

Fall 2015

MUS 1000

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University of New Orleans

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Online Music Apprec.

Online Music Appreciation

MUS 1000, sec 476

FALL 2015

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BLDG. PAC 336

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Office Hours: MWF 9-10:40, TH 11-2 Many other times by appt.

Required Materials: Use of a computer with internet access and audio capabilities.

1. **CD-ROM / Streaming Access Code:** Author: Connect For Education Title:

OnMusic Appreciation

http://onmusic.connect4education.com/?page_id=63

ISBN is 978-0-9677747-8-7 This ISBN has been given to the UNO Bookstore as an order.

Student Learning Objectives

Upon satisfactory completion of this course, you will have a basic technical understanding of music. It will not make you a musician or teach you how to write music. It will, however, give you the necessary background to enhance your understanding of musical techniques, so that your experience of listening to music is not limited to a wash of sound that produces certain feelings.

The course will concentrate on:

- a) The development of an attentive style of listening
- b) The introduction and systematic study of the building blocks of music
- c) Enhancing awareness of the main musical styles of selected western and non-western cultures.

2. **REQUIRED REGISTRATION ONLINE:**

http://www.connect4education.com/st/student_registration.aspx

After you purchase materials, please register online with Connect4Education. Please register for **MUS 1000, Section 476, Instructor: Prof C. Carson**. [It is important that you do this as soon as possible](#). You need to have the course materials and be registered in order to begin doing the course work. I recommend you work at the C4E site where everything is in one place. *Please contact me with any questions about this.*

3. **CONCERT REPORTS**

You must attend two live concerts for this course and you must write a report on each one. **NO SPECIAL CONDITIONS are given** to those who are not located in the city of New Orleans, those who have busy work / family schedules or those without transportation so please consider this and your option to drop the course

About This Course: Students will use a self-pacing method with teacher support to access and learn in-depth music history. Style periods, biographical information, elements of performance practice, and details of how music history intertwines with world history will be presented. Online listening examples and occasional class meetings with special topics will be added to round out the online course material.

Expected Course Work: Completion of all readings and assignments online. Attendance at two live concerts with the submission of one report on each concert is required.

Attendance and Grading: You must complete all work in the course by 11:59 p.m. on the date of the last day of class. No extensions will be given for those who “forgot” to register or keep up with their work.

IMPORTANT SEMESTER DATES

Aug 18	(11:59PM) - Last date of schedule adjustment period (without fee penalty) Jan 12 Late registration fees to UNO begin
Aug 19	First day of classes Schedule adjustment period starts (with \$50 fee penalty per day)
Aug 25	(11:59PM) - Last date of schedule adjustment period (with fee penalty) Final date to drop with 100% refund
Sept 7	Labor Day Holiday
Sept 8	Final day to drop without class being recorded
Sept 9	Automatic “W” will be recorded for all courses dropped (\$50 fee per drop)
Sept 16	Final date to withdraw/resign for 50% refund
Oct 5-9	Mid-semester exams
Oct 14	Final date to drop courses (W recorded) or resign from the university
Oct 15,16	Fall Break
Nov 26,27	Thanksgiving Break
Dec 4	Last day of classes
Dec 7-11	Final EXAMS

DEC 11 11:59 p.m. FINAL DAY OF CLASS, NO EXCEPTIONS. ALL WORK MUST BE COMPLETED AND SUBMITTED INCLUDING BOTH CONCERT REPORTS AND ALL QUIZZES

Midterm and Final Exam: You must not open the Midterm or Final exams without being completely ready to take the entire exam at that time. These exams are sealed to prevent “sneak peeks” of the material. If you open one of them to check it out, you will have to explain to your professor and the online company why you were taking a look at the exams early and your exams may or may not be re-opened. Your academic advisor or program chair may be contacted.

** Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the Student Code of Conduct for further information. The Code is available online at <http://www.studentaffairs.uno.edu>.*

*** ACCOMMODATIONS It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go to <http://www.ods.uno.edu>.*

OTHER INFORMATION:

- Online quizzes are cumulative and include listening examples.
- Any unfinished assignments are recorded as zeros at the end of the course. Having any zeros will lower your overall grade and in the case of not doing the concert reports or not doing several assignments, this may result in a failing grade.

