g., when is a paper due; if the topic has to be approved, when; if an outline or draft is an interim step, when it is due.
• Any required special events must be included in the outline/calendar, e.g., a lecture by a visiting speaker, a dramatic or musical performance, a field trip.

• Designation of Student Learning Objectives – by number – for each topic (see sample below).

• A note to students stating that the course outline and calendar is tentative and subject to change, depending upon the progress of the class.

Sample Format for Course Outline and Calendar

MUSIC APPRECIATION
COURSE OUTLINE

This course outline serves only as a guideline for weekly assignments and lectures. Topics and assignments may be rearranged according to class needs, and the instructor’s discretion.

*for reference, use the Hoffere CD Listening Guide on the back of the front cover of the book Discover Workbook --CD Track listings are found in the workbook on a separate paper-- listings on pg. 131.

WEEK I (Learning Objectives: 1, 2, 5)
Introduction

Course requirements
Pre-course survey
Music Listening and You
The aesthetic response
  1. The sensuous level
  2. The perceptual level
  3. The aesthetic level (sheer musical)

Basic Concepts of Music
sound   range
pitch   steps/leaps
melodic direction disjunct

Assignment: Hoffer pg. 1-8, pg. 15 – 19(top half of pg.) Listening – Star Wars-CD1/1 Simple Gifts-CD1/7
Assignment: Marcel pg. VII – pre-course survey, pg. 1-13:
  Activity 1 & 2 Discover CD track1 & 2

Review and use flash cards from back of workbook

WEEK II (Learning Objectives: 1, 2, 5)

Melody

sequence   melodic contour   whole step   motive   octave
interval phrases sharp, flat opus
half step scales-minor, major, whole, chromatic

Assignment: Hoffer pgs. 15 – 22 Listening – Biszet CD1/4

Assignment: Marcel pg. 15-23:

Activity 3 Melodic Contour  Discover CD tracks 3-5
Activity 4 Contour and Phrases
Activity 5 Pitch Direction – IN CLASS
Activity 6 – Drawing Lines to Depict Melody
  Discover CD track 9

WEEK III  (Learning Objectives: 1, 2, 5)

Rhythm

Duple meter Beat rubato half note
Triple meter Meter Accent quarter note
Common time Syncopation Tempo eighth note
Polyrhythm Conducting patterns ritardando

Assignment Hoffer pgs. 9-14
Assignment Marcel pgs. 27-34: Activity 8 Duple Meter Exercises/Conducting Duple Meter
(listening found with Hoffer CD’s Bach Brandenburg #2 –in class)

Activity 9 Triple Meter Exercises/ Conducting Triple Meter
  Discover CD track 8 and 10

WEEK IV  (Learning Objectives: 1, 2, 5)

Harmony & round major/minor texture: monophony
Rhythm counterpoint consonance and dissonance homophony
  harmony harmonic progressions polyphony
  tonal center I IV V chords
  modulation

Assignment: Hoffer pgs. 19-22 –CD1/7 CD1/4 (pg 22)
Assignment: Marcel pgs. 35, 47-56 Activity 10 Duple or Triple Meter – IN CLASS
  Activity 13 Harmony, Textures in Harmony
  Activity 14 Popular Music and Monophonic Texture (homework)
  Activity 15 Homophonic Texture
  Discover CD track 8, track 9
  Examples of homophonic texture: CD1/36, CD 2/10
  Examples of polyphonic texture: CD 1/17. CD1/25
WEEK V (Learning Objectives: 1, 2, 3, 5)

Secondary Factors
Instruments of the Orchestra

- forte
- piano
- Andante
- moderato
- decrescendo

- crescendo
- largo
- allegro
- binary
- ternary

- rondo
- theme and variations
- pizzicato

QUIZ

Dynamics and Timbre, Simple song forms, Strings, Woodwinds, Brass, Percussion, Other Musical Instruments

Assignment: Hoffer pgs. 23-49
Activity 16 – Polyphonic Texture -in class
Assignment: Marcel pgs. 37-38, 41-43
Activity 11 Quadruple Meter and Beyond
Activity 12 Listening for Rhythm
Discover CD track 7 –Vivaldi, track 11 -Stravinsky

