Revision Of Undergraduate And Graduate Programs

Format For Review By University Curriculum Committee (UCC) and Graduate Council.

1. Proposing College / School: College of Liberal Arts
   Department: Music

2. Title of Affected Program: Bachelor of Arts in Music

3. CIP Code of Affected Program: 50.0901

4. Proposed Implementation Date: Spring 2013

5. Justification:
   (Include a concise, yet adequate rationale for the revision of the program, citing accreditation, assessments (faculty, graduate, and/or external) where applicable.)

   One of the NASM accreditation standards requires that students learn repertoires in World and Indigenous Musics. MUSI 2730 Appreciation of Music contains a component of World and Indigenous Musics. Currently this Fine Arts core course is recommended for BA music majors. We would like to require the course in order to satisfy the NASM standards. We are attaching a current MUSI 2730 syllabus.

6. Current Degree Requirements (Including All Formal Options):
   (Provide the current curriculum model for the program, as well as for each formal option.)

   See attached (BA Curr Model Current)

7. Proposed Degree Requirements (Including All Formal Options):
   (Provide the proposed curriculum model for the program, as well as for each formal option.)

   See attached (BA Curr Model Proposed)

8. New Courses Required:
   (Indicate which courses -- if any -- are part of the curriculum that are not currently offered.)

9. Relationship of Proposed Program to Other Auburn University Programs:
   (If the proposed program revision affects any other unit and/or covers material offered by another college/school, attach correspondence with relevant unit.)

   Will the program revision affect other program(s) and/or units at Auburn University?  
   C Yes  C No

   Will the program revision replace any existing program(s), or specializations / options / concentrations within existing program(s) at Auburn University?  
   C Yes  C No
10. New or Additional Resources / Resource Shifting Required:
(If "yes" for any item, please provide explanation in the space provided below.)

Will additional faculty lines be required?  ☑ Yes  ☐ No
Will new or additional space (e.g.: laboratory or classroom) be required?  ☑ Yes  ☐ No
Will additional library resources be required?  ☑ Yes  ☐ No
Will additional GTA support be required?  ☑ Yes  ☐ No

Explanation of or provision for new or additional resources / explanation of program's support or replacement of other programs:

11. Distance Education:
(If Distance Education will be incorporated in the delivery of the proposed program, provide details of implantation, scope, etc.)
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TOTAL HOURS - 120

*HIST 1210/1217 & HIST 1220/1227 may be used.
**One Core Humanities choice must cover SLO 3.
***Students must complete a sequence in either Core History or Literature.
****Satisfies SLO 7
Minor requirements may vary depending upon minor.
Music majors must earn a grade of "C" or higher in music courses to have them count toward the degree.
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**TOTAL HOURS - 120**

*HIST 1210/1217 & HIST 1220/1227 may be used.

**One Core Humanities choice must cover SLO 3.

***Students must complete a sequence in either Core History or Literature.

****Satisfies SLO 3

Minor requirements may vary depending upon minor.

Music majors must earn a grade of "C" or higher in music courses to have them count toward the degree.
COURSE SYLLABUS: MUSI 2730 – Appreciation of Music, 3 credits
Fall 2012, TR 3:30 p.m. – 4:45 p.m., 227 Goodwin Hall

Instructor:
Office: 1xx Goodwin Hall; Phone: 844-31xx; E-mail: xxxx@auburn.edu (response within 24 hours, M-F)
Office Hours: TR, 2:30 p.m. – 3:30 p.m. and by appointment

Course Description

"MUSI 2730 APPRECIATION OF MUSIC (3) LEC. 3 Fine Arts Core. The art and folk musics of western and non-western cultures. No previous music training required." (from the University Bulletin) MUSI 2730 is a survey of music and music history. No previous musical knowledge or experience is required and there are no course prerequisites. The course explores the basic fundamentals of music and the history of Western music from Gregorian chant to present day. Music and culture from each of the major historical stylistic periods are discussed and examined. The course also examines how the music from each period fits into the larger musical context. The course also explores the musical traditions of non-western cultures through a global perspective. Attending events outside of the scheduled class hours is required.

Course Objectives

This course fulfills requirements for the following General Education Goal and Student Learning Outcome (SLO):

General Education Goal #7: Aesthetic Appreciation and Engagement
Student Learning Outcome (SLO) 11: Students will understand and appreciate the arts and aesthetics as ways of knowing and engaging with the world.
  Measure 1: Develop and articulate criteria for aesthetic judgment.
  Measure 2: Understand how various art forms and/or works of art both reflect and inform society at large historically and/or in the present.
  Measure 3: Be able to study, create or participate in some form of artistic expression as a means of understanding the creative process.

