Welcome to Music Appreciation! As its name implies, this course is designed to foster an appreciation of the art of music, in particular Western “Art” Music, though we will study a few examples of non-Western music, jazz, and rock. This course falls within the Arts and Humanities Content Area (1) of the General Education curriculum at the university, and thus provides a broad vision of artistic and humanistic themes. Our goals are:

1. To use the study of developments in Western music as a means to understanding some of the most important artistic, cultural, and historical processes of humanity;
2. To develop the listening skills necessary to discern the genres and styles of “classical” music, essential for the accomplishment of goal #1;
3. To become familiar with masterworks of the repertoire, developing an understanding of the historical and cultural context that made them possible; and
4. To continue applying these listening and cultural skills to all music in the future, becoming critical listeners and thinkers.

Students with Disabilities
Students with disabilities should contact the disability office for information on test procedures before discussing this with me and in any case well before any exams or assignments.

Academic Misconduct Statement
Academic misconduct in any form is in violation of the University of Connecticut Student Conduct Code and will not be tolerated. This includes, but is not limited to, copying or sharing answers on tests or assignments, plagiarism, and having someone else do your academic work. Depending on the act, a student could receive an F grade on the test/assignment, an F for the course, or could be suspended or expelled.

Required Text: Joseph Kerman and Gary Tomlinson, Listen (7th edition only). The Co-op has the book along with a package of 6 CDs or the equivalent in mp3 format. If you choose to purchase the text elsewhere, you must buy the Seventh Edition with the 6 CD format.

Requirements and Grading
1. Daily Assignments (not graded): Prepare for every class by doing the reading and listening to be discussed ahead of time. Listening Exercises at the end of each chapter are not collected or graded, but are helpful, and quiz and exam questions on specifics of the pieces we are studying may be derived from these exercises as well as information presented in the lectures.
2. **Tests:** There will be practice test (not for credit), two tests and a final examination. All three tests will be worth 40 points. Participation and writing assignments in discussion sections will be worth 30 points. See below for information on attendance, participation, and grading policies.

   Test 1: Elements of Music, Early and Baroque Music, October 1
   Test 2: Classical and Early Romantic Music, November 14
   Final Examination: Late Romantic Music, the Twentieth Century, American Music

The tests will include the aural identification of pieces discussed in class and/or assigned for homework listening, and multiple-choice questions on these pieces and all other aspects of the course. More detail will be provided as the first test approaches. But we should stress that developing the ability to listen carefully and critically is an extremely important part of this course. Avoid cramming for these exams at all costs! They will only be easy if you prepare regularly and well. For both midterm and final, you are required to bring two No. 2 pencils, a clipboard or other hard writing surface (NOT your music textbook or notebook!), and your UConn ID. Make-up exams will be allowed only in the case of a medical emergency, verified by a doctor’s note. There are no exceptions to this policy.

3. **Discussion Section Participation:** Participation in discussion sections (15 points) will be assessed according to two elements: attendance (obviously you cannot participate if you are not present) and contribution. Attendance will be taken every week in discussion sections; more than two unexcused absences will lower your grade by 5 points. Your contribution will be assessed in terms of your willingness to make regular attempts to answer questions or otherwise participate in class discussion. You will be given ample notice by your TA if you do not appear to be making adequate attempts to contribute, or you have attendance problems.

4. **Paper:** A paper (15 points) will be assigned within the discussion section. The topic and due date will be announced early in the semester.

5. **Grading:** Your grade will be computed on the basis of the total of points you have achieved for the course. (See above for the value of each graded component of the course.) There is a total of 150 points possible and the grades will be computed according to your percentage of the total. Working letter grades will be assigned to the tests and paper; they are guidelines for your and the letter grades will not be used to compute the final grade.

**Course Schedule**

**Week 1**


Week 2

9.3 Discussion Section (Tuesday only): review material from discussion section of week 1.


9.5 The High Renaissance and Late Renaissance. Reading: pp.65-66, 69-73, 77-78. Listening: Josquin Desprez: Missa Pange lingua, Gloria (CD 1: 9), 69-72. Thomas Weelkes: As Vesta was from Latmos Hill descending CD 1:12, p. 78. (Read p. 77 on the Italian and the English Madrigal.)

Week 3


Week 4


9.19 Baroque Vocal Music (Chapter 11). Opera, pp. 139-144. Listening: George Frideric Handel, Julius Caesar, “La giustizia (CD 2:11). Oratorio, pp. 144-48. Listening: Handel, Messiah, “There were shepherDiscussion Sections:” and “Glory to God” (CD 2:12); “Hallelujah Chorus” (CD 2:13).

Week 5


Week 6


10.1 Test 1 on Elements, Early Music and Baroque.

10.3 The Symphony cont. Listening: Haydn, Symphony No. 95, mvts. 2 and 4 (CD 2: 26-30 and 34-37).

Week 7

10.7/8 Discussion Sections: Discussion of Test Listening: Haydn, Symphony No. 95, mvt. 3 (CD 2:31-33).


Week 8


10.15 Beethoven Symphony, mvts. 3-4 (CD 3:17-20) and String Quartet in F, mvt. 2, p. 222 (CD 3:21).


Week 9


10.22 The Early Romantics cont. 3. Program Music (pp. 252-59). Listening, Hector Berlioz, Fantastic Symphony, mvt. 5 (CD 4: 5-11).

10.24 Romantic Opera (Chapter 18), pp. 260-61, 262-70, 272-77. Listening: Giuseppe Verdi, Excerpt from Rigoletto, Act III (CD 4:12-17); Richard Wagner, Excerpt from The Valkyrie, Act 1 (CD 4: 18-23).

Week 10


Week 11

11.4/5 Discussion Sections: Review of Romantic Music


Week 12


11.14 TESTt 2

Week 13


11.26 and 11.28 Thanksgiving Break
Week 14


Music 1001 Musical background and tastes

1. Name:
   Major:
   Discussion Section time:

2. Do you: (a) play an instrument/sing (other than in shower)? If yes, explain

   (b) read music?

   (c) have any background in music theory (harmony etc.)? If yes, explain

   (d) know any pieces of 'classical' music? If yes, name any favorites

3. List some favorite types of music, favorite banDiscussion Sections:, singers etc.

4. Any other comments, observations, e.g. a particularly memorable musical experience in your life