**MUNM 170: ENJOYMENT OF MUSIC**

**3 Credits**

**Fall 2017**

**Instructor: Dr. Meghan Hynson**

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**Office Telephone**: 412-396-1728

**Office Hours:** By appointment

**Meeting Days:** Section 61: TH; 6-8:40 pm **Location:** College Hall 105

**Course Description**

This course leads to an understanding of how music’s basic elements, melody, harmony, rhythm and form, are used to communicate the composer’s expressive intent while providing students with strong points of connection to the ways in which music affects their own lives. It also explores the nature and meaning of music as a universal human practice, how humans organize and experience sound, and the contexts in which music takes place.

**Course Objectives**

By studying music’s basic elements, students in this course can expect to be inspired to enjoy music via a more intelligent and informed way of listening to and analyzing music. Through lecture, guided listening, and demonstration, this course will give students the tools to be able to recognize and differentiate various musical forms and styles, composers, and musical works. Throughout this process, students will expand their musical vocabulary used to discuss and communicate about music and strengthen their ability to write and communicate about music. This will be demonstrated in course exams and several analytical concert reports based on student attendance at a series of School of Music concerts. Ultimately, this course aims to inspire in students a lifelong enjoyment of music by giving them the means to continue their own informed exploration at course end.

**Learning Outcomes**

What you should be able to do at course end:

1. Demonstrate the ability to identify representative musical works and apply perceptive listening to recognize and differentiate musical forms and periods, composers, and performers.
2. Appreciate various genres and forms of music for their musical complexity and characteristics.
3. Use your knowledge acquired by the study and analysis of formal elements of music and be able to describe in writing how these elements are used to create musical compositions and how they inform a composer’s creative process.

**Prerequisites:**  There are no prerequisites for this course; however, the course is designed for students outside the School of Music; therefore, no students majoring in degree programs in the School of Music may take the course.

**Assignments, Assessment, and Grading**

Students will be graded according to the following grading scheme:

Concert Reviews: 20% (4 x 5%)

Assignments/quizzes: 15% (5 x 3%)

Midterm Exam: 20%

Final Exam: 20%

Group Project/Presentation 15%

Attendance and participation: 10%

Total: 100%

**Scale For Final Grades**

At the end of the semester, you can add up all the points you’ve earned to determine your final grade:

A 93-100 A- 90-92.9 B+ 86.6-89.9 B 83.3-86.5 B- 80-83.2 C+ 76.6-79.9

C 70-76.5 D 60-69.9 F Below 60

**Attendance**

Attendance and prompt arrival to every class meeting is required and will account for 10% of your overall grade. It is your responsibility to sign in on the attendance sheet posted by the door at the beginning of each class. Your participation in class discussions and engagement in class activities will also constitute part of your grade (for example, participating in music making, engaged listening, and volunteering to ask and answer questions in class, to name a few). Excused absences must be confirmed with the appropriate doctor’s note or approved by me in the event of a pre-existing commitment. Please inform me of all such commitments as soon as possible. You are allowed to claim sickness as an excuse for absence without being penalized ONCE if your section meets once a week or TWICE if your section meets twice a week. For each unexcused absence, 5 points will be deducted from your class participation grade. After 2 unexcused absences (if your class meets once a week) or 4 unexcused absences (if your class meets twice a week), you will receive zero points for class participation and attendance, which means that the maximum grade you can receive is a 90% (A-) if all tests and assignments are graded as having a perfect score.

**Guidelines for Writing Analytical Concert Reviews**

1. Purchase concert ticket booklet at A.J. Palumbo Center (no later than September 25, 2015) $35

2. Report ticket booklet number to our teaching assistant

3. Attend 5 concerts from the required list and write a concert report based on the attached guidelines.

4.When you arrive at the concert, please see the teaching assistant to report your attendance and show them your ticket stub number

**Concert List: Fall 2017**

1. Tuesday, September 19, 7:30pm Wind Ensembles (Carnegie Music Hall, Oakland, 4000 Forbes Avenue, Pittsburgh 15213) Review due: October 3

2. Thursday, September 28, 7:30pm Jazz Ensemble (Dr. Thomas D. Pappert Center for Performance and Innovation in Music Building) Review due: October 12

3. Tuesday, October 3, 7:30pm Duquesne Symphony Orchestra (Carnegie Music Hall, Oakland, 4000 Forbes Avenue, Pittsburgh 15213) Review due: October 17

4. Friday, October 13th, 8:00pm. Japanese Music Concert, Frick Fine Arts Auditorium, University of Pittsburgh Campus. Free and open to the public.

