

MUS 200. Music in General Culture**James Madison University****Fall, 2020****Mondays and Wednesdays, 4:00–5:15 in Wilson Auditorium****Dr. Stanley Ralph Fink (he/him/his)****Office: Music Building Room B13****E-mail address: fink.stanley@me.com****Office Hours: Mondays, 1:00–3:00; Wednesdays, 10:00–12:00; or by appointment****Graduate Assistant: Anqi He (heax@dukes.jmu.edu)****Course Description and Objectives:**

Designed to increase the student's perceptual ability in listening to music, and to encourage an interest in both familiar and unfamiliar music. Primary study will be on music from the classic, Western heritage. Folk, jazz, popular and non-Western musics may also be considered. Meets fine arts general education requirement.

There are no pre- or corequisites for this course.

This course satisfies a General Education requirement for Cluster II, Group 2. Following are the Learning Objectives for that group:

After completing Group 2. Visual and Performing Arts students will be able to:

1. Explain how artistic works and culture are interrelated.
2. Recognize that the arts are accessible and relevant to their lives.
3. Demonstrate disciplinary literacy (vocabulary, concepts, creative processes) in a major art form.
4. Produce an informed response to the form, content, and aesthetic qualities of artistic works.
5. Experience arts events.
6. Acknowledge relationships among the arts.

Materials:

As a textbook, this course will use Craig Wright's *The Essential Listening to Music*, 2nd edition. Please bring a pencil and a notebook to class (laptops and tablets are also acceptable for notetaking). Additional resources (PDFs, links, etc.) may be posted to the Canvas.

The textbook is available through the following link (select "Digital Platform" or "Digital Platform + Print):

<https://www.cengage.com/c/the-essential-listening-to-music-2e-wright/9781305115064/?filterBy=Student>

Office Hours:

My office hours are stated at the top of the syllabus. I am also available by appointment (if my hours conflict with your schedule). Please feel free to visit my office with any course-related questions; I would enjoy meeting with you.

Requirements and Evaluation:

Quizzes (7 total; lowest will be dropped):	50%
Responses (2 total):	10%
Listening Exercises:	20%
Final Exam:	20%

On most class days, you will be assigned a reading—a chapter or a chapter excerpt from our textbook. It is recommended that you record notes and/or questions regarding these readings either in a notebook or on your computer. For most class days, the schedule also lists one or more active listening guides. Completing these active listening guides will help you develop a sense of the sonic details addressed in the chapter or in class; these guides will also serve as good preparation for the listening exercises (see next paragraph).

Throughout the semester, quizzes, responses, and listening exercises will reinforce the concepts we study. Quizzes are intended to promote fluency with the materials. Quizzes will be taken online through Canvas. Quizzes may be taken at your convenience over a two-day period (see, for example, the schedule for Week 3 below). Responses are intended as a means of providing you with opportunities to use new vocabulary and measuring your growth as listeners. Please use a word processor for your responses and submit them to Canvas. Graded listening exercises are interspersed throughout the semester. The listening exercises will help you learn the course material and engage with the music we study.

Missed graded components will receive a 0. Late graded components of an unexcused nature cannot be accepted.

Grading Scale

	94–100 = A	90–93 = A–
87–89 = B+	94–86 = B	80–83 = B–
77–79 = C+	74–76 = C	70–73 = C–
67–69 = D+	64–66 = D	60–63 = D–
	0–59 = F	

Syllabus Change Statement:

This syllabus will serve as a general guide to the goals and criteria for evaluation for the course. While I anticipate maintaining fidelity towards the structural features of this course,

unforeseen circumstances are always liable to arise. This syllabus is subject to change. In such an event, you will receive advance notice.

Attendance and Participation Policy

You are expected to attend every class and participate. I promise to begin and end class on time, in order to be respectful of your time.

Attendance does not constitute a component of your grade in this class. Instead, I have planned frequent graded components (listening exercises, quizzes, etc.) throughout the semester that each make up a small but not insignificant portion of your final grade. These graded components will help you to stay engaged with the material.

If you are sick or under quarantine, obviously you should not come to class. I will take it on your honor if you are sick; there is no need to provide documentation.

Religious Observation Accommodations

All faculty are required to give reasonable and appropriate accommodations to students requesting them on grounds of religious observation. Please plan ahead and notify me no later than the end of the Drop-Add period the first week of the semester of potential scheduled absences so that we may determine mutually acceptable alternative methods for acquiring missed material.

Adding/Dropping Classes

Students are responsible for registering for classes and for verifying their class schedules online. Visit https://www.jmu.edu/registrar/wm_library/fall_2020_bookmark.pdf for a printable schedule from the JMU registrar detailing all registration, add, and drop deadlines for the semester.

Academic Honesty

The James Madison University Honor Code mandates that students shall observe complete honesty in all academic matters. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligation both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. Students will be referred to the Honor Council for further review, should there be any suspicion of academic dishonesty. For more information, refer to the JMU Honor Code (available at <https://www.jmu.edu/honorcode/code.shtml#ii>). If you are in doubt about whether or not a certain type of conduct is acceptable for this course, please reach out to me in person or by e-mail.