Students are expected to demonstrate:
1. knowledge of the common elements of music (rhythm, melody, harmony, timbre, texture, tempo, dynamics, form) and how they interrelate in music (SLO 11, measures 1 and 3)
2. an understanding of the relationship of music to the other arts (SLO 11, measures 2 and 3)
3. knowledge of the historical development of Western music from Gregorian chant to the present day and the cultural aspects peculiar to each period (SLO 11, measures 2 and 3)
4. an understanding of the wealth and variety of music from around the world and its impact on Western music (SLO 11, measures 2 and 3)
5. the ability to audibly and/or visually identify music from each period and representative musical works of selected composers (SLO 11, measure 1)
6. critical skills for listening to, thinking about, writing about, and discussing music (SLO 11, measures 1, 2 and 3)
7. proper concert etiquette and audience member skills during all performances (SLO 11, measure 3)

Required Materials

   Additional assigned readings are found in the main library and/or online.
2. Electronic Media: The Norton Recordings, 11th Shorter edition (four CDs) and Student Resource DVD (Note: Texts, recordings and DVDs are available as a package at the University bookstore. Texts purchased elsewhere or used texts may not have required electronic media). Additional assigned recordings are found in the main library and/or online.
3. Scantron sheets and #2 pencils for the tests and final exam.
4. Daily internet access for email communication and Canvas communication.

Evaluation Summary

100-point grading scale: A 90-100; B 80-89; C 70-79; D 60-69; F 0-59.

I. Four tests – 60% of final grade
II. Final cumulative exam – 25% of final grade
III. Concert Attendance and Report – 15% of final grade

Components of Evaluation

I. Four tests – 60% of final grade (see dates in course schedule)
   Test 1 – 15% covers Elements, Instruments, Ensembles
   Test 2 – 15% covers Middle Ages, Renaissance, Baroque
   Test 3 – 15% covers Classical, Romantic
   Test 4 – 15% covers 20th Century and early 21st century

II. Final cumulative exam – 25% of final grade
   Wednesday, December 5, 4:00 p.m. – 6:30 p.m. covers all previous material and non-Western traditions

The tests and final exam evaluate the students' mastery of assignments and all material covered in class. Tests and the final exam are timed and consist of a variety of testing methods, including multiple choice, matching, true/false, short answer, and essay. Scantron sheets should be brought to each test and the final exam. There are no unannounced quizzes. Make-up tests will only be provided for eligible excused absences with official documentation (see Attendance Policy). The final exam is cumulative and includes an extended section for world music since this material is not tested prior to the final exam.

In order to succeed in this class, students are expected to be thoroughly prepared for discussions by having completed the assigned readings, studied the musical examples, and listened to the assigned musical works. While there is no class participation grade, students who participate in class discussion tend to be more engaged in the class and gain a greater understanding of the subject matter. Students are responsible for all assigned material, whether it is discussed in class or not.

III. Concert Attendance and Report – 15% of final grade

4 Live performances and 1 Digital performance (5%)
1 Written Report (10%)

Students are required to attend 4 live performances and 1 digital performance of different genres, which must include each of the following: symphony orchestra, opera, solo recital, and a chamber ensemble performance. **Students must first receive approval from the instructor prior to attending a concert in order for it to qualify. Failure to do so may result in no credit given for the performance.** Acceptable performances may take place either on or off campus. The concert must be in a seated auditorium where listening to music in a quiet atmosphere is the focus. Students are required to document their attendance by obtaining an official stamp on the program (if the concert is an Auburn University sponsored event) or a program and ticket stub. Concerts in which multiple groups perform or have an intermission are considered a single performance. Examples that do not satisfy this requirement include: church programs, high school/middle school/elementary school concerts, university student recitals/concerts, plays, pageants, pep rallies, dance recitals, television/radio broadcasts, movies, pop concerts (of any sort), theater productions and any event in which a musical performance is not a primary focus. The instructor advertises performance opportunities throughout the semester, and students can visit the Department of Music events calendar at [http://www.cla.auburn.edu/music_calendar/](http://www.cla.auburn.edu/music_calendar/)

After attending the five performances, students write one report detailing their concert experience using material learned in class and research gathered about the music performed. **Concert programs and reports are due no later than 3:30 p.m., Tuesday, November 27, 2012.** Grades for the reports are assigned and communicated by
the last day of classes. Grades are determined by the student’s application of knowledge gained from the course to discuss the music according to the following guidelines.