5. Saturday, October 21, 7:30pm Combined Choirs (Trinity Episcopal Cathedral, 328 Sixth Avenue, Pittsburgh, 15222) Review due: November 7

6. Tuesday, October 24, 7:30pm US Navy Band Northeast Brass Quintet (Dr. Thomas D. Pappert Center for Performance and Innovation in Music Building) Review due: November 10

7. Monday, October 30, 7:30pm Jazz Ensemble *Swingin*, Charles J. Dougherty Ballroom, Power Center Review due: November 15

8. Thursday, November 9, 4:30pm Brass and Organ Vespers, (Duquesne University Chapel of the Holy Spirit) Review due: November 28

9. Saturday, November 11, 7:30pm Percussion Ensemble (Dr. Thomas D. Pappert Center for Performance and Innovation in Music Building) Review due: November 28

10. Wednesday, November 15, 7:30pm Electronic Ensemble (Dr. Thomas D. Pappert Center for Performance and Innovation Review due: November 28

11. Wednesday, November 29, 7:30pm Jazz Chamber Groups (Dr. Thomas D. Pappert Center for Performance and Innovation in Music Building) Review due: December 5

\*A teaching assistant will be at all the concerts on the list. Please bring your ticket booklet to ensure proper credit. Please make sure you e-mail your ticket booklet number to the teaching assistant to get credit for purchasing the ticket booklet. There is a column on blackboard where this will be recorded. Once you e-mail your ticket booklet number to the teaching assistant, you will see a zero (0) in this column. This means that you have received credit for the ticket booklet, it does not mean you have gotten a zero on the assignment.

As part of the course, students are required to purchase concert ticket booklets and attend at least 4 of a select variety of School of Music concerts throughout the semester. 20% of the course grade will be based on 5 analytical concert reviews written about the performances attended. Concert reviews should be a minimum of 2-3 pages, typed, Times New Roman 12pt font, stapled, paginated, and double-spaced with 1” margins (please no lengthy double-spaced headings). When writing a concert report, students are expected to apply the vocabulary and listening and analytical skills learned in class. For each concert attended, please provide an analysis of at least one formal musical element for each composition performed.

When writing an analytical concert review, consider the following elements:

* Who was playing and what instruments were played?
* What styles and genres of music were heard? What were the names of the musical pieces played?
* What kind of music was played? Vocal, instrumental, sacred, secular?
* Can you describe the form of the musical composition?
* Can you explain some of the technical features of the music using vocabulary from our class?
* What other concepts discussed in lectures did you observe at the performance?

Other aspects to consider briefly:

* Where did the performance take place?
* What did you observe about concert etiquette?
* What do the program or liner notes say about the music you listened to?
* From which time period or era is the music? What languages, if any, are heard?
* What is your short personal opinion of this music? Why? (if included, this should be considered extra feedback and should not constitute a major part of the paper).

**Exams:**

I will provide you will a detailed study guide and list of essay questions before the exam so that you will know exactly what to expect. I will also provide an exam listening list that outlines all of the possible listening examples.

**Office Hours and Extra Help**

Office hours are by appointment; however, I am always available to meet with you if you would like to speak with me about aspects relating to the course. Please send me an e-mail to set up an appointment. You may also stop by my office, and if I am there and free I would be happy to meet with you right away.

**The Writing Center**

Given that there are several major assignments in this course that involve writing, you may wish to utilize the services of the University Writing Center located at 216 College Hall

(http://www.duq.edu/academics/resources-and-technology/writing-center). While I am always available to provide you with feedback on your work, the University Writing Center can be a great resource for helping you to develop a thesis or argument and work on elements of grammar, punctuation, structure and style.

**Grade Challenges:**

If you feel that there is a straightforward arithmetical error in calculating your grade you should inform the instructor immediately. Written assignments can be reviewed if you wish to dispute a grade, but please note that re-grading can result in an even lower grade if grading mistakes are uncovered.

**Academic Integrity:**

An essential element of Duquesne University’s mission is founded on the core principle of academic integrity. In keeping with this mission, it is expected that all students will demonstrate academic integrity throughout all academic endeavors associated with this class. A complete description of Duquesne’s academic integrity policy can be found here: http://www.duq.edu/academics/university-catalogs/2014-2015-undergraduate/academic-policies/academic-integrity. As listed on the site, academic integrity means a number of things:

* Academic integrity means pursuing truth with true passion while maintaining the humility to recognize and accept that our own understanding may be incomplete or contingent.
* Academic integrity means acknowledging the contributions of others, specifically and completely, using the conventions for acknowledging sources that are appropriate to particular intellectual traditions or disciplines.
* Academic integrity means representing others' work accurately and distinguishing clearly our own ideas and insights, and our language, from the work (and wording) of others.
* Academic integrity means seeking or receiving credit (including grades and other measures of accomplishment) only insofar as we have earned it as a result of our own intellectual efforts; it means not taking credit for work that is not our own.
* Academic integrity means representing ideas and opinions with which we may disagree in a clear and fair manner, according the same respect to material we may criticize that we would wish for our own work.
* Academic integrity means taking examinations and completing assessments honestly, and according to directions, so that results are a true measure of our own attainments.
* Academic integrity means treating the work of others-in laboratories, collaborative projects, or any learning endeavors-with the respect we would wish for our own work.