Disability Accommodations

If you are a student with a documented disability and will be requesting accommodations in my class, make sure you are registered with the Office of Disability Services, Student Success Center, Room 1202; www.jmu.edu/ods; (540) 568-6705. Please provide me with a copy of your Access Plan letter outlining your accommodations near this start of the semester. I will be glad to speak with you privately (via Zoom, if you so desire) to review the course requirements, your disability characteristics, and your requested accommodations; together, we will develop an individualized plan, appropriate for the course.

Learning Strategies Instruction

The Office of Disability Services also provides Learning Strategies Instruction to all students who request it. This is individualized, student-centered academic coaching designed to increase student success. I recommend visiting them early in the semester if you have ever had difficulty managing your time or organizing your studies. They can help you start the semester well, and wait times get longer as more students realize they need help.

COVID-19 Precautions

You are required to wear a mask that covers your mouth and nose at all times when you are in class, including when entering and exiting. Anybody not wearing a mask properly in class will be asked to leave and will not be permitted to return without a mask. Of course, you also must follow JMU's mask guidance outside of class.

You are required to maintain a minimum 6-foot distance from everyone else at all times, including when entering and exiting the classroom. Though you may not be in a vulnerable population, your classmates may be immunocompromised, or may live with elderly family members. Please be considerate.

Music in General Culture
Anticipated Schedule—Fall 2020

You should prepare the work scheduled for a specific day *before* that class period. Below, all graded components are listed in boldface.

<i>Week 1</i>	<i>August 26</i>
W	*Introduction/Syllabus
<i>Week 2</i>	<i>August 31, September 2</i>
M	*Read Chapter 1 (all)
W	*Read Chapter 2: 2-1 (Rhythm), 2-2 (Rhythmic Notation), and 2-3 (Melody)
<i>Week 3</i>	<i>September 7, 9</i>
M	*Listening Exercise 2.1: Hearing Meters *Listening Exercise 2.2: Hearing Melodies *Read Chapter 2-4 (Harmony)
W	*Listening Exercise 2.3: Hearing Major and Minor *Active Listening Guide: Consonance and Dissonance; Cadences *Active Listening Guide: Gene Chandler, “Duke of Earl”
Th/F	Quiz 1
<i>Week 4</i>	<i>September 14, 16</i>
M	*Read Chapter 3: 3-1 (Color), 3-2 (Musical Instruments, 3-2a (Strings), and 3-2b (Woodwinds) *Active Listening Guide: Instruments of the Orchestra: Strings *Active Listening Guide: Instruments of the Orchestra: Woodwinds
W	*Read Chapter 3: 3-2c (Brasses), 3-2d (Percussion), 3-2e (Keyboard Instruments), and 3-2f (The Symphony Orchestra) *Active Listening Guide: Instruments of the Orchestra: Brasses *Active Listening Guide: Instruments of the Orchestra: Percussion
<i>Week 5</i>	<i>September 21, 23</i>
M	*Listening Exercise 3.1: Hearing the Instruments of the Orchestra: Identifying a Single Instrument *Read Chapter 3: 3-3 (Texture) and 3-4 (Form) *Active Listening Guide: Handel, Messiah, “Hallelujah” Chorus
W	*Listening Exercise 3.4: Hearing Musical Textures *Review for Quiz 2

Th/F Quiz 2

Week 6 September 28, 30

M *Read Chapter 4: 4-1 (Music in the Monastery), 4-2 (Music in the Cathedral), and 4-3 (Music at the Court)

***Response 1 due**

*Active Listening Guide: Hildegard, *O ruber sanguinis*

*Active Listening Guide: Machaut, *Kyrie of Messe de Nostre Dame*

Listening Exercise 4.1: Machaut, *Kyrie of Messe de Nostre Dame

W *Read Chapter 4: 4-4 (Music in the Renaissance, 1450–1600)

*Active Listening Guide: Josquin, *Ave Maria*

***Listening Exercise 4.2: Josquin Desprez**

*Active Listening Guide: Weelkes, *As Vesta Was from Latmos Hill Descending*

Listening Exercise 4.4: Weelkes, *As Vesta Was from Latmos Hill Descending

Week 7 October 5, 7

M *Read Chapter 5: 5-1 (Baroque Architecture and Music), 5-2 (Baroque Painting and Music), 5-3 (Characteristics of Baroque Music), and 5-4 (Early Baroque Opera)

*Active Listening Guide: Purcell, *Dido and Aeneas*, “Thy hand, Belinda,” and “When I am laid in earth”

***Listening Exercise 5.2: Purcell, *Dido and Aeneas*, “When I am laid in earth”**

W *Read Chapter 5: 5-5 (Middle Baroque Instrumental Music)

