

MUSI200

STUDENT WARNING: This course syllabus is from a previous semester archive and serves only as a preparatory reference. Please use this syllabus as a reference only until the professor opens the classroom and you have access to the updated course syllabus. Please do NOT purchase any books or start any work based on this syllabus; this syllabus may NOT be the one that your individual instructor uses for a course that has not yet started. If you need to verify course textbooks, please refer to the online course description through your student portal. This syllabus is proprietary material of APUS.

Course Summary

Course : MUSI200 **Title :** Music Appreciation

Length of Course : 8

Prerequisites : N/A **Credit Hours :** 3

Description

Course Description: Spanning the Middle Ages through the twenty-first century, this course offers a thorough introduction to the elements of music, a broad overview of the history of musical styles, including cultural contexts and perspectives.

Course Scope:

Spanning the Middle Ages through the twenty-first century, this course offers a thorough introduction to the elements of music, a broad overview of the history of musical styles, including cultural contexts and perspectives. This course is divided into eight weeks and is organized to give students a broad context in which to study music. Instruction is primarily textbook driven, including the accompanying listening examples with additional online lessons and online weekly discussion. The links to the required e-text readings can be found in the Course Materials section of the syllabus. There is also a link on the homepage of our online classroom. Because this is a survey course of a broad subject, it will out of necessity cover each topic with a broad brush. However, there are additional resources available in the MUSI200 Course Guide in the APUS library. Students will also use the internet to research topics related to the material discussed and covered in the textbook.

Objectives

Welcome to MUSI200: Music Appreciation! I look forward to sharing the world of music with you.

After completing this course, students will be able to:

CO-1: Identify Western music by style and era.

CO-2: Apply musical terminology, concepts and critical listening skills to a given major composer and style of music.

CO-3: Analyze the social, political, and cultural influences on Western and non-Western music

CO-4: Examine different styles of music found around the world (In the Course Outline below, these are referred to as CO: 1, CO: 2, CO: 3, and CO: 4.)

Outline

Week 1: Musical Elements

Course Objective(s)

- CO: 1
- CO: 2
- CO: 3

Reading(s)

[Chapter 1 “Music Elements, Critical Listening and Course Overview”](#)

Lesson App: WK1 Lesson

*See Appendix A, Additional Resources

Assignment(s)

* Participate in WK1 Forum: Introduction & WK1 Forum: Listening Game

* Submit the Week 1 Quiz in Tests & Quizzes

*There is also an optional extra credit assignment for Week 1 in Tests & Quizzes

Appendix A: Additional Resources

[Glossary of Musical Terms](#)

[Abridged Dictionary of Composers](#)

[Music Notation Guide](#)

[Online Music Theory Reference](#)

[Worldwide Internet Music Resources](#)

Week 2: Early Western Art Music

Course Objective(s)

- CO: 1
- CO: 2
- CO: 3

Reading(s)

[Chapter 2 “Early Western Art Music”](#)

Lesson App: WK2 Lesson

*See Appendix A, Additional Resources

Assignment(s)

* Participate in classroom discussion in Forums

* Submit the Week 2 Quiz in Tests & Quizzes

Appendix A: Additional Resources

Supplemental Reading

- Eight centuries of troubadours and trouvères: the changing identity of medieval music. Haines, John. Cambridge University Press, c2004. Musical performance and reception. pp. 261-263 (in APUS eLibrary)
- [Music History 102](#): entire page
- [A Guide to Medieval and Renaissance Music](#): Study the instruments and their looks and sounds.

Additional Resources

[Early Music FAQ](#)

[Gregorian Chant](#)

[Early Women Masters East & West](#)

[Giovanni Pierluigi da Palestrina](#)

[Hildegard von Bingen](#)

[Listening to Early Music Online](#)

[Medieval and Renaissance Instrument Guide](#)

[Museum of Historical Musical Instruments](#)

[The Internet Renaissance Band](#)

[The Lute Page](#)

[The Recorder](#)

[Troubadours](#)

Week 3: The Baroque Era

Course Objective(s)

- CO: 1
- CO: 2
- CO: 3

Reading(s)

[Chapter 3 "The Baroque"](#)

Lesson App: WK3 Lesson

*See Appendix A, Additional Resources

Assignment(s)