**Students With Documented Disabilities**

All students who have documented disabilities must meet with me during the first two weeks of class to arrange for appropriate accommodations. This must be handled through the Office of Special Student Services. For more information, please see the office website at http://www.duq.edu/life-at-duquesne/student-services/special-services.

**Textbook and Course Materials**

Throughout the course we will use the following textbook:

* Forney, Kristine, Andrew Dell’Antonio, and Joseph Machilis. *Enjoyment of Music*, Twelfth Shorter Edition (ISBN 978-0-393-93638-4).

The textbook and accompanying listening examples are available from the University Bookstore, or an Ebook can be purchased online for a lower price at http://books.wwnorton.com/books/webad-detail-editions.aspx?id=4294987067. Both the hardcopy and electronic version will include an access registration card that enables you to login online and listen to the recordings for the course. Additional readings and listening examples for this course will be drawn from a number of reputable sources and will be made available using the Electronic Reserve (E-Res) service at the Gumberg Library.

**COURSE SCHEDULE**

Please complete readings and listening for the corresponding lecture listed on the syllabus BEFORE coming to class. Note: the instructor reserves the right to make minor changes to the syllabus as the course proceeds. For the most updated information on class scheduling and assignments, pay attention in class and check your e-mail/Blackboard announcements page!

**Week One**

Thursday 8/24: Course introduction and review of syllabus

Group Presentation Topics

Attending Concerts

Music and your career

The Foundations of Music: Melody, Rhythm, Harmony, Texture

**Assignment #1:** Music and your career (due 9/7) Turn in on Blackboard

through the submission link in week #1 folder

**Readings:** 1.) “What is Music?” in *What in the World is Music*, 3-10.

 2.) “Melody, Rhythm, Harmony” in *Enjoyment of Music.* 4-16.

 3). Instrumental Timbre” (on Hornbostel-Sachs) and “Phonic Structure,” (on musical texture) 19-35, 30-31. In *World Music a Global Journey*

**Week Two**

Thursday 8/31: Guest Lecture by Dr. Ed Kocher

Lesson #2 What is music made of? Voices and Instruments, Hornbostel-Sachs Classification.

**Readings:** 1.) “Western Musical Instruments” and “Musical Ensembles.” 39-53 in *Enjoyment of Music*

2.) *What in the World is Music*, 12-37

**Week Three**

Thursday 9/7: Style and Function of Music

 Musical Expression: Tempo and Dynamics and Music and Words

 Tonality and Mode: Major versus Minor

 Introduction to Western Classical Periods

**Distribute: Take-home Quiz #1: Basics of Music**

**Readings**: 1.) “Tempo and Dynamics,” “Music and Words,” “Style and Function of Music in Society,” ‘The Medieval Period” 30-35, 54-70 in *Enjoyment of Music.*

 2.) “What is Music for” in *What in the World is Music?* 64-76.

**Week Four**

Thursday 9/14: **Take-home Quiz #1 Due**

The Origins of Music

 Western Music History: The Middle Ages and Renaissance

 Distribute Assignment #2 on musical myths

**Readings**: 1.) “Where does music come from? The Origins,” in *What in the World is Music?* 49-63.

2.) “The Middle Ages and Renaissance.” in E*njoyment of Music,* 60-99selected pages.

**Listening:** 1.) Hildegard of Bingen: *Alleluia, O Virgo Mediatrix,*

 *https://www.youtube.com/watch?v=hAdbJWjtAYU*

 2.) Islamic Adhan: Call to Prayer

https://youtu.be/mUHDYlJHaOQ

 3.) Guillaume de Machaut: *Ma Fin est mon Commencemnent,*

*https://www.youtube.com/watch?v=dcfPr4IN2MM*

 4.) Arcadelt’s *Il Bianco E Delco Cigno, https://www.youtube.com/watch?v=XITlmDJ9-Hk*

 5.) John Famer’s *Fair Phyllis,*

*https://www.youtube.com/watch?v=cE\_7aqtgquo*

 6.) Palestrina Gloria, from the *Pope Marcellus Mass,*

 *https://www.youtube.com/watch?v=5k3bfqQ1SpU*

 7.) Susato: Three Dances, https://www.youtube.com/watch?v=7F7WoqKQD6E

**Week Five**

Thursday 9/21: Work on Assignment #2: musical myths

**Group Presentations Part 1**

**Week Six**

Thursday 9/28: **Assignment #2: Musical Myths due!**

Western Music History: The Baroque Period

**Reading:** 1.) “The Baroque Era,” in *Enjoyment of Music*, 102-147, selected pages

**Listening:** 1.) Purcell: *Dido and Aeneas,* Act III, Opening and Lamenthttps://www.youtube.com/watch?v=tM5Ehe9lNgU (opening)https://www.youtube.com/watch?v=uGQq3HcOB0Y (recitative and lament)