You can purchase the Access Card at the UNO Bookstore. The Access Card contains a unique serial number (access code) that will be used to register with Connect4Education, the company that hosts the site that contains all of the course content. This is available in the UNO Bookstore. If it is not possible for you to get to the Bookstore, you may also order the access **code** online directly from the publisher. If you would like to do that, please follow the steps below:

1. Go to <https://www.store.connect4education.com/OnMusic-Appreciation-Third-Edition--P79.aspx>
2. Click ADD TO CART button.
4. Click CHECKOUT button.
5. Follow the Checkout procedure.
6. After the transaction is complete, you will be sent an email with an access code and the website for course registration. If you do not receive an email receipt containing an access code within minutes after payment, please open your Spam or Junk email folder...Depending on your SPAM filter settings, auto-generated emails sometimes go there.
(Please Note: The access code may only be used once, so if you purchase a “used” code (I have seen these on Amazon and elsewhere), you will not be able to register.)
7. After you have purchased your course access, you will need to register your 14-digit access code at <http://register.mywebtext.org/>

Once you have successfully registered for your course, you can begin your course work at www.connect4education.org ...Please click the “Home” tab and go to “Contents and Assignments.” All of the readings, graphics, and musical examples will be hosted on this site. **When you get to an assessment, assignment, or exam, you will see a link that will take you to UNO Moodle, where you will submit your work.**

INFO for REQUIRED CONCERT REPORTS...

There are two required concert reports for this class. One must be classical and the other may be a jazz. If the guidelines are not met, then your concert choice may not be valid. It is always best to ask your professor about a certain event rather than to attend and receive a failing grade on a report.

1. **You are expected to find the concerts on your own** *and to adjust your work schedules to accommodate this requirement* at some point during the semester. Please drop this course if your family business, busy work schedule, or transportation might be a problem preventing you from attending a concert.
2. **You must provide a program or ticket stub (not a poster or flyer).**
Your options are:
 - Scan the 1st page of the program and/or the ticket stub and email it to me at cpcarson@uno.edu
 - Bring the program or ticket stub by my office to show me
 - Mail the program or ticket stub to Dr. Carson
3. **If there is NOT a program or ticket, then you must:**
 - Obtain a signature from a performer or someone who works at the venue
For example: Hannah Johnson has attended the Yale Glee Club choir concert on Saturday, September the 7th. Signature _____ (have a performer or someone who works at the venue sign here) .

NOT ACCEPTED

- Concerts in parks. **ABSOLUTELY NO PARK CONCERTS** even if it's a symphony!
- Religious services of any kind. Example: Trinity Labyrinth is *not* accepted – this is a religious worship service. **NO LABYRYNTH SERVICES**
- Parades
- Festival concerts such as Voodoo, *Mardi gras*, or Jazzfest
- Rehearsals of groups
- You may not be IN the concert that you write about

ACCEPTABLE JAZZ CONCERTS

- UNO's JAZZ @ the Sandbar series. Held each Wednesday on the UNO campus at 7:30. Tickets are either free or very cheap for students. No program, **must obtain signature**. DO NOT BE FOOLED, the little flier they give you is NOT A PROGRAM
- Snug Harbor Jazz Bistro on Frenchmen Street. Snug Harbor hosts MANY concerts and all are acceptable. No program, **must obtain signature**.
- Other accepted jazz venues include: Loyola's Thelonius Monk Institute, Tulane University recitals *when held in Dixon Hall* and Irvin Mayfield's Playhouse on Bourbon Street.
- Other jazz concerts must be approved by Dr. Carson

ACCEPTABLE CLASSICAL CONCERTS

Many, MANY types of classical concerts are accepted and here are a few suggestions for where to look for opportunities.

