MUS 106 Music Appreciation
3 credits
Monday and Wednesday 11:30-12:45

INSTRUCTOR: Kamuela Kimokeo
OFFICE: Palanakila 130
OFFICE HOURS: Mon. & Wed. 8:30-11:15 & 3:45-4:25pm T&TH 9-3:30pm
TELEPHONE: (808) 236-9131 EMAIL: kamuelam@hawaii.edu
EFFECTIVE DATE: Spring 2018

WINDWARD COMMUNITY COLLEGE MISSION STATEMENT

Windward Community College offers innovative programs in the arts and sciences and opportunities to gain knowledge and understanding of Hawai‘i and its unique heritage. With a special commitment to support the access and educational needs of Native Hawaiians, we provide O‘ahu’s Ko‘olau region and beyond with liberal arts, career and lifelong learning in a supportive and challenging environment — inspiring students to excellence.

CATALOG DESCRIPTION

Elements, styles, and forms of music, from the listener’s standpoint. Focus on classical music literature. Concert attendance and written critique required for two live performances during the semester.

Activities Required at Scheduled Times Other Than Class Times

Beyond regular study time, student will be required to attend two live performances of classical music during the semester. One of them will be a class concert outing on April 18th to see the Opera “Eugene Onegin” by Tchaikovsky ($7 admission). You will also watch one full-length film or documentary—to be agreed upon by student and instructor.

STUDENT LEARNING OUTCOMES

The student learning outcomes for the course are:

1. Identify masterpieces of classical music repertoire

2. Distinguish the essential compositional characteristics of the several stylistic periods in music/art history and representative composers from each period, which help place unfamiliar repertoire into familiar periods.

3. Contrast/compare music of any type (i.e., classical, popular, ethnic, seasonal) for texture, form, melodic contour, harmonic orientation, and time of composition.
4. Compare/contrast the live performances seen during the semester. 

5. Define the elements that make up classical performance traditions.

**COURSE TASKS**

**Attendance:** Attendance is absolutely mandatory. Your active participation in this class is critical to your success in this class. While there will be class times that I will “compensate” you, as you are expected to commit out-of-class time to this class, I expect your attendance for every formal class session. There will be no such thing as an excused/unexcused absence. After three absences, your point total will be deducted by 15 points per day missed.

**Laulima Assignments:** Each week you will write in your listening log on Laulima discussions. This will be a journal in which you keep a record of the pieces you listen to and describe your responses and reflection to the music. The goal of your listening journal should be the cultivation of concentrated listening habits and effective writing skills in which you demonstrate growth in musical concepts, ideas, themes and contextual circumstances that are reflected in the music.

**Concert Reports:** You will be required to attend two live performances of classical music during this semester. Options for you to consider might be those listed at the UH-Mānoa and UH West Oahu’s music department’s performance calendar. (Be sure that the concert you attend is Western CLASSICAL in nature and not a world music offering). Other options include attending any of the operas offered by the Hawai‘i Opera Theatre this season. You will complete a 2.5- to 4- page report of each concert (double spaced, 12 pt font) and turn in a hard copy to me. Each concert report will be due within 10 days of the performance and will be accompanied by a PROGRAM. The latest date for Concert Reports to be received is May 2nd.

**Film Report:** You will be required to watch one full-length film or documentary whose subject matter is related to Western Classical music. Possible films include the following: Amadeus, Immortal Beloved, Beethoven, The Medici, etc. Many of these films are readily available at the WCC library, or at Sinclair library at UH-Mānoa. They are also available via such internet offerings as Netflix. You will complete a 2.5- to 4-page review of the film.

3. **Exams:** There will be 3 listening exams and 2 written exams throughout this course. (Subject to change) You will always know at least a week before an exam is to take place.

**ASSESSMENT TASKS AND GRADING**

**Grade Scale:**

- Laulima participation 16 x 10 points 160 points
- Concert report 2 x 100 points 200 points
- Film report 1 x 100 points 100 points
- Exams 3x50 points 150 points
- Final exam 1 x 100 points 100 points
100% - 90% = A; 89% - 80% = B; 79% - 70% = C; 69% - 60% = D; 59% - 0% = F

LEARNING RESOURCES

“Music Then and Now”, by Thomas Forrest Kelly (Norton, 2012), with online course tools. Note: Your purchase must allow you to access STUDYSPACE (http://www.wwnorton.com/studyspace/)
Note: The eBook is excellent (it’s the same book), one-third the price, and it gives access to studyspace!

COURSE SCHEDULE
Subject to Change

Week 1
Topic: Course Introduction and Fundamental Music Concepts and Forms
Reading: Chapter 1, “Fundamental Music Concepts and Forms”
Listening: Selected excerpts illustrating musical techniques

Week 2
Topic: Medieval and Renaissance Music from Notre Dame Polyphony to William Byrd
Reading: Introduction to Part I, Music and Prayer: Medieval and Renaissance Music
Chapter 2, Christmas Mass at Notre Dame Cathedral
Chapter 3, William Byrd’s Mass for Four Voices and Other Domestic Music
Listening: Gregorian chants (Introit, Kyrie, Alleluia)
Leoninus, Alleluia, Dies sanctificatus (organum)
Perotinus, Viderunt omnes (organum)
Byrd, Agnus Dei, from Mass for Four Voices
Byrd, “This sweet and merry month of May” (madrigal)
John Dowland, “Can she excuse my wrongs” (lute song)
Five arrangements of “Can she excuse my wrongs”

Week 3
Topic: Baroque Music, Claudio Monteverdi, and Opera
Reading: Introduction to Part II, Music and Speech: The Baroque Period