Report guidelines:

Do: Use musical terms to discuss the music
Discuss the composers and historical stylistic periods of the compositions (as needed)
Write in a technical, efficient, clear style (you are conveying information)
Use aesthetic judgment (your newly gained knowledge allows you to exercise this; you now have an appreciation and can speak about the beauty of what you hear)
Demonstrate a discernment of musical quality (you know what is good and what is not)
Demonstrate accuracy and depth of information and musical analysis (use your class notes, text, and other resources to make detailed statements)

Don’t: Discuss the attire of the performers
Discuss non-musical aspects of the performance (the hall, etc.)
Use flowery prose

Report format: Reports should be five full pages in length and should be typewritten, double-spaced, using 12 pt. Times New Roman font.

Attendance Policy and Classroom Behavior

The AU Classroom Behavior Policy is strictly followed in the course; please refer to the Student Policy eHandbook at http://www.auburn.edu/student_info/student_policies/ for details of this policy.

Students are expected to (1) attend every class session and required events; (2) be attentive and non-disruptive during class and performances; (3) be thoroughly prepared for discussions by having previously completed the assigned readings, studied the musical examples, and listened to the assigned musical works; and (4) have all course material present during each class session. Students may withdraw from the course (although with a W on their transcript) until mid-semester.

The importance of attending every class cannot be stressed enough, particularly since this section meets only twice a week. Material not contained in the text or the assigned listening examples is regularly presented. In order to get the most from the course and perform successfully on the tests, attendance is mandatory and will be taken at every session. Students are allowed one unexcused absence without consequence. Each subsequent unexcused absence results in a 5-point deduction from the final term grade. For example, a final grade of 94 will be adjusted to 89 for a student with two unexcused absences.

In the event of a University-approved excused absence with official and verifiable documentation, the instructor will provide the student with the missed material. Under this circumstance, late materials and assignments are accepted according to the schedule found in the Student Policy eHandbook and make up tests are provided. The date and time of the make-up test will be at the discretion of the instructor in consultation with the student and follows University policy. An alternate test may be used of equal duration and difficulty. Make up tests are not provided for missed tests due to an unexcused absence.

The instructor reserves the right to dismiss any student from class or a musical performance who is engaging in disruptive behavior, resulting in an unexcused absence. No food is allowed. Cell phones and other electronic devices must remain off and be put away at all times. The use of laptop computers is allowed with the permission of the instructor for the sole purpose of taking class notes. The instructor determines the seating arrangement for all lectures and tests and may change it at any time (with the exception of ADA accommodations).

Academic Honesty Code

All portions of the Auburn University Student Academic Honesty code (Title XII) found in the Student Policy eHandbook at http://www.auburn.edu/student_info/student_policies/ will apply to this class. All academic honesty violations or alleged violations of the SGA Code of Laws will be reported to the Office of the Provost, which will then refer the case to the Academic Honesty Committee.
Accommodations

This course complies with the Americans with Disabilities Act (ADA). Students who need accommodations are asked to electronically submit their approved accommodations through AU Access and to make an individual appointment with the instructor during the first week of classes – or as soon as possible if accommodations are needed immediately. If you have not established accommodations through the Office of Accessibility, but need accommodations, make an appointment with the Office of Accessibility, 1228 Haley Center, 844-2096 (V/TT). This syllabus is available upon request in alternative formats for individuals with print-related disabilities.

Communication

E-mail is the official form of correspondence for this course. Students are expected to check their University e-mail account daily. Should the instructor have to miss a class session due to unforeseen circumstances, students will receive an e-mail when possible, or a notice will be posted outside the class door. Students are not responsible for missed work due to instructor absence. E-mails are responded to within 24 hours M-F and it is expected for students to do the same. Student names and e-mail addresses may be shared with the class for the purpose of roll-taking and class projects. Students are also expected to regularly consult the course Canvas site for communication, grades, and additional resources.

Contingency Plan

If normal class activities are disrupted due to illness, emergency, or crisis situation, the syllabus and other course plans and assignments may be modified to allow completion of the course. If this occurs, an addendum to your syllabus and/or course assignments will replace the original materials.
Organization of the course

This course adheres to the University academic calendar. The following tentative schedule is presented to give students an overview of the course from beginning to end, to provide an idea of the pace of the course, and to show the range of material that will be covered. It should be noted that the reading and listening assignments are to be completed before the class session on which they are listed for discussion. Every effort will be made to adhere to this schedule, but the instructor may make alterations when necessary. Supplemental readings, listening and other assignments may be given. Students are responsible for all assigned material, whether it is discussed in class or not.