- Check the UNO Music Department Calendar online. We have concerts throughout the semester
- Check Loyola, Tulane, Dillard, Xavier, The New Orleans Baptist Theological Seminary, and Delgado online calendars or just call their music department office and ask about concerts.
- Check nola.com
- Louisiana Philharmonic Orchestra - Check out: <http://www.lpomusic.com/>
- <http://www.neworleansopera.org/> New Orleans Opera Company
- Most churches have concerts at some point.
- New Orleans Symphony Chorus - <http://www.symphonymchorus.org/>
- Jefferson Performing Arts Society – HUGE, has operas, musicals, concerts etc. <http://www.jpas.org/>
- New Orleans Childrens Chorus - <http://www.neworleanschildrenschorus.org/>
- The NOVA Chorale (New Orleans Vocal Arts) <http://novachorale.org/>
- The New Orleans Civic Symphony - <http://www.music.uno.edu/Ensembles/civicsymphony.cfm>
- New Orleans Musica da Camera - <http://www.nomdc.org/>
- Shades of Praise Gospel group - <http://www.shadesofpraise.org/ShadesMain.swf>
- Trinity Episcopal Church New Orleans (on Jackson Avenue, uptown) – has a massive and FREE concert series. **There is something FREE every Sunday of the year, usually at 5:00** <http://www.trinitynola.com/Page.aspx?&pid=198>

You are responsible for finding concerts and for submitting your reports in a timely manner.

ETIQUETTE

- Do not play, email, take pictures, or text. The clicking sounds or the lights are extremely distracting and in some concert halls, you would be asked to leave if you are causing distractions.

- Do not take pictures of a concert to prove that you were there. Taking pictures is often rude and is always a distraction. It takes away attention from the artist and also from audience members. Sometimes, photography and recording are directly against a musician's or a hall's legal contract.
- Do not eat or drink in a concert hall.

WHAT DO I WEAR?

- At most concerts - even the symphony or an opera, anything is acceptable to wear. Hats are generally not worn in churches, academic buildings, or concert halls and they are taken off as a sign of respect.
- When sitting in close quarters, it is generally not a good idea to wear too much perfume

WHAT DO I WRITE ABOUT?

- Describe the atmosphere of the concert venue: satisfying acoustics, hot, cold, large, small, decorated etc.
- Describe the ensemble you hear: large, small, which instruments, amateur, professional, formal or informal.
- What kind of music is this? Instrumental, choral, classical, other style, formal, informal
- Try to correctly use class terms to describe the music you are hearing: Does it have a fast or slow tempo? Do certain sections accelerate, crescendo, diminuendo, or are things static? Is there a main theme (tune you remember) to a piece? Does the overall concert have a connected set of pieces – is it themed? Is some music *a capella*? Which pieces are monophonic, homophonic, or polyphonic?
- Describe a couple of pieces that you liked and why. Describe a couple of pieces that you disliked and why.
- Make sure to write down the titles of the pieces in your notes if there is not any program. Also, write down the names of the composers (people who wrote those pieces) in your notes. Do not be afraid to go up to the artists afterwards and get the title and composer of some of the pieces if there is not a program to help guide you.
- Think about why you are attending this concert and the nature of the goal of appreciating a style that may be unfamiliar to you. Many times, students in this class have ever attended a single concert in their lives and some have never attended concerts other than their most favorite style.
- Consider the value of live music. Watch the performers “do their thing” and see what you get out of it. Are the performers enjoying playing? Are they skilled? Are they “in the zone”, focused, distracted? Do they interact with the audience some, never, all the time?
- Can you imagine yourself attending more concerts in this style or even beginning to study an instrument as a stress outlet, hobby, or to one day be a pro?

FORMAT

You submit the reports ONLINE into the connect4education system. You may send the concert program or ticket stub in the following ways:

- Scan and email the first page
- Mail it to me at the Music Dept.
- Bring it by in person to my office or my mailbox at UNO.

TOPICS

Can Music Have A Specific Purpose?

Can Music Have A Specific Purpose?