Week 4
Topic: George Frideric Handel and the English Oratorio
Reading: Chapter 5, George Frideric Handel’s Messiah
Listening: Handel, Messiah, excerpts:
“There were shepherds” (recitative)
“Comfort ye, my people” (recitative)
“Ev’ry valley” (aria)
“And the glory of the Lord” (chorus)
“Hallelujah” (chorus)
“He trusted in God” (fugue chorus)

Week 5
Topic: Johann Sebastian Bach and Baroque Instrumental Music
Reading: Chapter 6, Johann Sebastian Bach at Zimmermann’s Coffeehouse
Listening: Bach, Prelude and Fugue in C Minor, BWV 847 (Well-Tempered Clavier)
Bach, Suite in D Major, BWV 1068, Overture
Bach, Concerto in F Major for Harpsichord, Two Recorders, and Strings, BWV 1057

Week 6
Topic: The Classic Period, Mozart, and Opera
Reading: Introduction to Part III: Music and
Reason: Classical Music
Chapter 7, W. A. Mozart’s Don Giovanni

**Listening:** Mozart, Don Giovanni, excerpts:
“Notte e giorno faticar” (aria)
Ensemble from Act 1, Scene 1
Catalogue Aria
“Là c’è dair la mano” (duet)
Finale, Act 1

**Week 7**
**Topic:** Beethoven and the Symphony
**Reading:** Chapter 8, Ludwig van Beethoven’s Fifth Symphony
**Listening:** Beethoven, Symphony No. 5 in C Minor, Op. 67 (complete)

**Week 8**
**Topic:** Schubert, the Art Song, and Chamber Music
**Reading:** Chapter 9, A Schubertiade at Josef von Spaun’s
**Listening:** Schubert, a selection of art songs:
Die Forelle (The Trout)
Gretchen am Spinnrade (Gretchen at the Spinning Wheel)
Der Erlkönig (The Erlking)
Schubert, “Trout” Quintet, Piano Quintet in A Major, IV

**Week 9**
**Topic:** Romantic Music, Berlioz, and the Program Symphony
**Reading:** Introduction to Part IV: Music and Feeling: Romantic Music
Chapter 10, Hector Berlioz’s Fantastic Symphony (Symphonie fantastique)
**Listening:** Berlioz, Fantastic Symphony (complete)

**Week 10**
**Topic:** Mendelssohn, Schumann, and Instrumental Virtuosity
**Reading:** Chapter 11, Felix Mendelssohn’s Violin Concerto in E Minor
Chapter 12, Clara Schumann Performs Robert Schumann’s Carnaval
**Listening:** Mendelssohn, Violin Concerto in E Minor
Robert Schumann, Carnaval, excerpts:
“Préambule” (Preamble)
“Arlequin” (Harlequin)
“Eusebius”
“Florestan”
“Chopin”
“Pause” and “Marche des Davidsbündler contre les Philistins” (March of the League of David against the Philistines)

**Week 11**
**Topic:** Wagner and the Music Drama
**Reading:** Chapter 13, Richard Wagner’s The Valkyrie (Die Walküre)
**Listening:** Wagner, The Valkyrie, excerpts:
Act 1, Prelude (Storm)
Act 1, Siegmund and Sieglinde Meet and Fall in Love (“Wess’ Herd dies auch sei”)
Act 1, Scene 2, Sieglinde and Siegmund in Love, and Siegmund’s Sense of Foreboding
Act 1, Scene 3, “Winterstürme wichen dem Wonnemond”
Act 1, Scene 3, “Siegmund heiss’ ich”

**Week 12**
**Topic:** Dvořák, Nationalism, and Music in America
**Reading:** Chapter 14, Antonín Dvořák’s Symphony No. 9 in E Minor (From the New World)
**Listening:** Dvořák, Symphony No. 9 in E Minor (complete)

**Week 13**
**Topic:** Stravinsky, Ballet, and Musical Modernism
**Reading:** Introduction to Part V: Music and Politics: Twentieth-Century Music
Chapter 15, Igor Stravinsky’s The Rite of Spring (Le sacre du printemps)
**Listening:** Stravinsky, The Rite of Spring, excerpts:
“Introduction”
“Signs of Spring: Girls’ Dance”
“Spring Rounds”
“Procession of the Oldest and Wisest One”
Week 14

**Topic:** Berg and Expressionist Opera

**Reading:** Chapter 16, Alban Berg’s *Wozzeck*

**Listening:** Berg, *Wozzeck*, excerpts:
- Act 1, Scene 3, March and Lullaby
- Act 3, Scene 2, Invention on a Note
- Act 3, Scene 3, Invention on an Irregular Rhythm
- Act 3, Scene 4, Invention on a Chord
- Act 3, Interlude, Invention on a Key
- Act 3, Scene 5, Invention on a Regular Rhythm

Week 15

**Topic:** Messiaen, Mysticism, and Politics

**Reading:** Chapter 17, Olivier Messiaen’s *Quartet for the End of Time*

**Listening:** Messiaen, *Quartet for the End of Time* (complete)

Week 16

**Topic:** Bernstein, Adams, and Music in Modern America

**Reading:** Chapter 18, Leonard Bernstein’s *West Side Story*

**Listening:** Bernstein, *West Side Story*, excerpts:
- Prologue
- “Jet Song”
- “Dance at the Gym”
- “Tonight”
- “America”

**DISABILITIES ACCOMMODATION STATEMENT**

*If you have a physical, sensory, health, cognitive, or mental health disability that could limit your ability to fully participate in this class, you are encouraged to contact the Disability Specialist Counselor to discuss reasonable accommodations that will help you succeed in this class. Ann Lemke can be reached at 235-7448, lemke@hawaii.edu, or you may stop by Hale ‘Akoakoa 213 for more information.*

Revised May 25, 2011