WEEK VI (Learning Objectives: 1, 2, 3, 4, 5)

Form In Music
Western Music Before 1750

Highlights of the Middle Ages
Melodic Contour of Gregorian Chant
Highlights of the Renaissance

Assignment: Hoffer pgs 80-90, 91-98
Hildegard of Bingen CD3/15
Estampie CD3/17
Palestrina 1/14
Weelkes 1/17

Assignment: Marcel pgs 25, 57-62
Activity 7 Gregorian chant - Dies Irae (Hoffer CD1/13)
Activity 18 Major and Minor Tonality
Activity 19 Binary Form
WEEK VII (Learning Objectives: 1, 2, 3, 4, 5)
Classical Music and Sonata Form

Historical Background
Classical Music
Sonata Form
The Concerto
Listening Charts
Chamber Music
Beethoven and the Symphony
Rondo Form

Assignment: Hoffer pgs 136-140, 141-146, 150, 151, 154-159 CD1/36
Mozart

CD1/41 Haydn
CD 2/1 Mozart

Assignment Marcel pgs. 63-66, 69-72 Activity 20 Structure in Music (Discover CD track 12)
Activity 22 Sonata Form (Discover CD track 14) Charting Musical Listening Assignments
Listening Chart #1 - pg. 151 – Haydn
Listening Chart #2 – pg.170-173 Beethoven

WEEK VIII (Learning Objectives: 1, 2, 3, 4, 5)

Highlights of Baroque Music
The Baroque: General Characteristics
Dramatic Vocal Music of the Baroque
Baroque Instrumental Music

Assignment: Hoffer pgs 100-105,110-113,116-118,120-123
Assignment: Marcel pgs. 53-56
Activity 17 Identification of Harmonic Textures
Listening chart #3 pg. 105,110,113 -Handel
Listening chart #4 pg. 118 –Bach – Cantata #140
Listening chart #5 pg. 123-Bach – Toccata and Fugue in d min

WEEK IX Review and Midterm

WEEK X (Learning Objectives: 1, 2, 3, 4, 5)

Romantic Music

Romance and Romanticism
Early Romantic Music
Program Music
Ballet and Ballet Music
Romantic Opera
Nationalism

Listening Chart #6 pg. 177 - Beethoven
Listening Chart #7 pg. 193-Schubert
Listening Chart #8 pg. 209-Berlioz
Listening Chart #9 pg. 242-Smetana (in class)
Listening Chart #10 pg. 294-Puccini

WEEK XI (Learning Objectives: 1, 2, 3, 4, 5)
Music Around the World
mbira shofar shamisen koto
 gamelan ragas shakuhachi

Folk and ethnic Music
Folk Music of Europe and the Americas
Music of Africa and the Middle East
Music of Asia

Assignment: Hoffer pgs. 50-77

WEEK XII (Learning Objectives: 1, 2, 3, 4, 5)
Twentieth-Century Impressionism
Music
Music in the Twentieth Century
The Mainstream
Expressionism and Primitivism
Neoclassicism
Tone Rows and Serialism
New Sounds and New Techniques

Listening Chart #11 pg. 247 - Debussy CD2/20
Listening Chart #12 pg. 264 - Britten CD2/26
Listening Chart #13 pg. 273 – Stravinsky CD2/28

WEEK XII & XIV (Learning Objectives: 1, 2, 3, 4, 5)
Music in the U.S.
Music in Colonial America
Art Music in America to 1920
Assignment: Marcel pg. 67  Aaron Copland – Appalachian Spring Activity 21
Theme and Variations Section
Listening Chart #14 pg. 324  Ellington
Listening Chart #15 pg. 334  Gershwin
Listening pg. 337  Bernstein

WEEK XV
Review
Final

WEEK XIV
Student Evaluations
Post-Course Survey

Concert Date___________
Concert Critique Paper: Due Date___________

Recommended Readings

www.bergen.edu can take you to electronic resources through the BCC library including Groves Dictionary of Music and Musicians