* Participate in classroom discussion in Forums

* Submit the Week 3 Quiz in Tests & Quizzes

* **Concerts Across Time paper due Sunday of Week 3** (see Assignments)

Appendix A: Additional Resources

Supplemental Reading

- Opera and society in Italy and France from Monteverdi to Bourdieu. Johnson, Victoria, 1969-, Fulcher, Jane F., Ertman, Thomas. Cambridge University Press, c2007. Cambridge studies in opera. pp. 29-31 (in APUS eLibrary)
- [Baroque Music Defined](#): entire page
- [Baroque-Music.com](#): check out the video performances in the "Music" section of the website

Additional Resources

[Baroque Music Page](#)
[Sunday Baroque](#)
[Antonio Vivaldi](#)
[J.S. Bach](#)
[Georg Friedrich Handel](#)
[Claudio Monteverdi](#)
[History of the Piano](#)

Week 4: The Classical Era

Course Objective(s)

- CO: 1
- CO: 2
- CO: 3

Reading(s)

[Chapter 4 “The Classical Era”](#)

Lesson App: WK4 Lesson

*See Appendix A, Additional Resources

Assignment(s)

* Participate in classroom discussion in Forums

* Submit the Week 4 Quiz in Tests & Quizzes

Appendix A: Additional Resources

Additional Resources

[The Classical Period](#)
[Instruments of the Orchestra](#)
[Boston Symphony Orchestra Online](#)
[Mozart Resources Online](#)
[The Mozart Project](#)
[Ludwig von Beethoven](#)

Week 5: The Romantic Era

Course Objective(s)

- CO: 1
- CO: 2
- CO: 3

Reading(s)

[Chapter 5 “The Romantic Period”](#)

Lesson App: WK5 Lesson

*See Appendix A, Additional Resources

Assignment(s)

- * Participate in classroom discussion in Forums
- * Submit the Week 5 Quiz in Tests & Quizzes
- * **Share the Music paper due Sunday of Week 5** (see assignments)

Appendix A: Additional Resources

Additional Resources

[The Music of the Romantic Era](#)

[Frederick Chopin Society](#)

[Hector Berlioz](#)

[Robert Schumann](#)

[Clara Wieck Schumann](#)

[The Schubert Institute](#)

[Nicolo Paganini](#)

[Felix Mendelssohn](#)

[Giuseppe Verdi](#)

[Richard Wagner](#)

[Peter Ilyich Tchaikovsky](#)

[Gustav Mahler](#)

[Johannes Brahms](#)

[Scriabin Society](#)

Week 6: Modern Avant-Garde Music

Course Objective(s)

- CO: 1
- CO: 2
- CO: 3

Reading(s)

[Chapter 6 "The Twentieth Century"](#)

Lesson App: WK6 Lesson

*See Appendix A, Additional Resources

*See Appendix B, Required Listening

Assignment(s)

* Participate in classroom discussion in Forums

* Submit the Week 6 Quiz in Tests & Quizzes

Appendix A: Additional Resources

Additional Resources

[Music of the Twentieth Century](#)

[Erik Satie](#)

[The Charles Ives Society](#)

[Arnold Schoenberg Center](#)

[Igor Stravinsky](#)

[Copland House](#)

[Leonard Bernstein](#)

[John Cage](#)

[Morton Feldman](#)

[Karlheinz Stockhausen](#)

[John Adams](#)

[Steve Reich](#)

Appendix B: Required Listening

Please note: Students are only required to listen to the first two minutes of each of the following listening examples (except where indicated).

Required Listening

“[The Wonderful Widow of Eighteen Springs](#)” by John Cage (1942): This performance from 1958 features Arline Carmen (voice) and John Cage (piano). It is a rare recording of John Cage performing his own instrumental music.

John Cage performing “[Water Walk](#)” in 1960 on TV show I've Got a Secret

[Interview with Pauline Oliveros](#) by KQED Spark (Please listen to the entire 9 minute interview.)