 2.) Handel: *Messiah*, Nos. 18 and 44

 https://www.youtube.com/watch?v=nNt1Qj4MA6M (“Rejoice Greatly”)

https://www.youtube.com/watch?v=IUZEtVbJT5c (“Hallelujah Chorus”)

 3.) Handel: Water Music, Suite in D Major, Alla Hornpipe

 https://www.youtube.com/watch?v=l8Wahxcg8ro

 4.) Vivaldi: *Spring*, from *The Four Seasons* (*La Primavera,* from *Le Quattro Stagioni*), Op. 8, No. 1.

 https://www.youtube.com/watch?v=TKthRw4KjEg

 5.) Bach: Contrapunctus 1, from *The Art of Fugue*

 *https://www.youtube.com/watch?v=gx39b6px-Zg* (organ)

 *https://www.youtube.com/watch?v=sEN8R-\_F3EQ* (score for woodwinds)

**Week Seven**

Thursday 10/5: Western Music History: The Classical Period

 Receive Study Guide for Midterm Exam

**Reading:** 1.)“Eighteenth Century Classicism” in E*njoyment of Music,* 150-197.

**Listening:** 1.) Haydn: String Quartet, op. 76, No. 3 (Emperor), II

 https://www.youtube.com/watch?v=mBmCcSz6HWw

 2.) Mozart: *Eine Kleine Nachtmusik* (A Little Night Music), I

 https://www.youtube.com/watch?v=FVTXlRxVdEY

 3.) Beethoven: Piano Sonata in C-sharp minor (Moonlight), I

 https://www.youtube.com/watch?v=4Tr0otuiQuU

 4.) Beethoven Symphony no. 5

 https://www.youtube.com/watch?v=OGnBrabqdP4

 5.) Mozart: *Dies Irae,* From *Requiem*

 *https://www.youtube.com/watch?v=RKJur8wpfYM*

**Week Eight**

Thursday 10/12: **Midterm Exam**

**Week Nine**

Thursday 10/19: Western Music History: The Romantic Period Part 1

**Reading**: “The Nineteeth Century” in E*njoyment of Music,* 200-253.

**Listening:** 1.) Shubert: *Elfking (Erlkonig)*

2.) Chopin: Mazurka in B-flat Minor, Op. 24, 4

 3.) Berlioz: *Symphonie Fantastique*, IV

 4.) Grieg: *Peer Gynt,* Suite No. 1 (Op. 46)

 5.) Brahms Symphony No. 3

 6.) Verdi: *Rigoletto,*Act III

 7.) Chinese Opera

**Week Ten**

Thursday 10/26: **Group Presentations Part 2**

 **Assignment #3**: Music Apps! (Due 11/2)

**Week Eleven**

Thursday 11/2: Western Music History: The Romantic Period Part 2

**Reading**: “The Nineteenth Century” in E*njoyment of Music,* 256-281.

**Listening:** 1.) Wagner: *Die Walkure* (The Valkyrie), Act III Opening and Finale

 2.) Tchaikovsky: *The Nutcracker,* Two Dances

 3.) Puccini, *Madame Butterfly, “Un bel di”*

4.) Japanese Music

 5.) Debussy: *Prelude to* “The Afternoon of a Faun.”

**Week Twelve**

Thursday 11/9: Western Music History: 20th-Century Music and Beyond

**Reading**: 1.) E*njoyment of Music,* 287- 357 (selected pages)

**Listening**: 1.) Joplin: The Entertainer

 2.) Schoenberg: *Pierrot Lunaire* (The Moonfleck)

 3.) Stravinksy: *The Rite of Spring*

4.) Aaron Copland: *Appalachian Spring*

5.) Bartok: Concerto for Orchestra

**Week Thirteen** Postmodernism: The Twentieth Century and Beyond

**Reading:** 1.) John Cage: Sonata V from *Sonatas and Interludes*

2.) Bernstein: West Side Story

3. Javanese Gamelan

4.) Reich: Electric Counterpoint III

5.) African Drumming

6.) Williams: *Imperial March,* from *The Empire Strikes Back*

Thursday 11/16: **Assignment #4:** World Music Online! (Due 11/31)

**Week Fourteen: NO CLASS, Thanksgiving Holiday**

Thursday 11/23:

**Week Fifteen:** World Music and Ethnomusicology, Hands-on Angklung and Review for

Final Exam

Thursday 11/31:

**Week Sixteen:**

Thursday 12/7: **FINAL EXAM**