Purpose of Music Assessment

Types of Listeners

Casual Listeners

Referential Listeners

Critical and Perceptive Listeners

Types of Listeners Assessment

Assignment 2: Listening

Folk Music, Art Music, and All That Jazz

Folk Music, Art Music, and All That Jazz

Folk Music, Art Music, and All That Jazz Assessment

Assignment 3: Analysis

SECTION 2: THE BUILDING BLOCKS OF SOUND

Duration and Pitch

Duration and Pitch 1

Duration and Pitch 2

Duration Assessment

Pitch Assessment

Notating Pitches

Notating Pitches Assessment

Naming Pitches and Intervals

Naming Pitches Assessment

Intervals

Intervals Assessment

Volume

Volume 1

Volume 2

Volume Assessment

Instrumental Timbre

Instrumental Timbre Assessment

Vocal Timbre

Vocal Timbre Assessment

Orchestral Timbres

Orchestral Timbres Assessment

Strings

Strings Assessment

Concert Report 1

Woodwinds

Woodwinds Assessment

Brass

Brass Assessment

Percussion

Percussion Assessment

Keyboard Instruments

Keyboard Assessment

The Harpsichord

Harpsichord Assessment

Piano

Piano Assessment

Organ

Organ Assessment

Synthesizer

Synthesizer Assessment

Assignment 4: Research Your Favorite Instrument On The Web

MIDTERM EXAM

SECTION 3: THE ORGANIZING ELEMENTS OF MUSIC

Rhythm and Tempo

Rhythm 1

Meter

Rhythm, Tempo, and Meter Assessment

Melody I

Melody Assessment

Harmony

Harmony Assessment

Texture

Texture Assessment

Class 28: Mon 26 Oct 2015

Form

Form Assessment

SECTION 4: HISTORICAL PERIODS

Medieval Period: Introduction

Medieval Period Listening Introduction

Medieval Sacred Music

Representative Sacred Music Composers

Medieval Secular Music

Medieval Period Assessment

Renaissance Period: Introduction

Renaissance Period Listening Introduction

Renaissance Period Background

Renaissance Music Characteristics

Renaissance Sacred Music

Representative Renaissance Composers 1

Renaissance Period Assessment

Concert Report 2

Baroque Period: Introduction

Baroque Period Listening Introduction

Baroque Period Background

Baroque Music Characteristics 1

Baroque Music Characteristics 2

Baroque Instrumental and Vocal Music Charts

Origins of Opera: The Florentine Camerata

Baroque Period: Introduction to Church Music

Introduction to Church Music

Johann Sebastian Bach

Monteverdi, Lully, and Purcell

Baroque Secular Cantata

Baroque Oratorio and George Frideric Handel

Baroque Concerto

Baroque Ensemble and Keyboard Music

Baroque Period Assessment

Classical Period: Introduction

Classical Period Listening Introduction

Classical Period Background

Aspects of Art in the Classical Period

Classical Period Music Characteristics

The Sonata Form

Classical Instrumental Music

Classical Vocal Music

Haydn, Mozart, and Beethoven

W. A. Mozart: Representative Works

Ludwig van Beethoven

Beethoven: Representative Works

Classical Period Assessment

Romantic Period: Introduction

Romantic Period Listening Introduction

Romantic Period Background 1

Romantic Period Background 2

Aspects of Art in the Romantic Period

Romantic Music Characteristics 1

Romantic Music Characteristics 2

Early Romantic Composers

Early Romantic Composers

Program Music and Virtuosos

Rossini and Italian Opera

Johannes Brahms

Tchaikovsky and The Nationalists

Late Romantic Composers

The Post-Romantics

Romantic Period Assessment

Contemporary Period: Introduction

Contemporary Period Listening Introduction

Contemporary Period Background

Contemporary Music Characteristics

The Breakdown of Tonality

French Impressionism

The Folk Tradition, Nationalism, and Neoclassicism

Russia, the U.S., England, France, Germany, Latin America

Serialism and Aleatoric Music

A Brief Look at Jazz

Contemporary Period Assessment

FINAL EXAM