“[Three Songs: 1. Rat Riddles](#)” by Ruth Crawford Seeger

Martha Graham performed Aaron Copland’s “[Appalachian Spring](#), Part I” (1944)

Week 7: Jazz

Course Objective(s)

- CO: 1
- CO: 2
- CO: 3
- CO: 4

Reading(s)

[Chapter 7 “Jazz”](#)

Lesson App: WK7 Lesson

*See Appendix A, Additional Resources

*See Appendix B, Required Listening

Assignment(s)

* Participate in classroom discussion in Forums

* Submit the Week 7 Quiz in Tests & Quizzes

* Web Project due Sunday of Week 7 (see Assignments)

Appendix A: Additional Resources

Additional Resources

[All About Jazz](#)

[NPR Jazz](#)

[The History of Jazz](#)

[Small Jazz History](#)

[The Red Hot Jazz Archive](#)

[Jazz Review Magazine](#)

[Scott Joplin International Ragtime Foundation](#)

[The Official Website of George & Ira Gershwin](#)
[The Mississippi River of Song](#)
[The Blues](#)
[Duke Ellington's Washington](#)
[Louis Armstrong House Museum](#)
[John Coltrane](#)
[Miles Davis](#)
[Buena Vista Social Club](#)
[Sun Ra](#)

Appendix B: Required Listening

Please note: Students are only required to listen to the first two minutes of each of the following listening examples (except where indicated).

Required Listening

Charlie Parker and Dizzy Gillespie performing "[Hot House](#)" (1951)
Dizzy Gillespie performing "[Salt Peanuts](#)" (c. 1970s)
Miles Davis performing "[So What](#)" from *Kind of Blue* featuring Miles Davis (trumpet), Paul Chambers (bass), Wynton Kelly (piano) (early 1960s)
"[Take Five](#)" featuring Paul Desmond (alto sax), Joe Morello (drums), Eugene Wright (bass) and Dave Brubeck (piano) (c. 1950s)
Chet Baker performing "[My Funny Valentine](#)" (1959)
Stan Getz and Astrud Gilberto performing "[The Girl from Ipanema](#)" (1964)
Bill Evans Trio in 1970 performing "[Nardis](#)" featuring Bill Evans (piano), Scott LaFaro (bass) and Paul Moatian (drums)
"[Selflessness](#)" (1961) performed by John Coltrane (sax), Pharoah Sanders (sax), McCoy Tyner (piano), Elvin Jones (drums)
NPR Interview: [John McLaughlin: On Coltrane and Spirituality in Music](#) (2011) (Please listen to entire 10 minute interview.)
"[St. Thomas](#)" performed by Sonny Rollins (tenor saxophone), Tommy Flanagan (piano), Doug Watkins (bass) and Max Roach (drums) from *Saxophone Colossus* (1957)
Elvin Jones Quartet performing "[Three Card Molly](#)" featuring Elvin Jones (drums) Pat La Barbera (sax), Ryo Kawaskaki (guitar) and David Williams (bass) (c. 1979)
Miles Davis Quintet performing "[Autumn Leaves](#)" in Milan, Italy (Oct. 11, 1964) featuring Miles Davis (trumpet), Wayne Shorter (tenor), Herbie Hancock (piano), Ron Carter (bass) and Tony Williams (drums)
Charles Mingus Sextet featuring Eric Dolphy performing "[Take the "A" Train](#)" (April 12, 1964)
[Roscoe Mitchell interview](#) (Please listen to entire 4 minute interview.)
[Ornette Coleman Sextet](#) performing in Germany (1978) featuring Ornette Coleman (sax, violin), Ben Nix (guitar), James Blood Ulmer (guitar), Fred Williams (bass), Shannon Jackson (drums) and Denardo Coleman (drums)
[Art Ensemble of Chicago](#) featuring Cecil Taylor performing live in Paris (1984)
Miles Davis performing "[Bitches Brew](#)" live at Tanglewood (1970)
Herbie Hancock performing "[Chameleon](#)" live at Java Jazz Festival (2012)

Week 8: World Music

Course Objective(s)

- CO: 1
- CO: 2
- CO: 3
- CO: 4

Reading(s)

[Chapter 8 "Music of the World"](#)

Lesson App: WK8 Lesson

*See Appendix A, Additional Resources

Assignment(s)

* Participate in classroom discussion

* Submit the Week 8 Quiz in Tests & Quizzes

Appendix A: Additional Resources

Additional Resources

[Glossary of the World's Sacred Sound](#)

[Instruments and Traditions](#)

[World Music Central](#)

[Balinese Music & Dance](#)

[Classical Music of North India](#)

[Didgeridoos & Trance States](#)

[Inuit Throatsinging](#)

[Khoomei: Throatsinging of Mongolia & Tuva](#)

[The Acoustics of Mayan Temples](#)

[Persian Classical Music](#)

[Shadow Puppet Theater](#)

Evaluation

There are weekly assignments and assessments (Assignments, Forums, Tests & Quizzes). All assignments must be submitted by the end of the week (Sunday, 11:55 pm ET) they are assigned unless otherwise noted.