Listed readings for weeks 2-12 refer to Machlis/Forney, The Enjoyment of Music; those for weeks 13-15 refer to Bakan, World Music: Traditions and Transformations.

Week 1  
**Thursday, August 16**  
Introduction to the course. Syllabus discussed.  
**Discussion:** Fundamentals of music  
**Listening:** The Six Fundamental Elements

Week 2  
**Tuesday, August 21**  
**Discussion:** Fundamentals of music  
**Reading:** Part 1: "Materials of Music"  
- Prelude 1 (pp. 4-8)  
- Chapters 1-7, 11 (pp. 9-38, 63-67)  
**Listening:** The Six Fundamental Elements  
- Orff: *O fortuna*, from *Carmina burana*

**Thursday, August 23**  
**Discussion:** Instruments  
**Reading:** Chapters 8-9 (pp. 39-52)  
**Listening:** *Instruments of the Orchestra* DVD

Week 3  
**Tuesday, August 28**  
**Discussion:** Ensembles  
**Reading:** Chapter 10 (pp. 53-62)  
**Listening:** Benjamin Britten, *Young Person's Guide to the Orchestra*

**Thursday, August 30**  
**Test 1**

Week 4  
**Tuesday, September 4**  
**Discussion:** The Middle Ages  
**Reading:** Part 2: "Medieval and Renaissance Music"  
- Prelude (pp. 70-74)  
- Chapters 12-13 (pp. 75-88)  
**Listening:** Hildegard of Bingen: *Alleluia, O virga mediatrix*  
- Machaut: *Puis qu'en oubli*

**Thursday, September 6**  
**Discussion:** The Renaissance period  
**Reading:** Chapters 14-15 (pp. 89-104)  
**Listening:** Palestrina: *Pope Marcellus* Mass, Gloria  
- Farmer: *Fair Phyllis*

Week 5  
**Tuesday, September 11**
Discussion: The Baroque period: Vocal music
Reading: Part 3: “The Baroque Era”
          Prelude 3 (pp. 106-112)
          Chapters 16-17 (pp.113-129)
Listening: Purcell: Dido and Aeneas, Act III, Dido's Lament
          Bach: Cantata No. 140, Wachet auf
          Nos. 1 and 4
          Handel: Messiah, No. 18 and No. 44 Hallelujah Chorus

Thursday, September 13
Reading: Supplementary Reading (Library Reserve and Online Article)
          Chapters 18-20 (pp. 130-148)
Listening: Vivaldi: The Four Seasons, Op. 8, No. 1
           First Movement: Spring
           Handel: Water Music, Suite in D major
           Second Movement: Alla hornpipe
           Bach: Contrapunctus I, from The Art of Fugue

Week 6
Tuesday, September 18
Test 2

Thursday, September 20
Discussion: The Classical period
Reading: Supplementary Reading (Library Reserve and Online Article)
          Part 4: Eighteenth-Century Classicism
          Prelude 4 (pp. 150-154)
          Chapters 21-22 (pp. 155-169)
Listening: Haydn: String Quartet, Op. 76, No. 3 (Emperor)
           Second Movement
           Mozart: Eine kleine Nachtmusik (A Little Night Music), K. 525
           First and Third Movements

Week 7
Tuesday, September 25
Discussion: The Classical symphony
Reading: Supplementary Reading (Library Reserve and Online Article)
          Chapter 23 (pp. 170-181)
Listening: Haydn: Symphony No. 100 in G major (Military)
           Second Movement
           Beethoven: Symphony No. 5 in C minor, Op. 67
           All Movements

Thursday, September 27
Discussion: The Classical instrumental concerto and sonata
Reading: Chapters 24-25 (pp. 182-188)
Listening: Mozart: Piano Concerto in G major, K. 453
           First Movement
           Beethoven: Piano Sonata in C-sharp minor, Op. 27, No. 2 (Moonlight)
           First and Second Movements

Week 8
Tuesday, October 2
Discussion: The Classical period: Opera
Reading: Supplementary Reading (Library Reserve and Online Article)
          Chapter 26 (pp. 189-202)
Listening: Mozart: Don Giovanni
           Act 1, Scene 2
Thursday, October 4
Discussion: The Romantic period: Lieder and piano pieces
Reading: Part 5: "The Nineteenth Century"
  Prelude 5 (pp. 204-210)
  Chapters 27-29 (pp. 211-229)
Listening: Schubert: Erlking (Erlikönig)
  Chopin: Mazurka in B-flat minor, Op. 24, No. 4