*Active Listening Guide: Vivaldi, Violin Concerto in E major (the “Spring”), I

***Listening Exercise 5.4: Vivaldi, ‘Spring Concerto’**

Th/F Quiz 3

Week 8 October 12, 14

M *Read Chapter 6 (all)

*Active Listening Guide: Bach, Organ Fugue in G Minor

***Listening Exercise 6.1: Bach, Organ Fugue in G Minor**

W *Read Chapter 7 (all); Chapter 8: 8-1 (Form, Mood, and the Listener’s Expectations) and 8-2 (Ternary Form)

*Active Listening Guide: Mozart, *Eine Kleine Nachtmusik*, III

Week 9 October 19, 21

M *Read Chapter 8: 8-3 (Sonata-Allegro Form)

*Active Listening Guide: Mozart, *Eine Kleine Nachtmusik*, I

***Listening Exercise 8.1: Mozart, *Eine Kleine Nachtmusik*, I**

W *Review for Quiz 4

Th/F Quiz 4

Week 10 October 26, 28

- M *Read Chapter 8: 8-4 (Theme and Variations) and 8-5 (Rondo Form)
*Active Listening Guide: Haydn, Symphony No. 94, 2nd movement
***Listening Exercise 8.2: Haydn, Symphony No. 94 (the “Surprise” Symphony), II**
*Active Listening Guide: Haydn, Trumpet Concerto in E-flat major, III (“Finale”)
***Listening Exercise 8.3: Haydn, Trumpet Concerto in E-flat major, III**
- W *Read Chapter 9: 9-1 (The Symphony and the Symphony Orchestra), 9-2 (The String Quartet), 9-3 (The Sonata), and 9-4 (The Concerto)
*Active Listening Guide: Mozart, Symphony No. 40, I
***Listening Exercise 9.1: Mozart, Symphony No. 40, in G minor**
*Active Listening Guide: Haydn, String Quartet, the “Emperor,” II
***Listening Exercise 9.2: Haydn, ‘Emperor’ Quartet**
*Active Listening Guide: Mozart, Piano Concerto in C major
***Listening Exercise 9.3: Mozart, Piano Concerto in C major**

Week 11 November 2, 4

- M *Read Chapter 9: 9-5 (Vocal Music: Classical Opera)
*Active Listening Guide: Mozart, *Don Giovanni*, “Notte e giorno faticar”
- W *Read Chapter 10 (all)
*Active Listening Guide: Beethoven, “Pathétique” Sonata, I
***Listening Exercise 10.1: Beethoven, ‘Pathétique’ Sonata**

Th/F Quiz 5

Week 12 November 9, 11

- M *Active Listening Guide: Beethoven, Symphony No. 5, I
***Listening Exercise 10.2: Beethoven, Symphony No. 5, I**
***Response 2 due**
- W *Read Chapter 11 (all)
*Active Listening Guide: Schubert, “Erlkönig”
***Listening Exercise 11.1: Schubert, “Erlkönig”**
*Active Listening Guide: Chopin, Nocturne in E-flat major

Week 13 November 16, 18

- M *Read Chapter 12 (all)
*Active Listening Guide: Berlioz, *Symphonie fantastique*, IV
***Listening Exercise 12.1: Berlioz, *Symphonie fantastique*, ‘March to the Scaffold’**

- W *Read Chapter 14 (all)
 *Active Listening Guide: Brahms, Violin Concerto, III
 ***Listening Exercise 14.1: Brahms, Violin Concerto in D major**
 *Active Listening Guide: Mussorgsky, “Promenade”
 *Active Listening Guide: Mussorgsky, “The Great Gate of Kiev”

Th/F Quiz 6

Week 14 November 23, 25
Thanksgiving; no class

Week 15 November 30, December 2

- M *Read Chapter 15: 15-1 (Impressionism), 15-2 (Impressionism in Painting and Music), 15-3 (Modernism: An Anti-Romantic Movement), and 15-4 (Modernist Painting and Music)
 *Active Listening Guide: Debussy, Prelude to The Afternoon of a Faun
 ***Listening Exercise 15.1: Debussy, Prelude to The Afternoon of a Faun**

- W *Read Chapter 15: 15-5 (Igor Stravinsky) and 15-6 (Arnold Schoenberg)
 *Active Listening Guide: Stravinsky, Le Sacre du printemps, Introduction and Scene 1
 ***Listening Exercise 15.2: Stravinsky, Le Sacre du printemps**

Week 16 December 7, 9

- M *Read Chapter 16 (all)
 *Active Listening Guide: Copland, Appalachian Spring, Sections 1, 2, 7
 ***Listening Exercise 16.1: Copland, Appalachian Spring**
 *Active Listening Guide: Adams, *Short Ride in a Fast Machine*
 Listening Exercise 16.3: Adams, *Short Ride in a Fast Machine

- W *Review for Quiz 7 and Final Exam

Th/F Quiz 7

TBA *Comprehensive Final Exam

Please check <https://www.jmu.edu/registrar/students/examschedule.shtml> for the Fall 2020 Exam Schedule.