Week 9
Tuesday, October 9
Discussion: Instrumental music: program music, absolute music, and nationalism
Reading: Supplementary Reading (Library Reserve and Online Article)
  Chapters 30-31 (pp. 230-251)
Listening: Berlioz: Symphonie fantastique
  Fourth Movement
  Smetana: The Moldau
  Grieg: Peer Gynt, Suite No. 1, Op. 46 excerpts
  Brahms: Symphony No. 3 in F major
  Third Movement

Thursday, October 11
Discussion: Vocal music: opera and music drama
Reading: Chapter 32 (pp. 252-266)
Listening: Verdi: Rigoletto
  Act III, Aria "La donna è mobile"
  Wagner: Die Walküre (The Valkyrie)
  Act III, Finale

Week 10
Tuesday, October 16
Discussion: Late-Romantic and post-Romantic music
Reading: Chapter 33 (pp. 267-282)
Listening: Puccini: Madame Butterfly
  Act II, Aria "Un bel di"
  Tchaikovsky: The Nutcracker

Thursday, October 18
Discussion: The twentieth century: Early twentieth-century music
Reading: Supplementary Reading (Library Reserve and Online Article)
  Part 6: "Impressionism and the Early Twentieth Century"
  Prelude 6 (pp. 284-287)
  Chapters 34-37 (pp. 288-320)
Listening: Debussy: Prelude to "The Afternoon of a Faun" (Prélude à "L’après-midi d’un faune")
  Stravinsky: The Rite of Spring (Le sacre du printemps)
    Part I: Introduction, Dance of the Youths and Maidens, Game of Abduction
  Schoenberg: Pierrot lunaire,
    No. 18 The Moonfleck (Der Mondfleck)
  Berg: Wozzeck, Act III, Scene 4

Week 11
Tuesday, October 23
Test 3

Thursday, October 25
Concert Report preparation
Discussion: Nationalism in the Americas
Reading: Chapters 38-39 (pp. 321-340)
Week 12
Tuesday, October 30
Concert Report preparation
Discussion: Music Beyond the Traditional Concert Hall: Jazz Idioms
Combining European and African music traditions
Reading: Supplementary Reading (Library Reserve and Online Article)
Part 7 “Music Beyond the Concert Hall”
Prelude 7 (pp. 342-345)
Chapters 40-43 (pp. 346-384)
Listening: Strayhorn: Take the A Train, by the Duke Ellington Orchestra
Gershwin: Porgy and Bess, scenes
Bernstein: West Side Story, scenes
Williams: Raiders March, from Raiders of the Lost Ark

Thursday, November 1
Concert Report preparation
Discussion: “Classical” Music of More Recent History
Reading: Part 8 “World War II and Beyond”
Prelude 8 (pp. 386-391)
Chapters 44-47 (pp. 392-427)
Listening: Cage: Sonata V, from Sonatas and Interludes
Sheng: China Dreams, Prelude
Corigliano: Prelude, from Mr. Tambourine Man: Seven Poems of Bob Dylan
Adams: Dr. Atomic

Week 13
Tuesday, November 6
Test 4

Thursday, November 8
Discussion: World Music: Latin America
Reading: Chapter 11 (pp. 219-248)
Listening: Samba, Bossa nova (Brazil)
Cha Cha Cha, Rumba, Salsa (Cuba)
Tango (Argentina)
Merengue (Dominican Republic)

Week 14
Tuesday, November 13
Discussion: World Music: Africa
Reading: Chapter 10 (pp. 191-220)
Listening: “The River and the Path” (Drum proverb, Akan people of Ghana)
Traditional solo oud (North Africa)
Traditional solo kora (West Africa)
Angélique Kidjo (Benin)

Thursday, November 15
Discussion: World Music: China
Reading: Chapter 13 (pp. 293-322)
Listening: Solo Guzheng
Yayue
Taoist music
Week 15
Tuesday, November 27
Concert Reports due no later than 3:30
Discussion: World Music: Indonesia
Gamelan (Java, Bali)
Dangdut (rabab/saluang) Sumatra
Gesang
Reading: Chapter 7 (pp. 95-114)
Discussion: World Music: India
Reading: Chapter 8 (pp. 115-142)
Listening: Carnatic music
Hindustani raga (Ravi Shankar)
Bhangra
Karnatak

Thursday, November 29
Discussion: World Music: Ireland
Reading: Chapter 9 (pp. 158-174)
Listening: Sean-nós
Irish ballad
Instrumental dance tunes and medleys
Irish harp

Finals Week
Wednesday, December 5, 4:00 p.m. – 6:30 p.m. (University set date and time)

Final cumulative exam (with extended section on non-western traditions)