Class Participation/Discussion Forums: Participation will be evaluated based upon the degree of interaction you have with me and with fellow students. You are required to participate in classroom Forums on at least two days during the week. Respecting your busy schedules, discussion work is asynchronous, meaning you are **not** required to be online at a specific time or place with the professor and other members of your course. Instead, you may post your comments in Forums. (You certainly may choose to interact synchronously with your classmates or me via a chat room, however). **It is not acceptable to wait until Sunday (the last day of the online week) to begin participating in the discussions. You must participate substantively on at least two days during the week to fulfill the Forum requirements.**

In addition, classroom discussion work must be posted in the classroom on the week assigned. Please keep in mind that the weeks run Monday-Sunday. The week ends on Sunday at 11:55pm ET. Classroom discussions will **not** be accepted via email, snail mail, or phone calls. All posted discussions must be relevant to the week's reading. That is, Week 4 requires a discussion on the readings and assignments for Week 4. Postings unrelated to the week's discussion will not be counted as participation. Please also note that points earned for late Forum postings will be automatically downgraded. Full participation is signing in weekly and contributing to the class discussion(s), each week, with meaningful and valid discussions.

All forums can be accessed in the Forums section of the course. See forum posting requirements and grading criteria in each week's forum description.

Two short papers: This class requires two papers. These short, thoughtful papers are a means for me to see that you are reading, understanding, assimilating, and synthesizing the course readings and other materials. The due dates for papers are listed in your course outline, and detailed information regarding these papers can be found in **Assignments**.

Weekly Quizzes: Each week there is a 10-question multiple-choice quiz based upon the weekly readings.

The quiz questions are selected from a larger question pool. Each quiz can be taken twice with the highest score recorded in the Gradebook. These quizzes are due by Sunday at 11:55pm (ET) of each week. For more information, please see **Tests & Quizzes**.

Website Project - Let's Explore the World through Music: Detailed information and the due date related to this project can be found in the **Assignments** section of our online classroom.

Message/Email Guidelines: If you have questions or concerns about the course materials or assignments, please post to the **Questions** thread in Forums. If you have a question or concern of a personal nature, please feel free to contact me using the **Message** feature, which is located in the Communications menu on the left- hand side in our classroom.

Grading:

Name	Grade %
Forum Participation	35.00 %
Week 1 Forum	4.38 %
Week 2 Forum	4.38 %
Week 3 Forum	4.38 %
Week 4 Forum	4.38 %
Week 5 Forum	4.38 %
Week 6 Forum	4.38 %
Week 7 Forum	4.38 %
Week 8 Forum	4.38 %
Quizzes	20.00 %
Week 1 Quiz	2.50 %
Week 2 Quiz	2.50 %
Week 3 Quiz	2.50 %
Week 4 Quiz	2.50 %
Week 5 Quiz	2.50 %
Week 6 Quiz	2.50 %
Week 7 Quiz	2.50 %
Week 8 Quiz	2.50 %
Short Papers	25.00 %
Week 3: Concerts Across Time	12.50 %
Week 5: Share the Music	12.50 %
Website Project	20.00 %
Week 7: Website Project: Let's Explore the World through Music	20.00 %
Extra Credit	0.00 %
Week 1: Extra Credit Assignment	0.00 %

Materials

Book Title: Introduction to Music Appreciation - e-book available inside the classroom

Author: Hansen, et al.

Publication Info: Lulu

ISBN: 9781937381059

Book Title: System Requirement 1: system configured to allow installation of browser plug-ins as required for audio and video playback of standard file formats (.wav, .mp3, .mp4, .wma, .ogg, .aiff, etc.)

Author: N/A

Publication Info: N/A

ISBN: N/A

Book Title: HARD COPY NOTE: This textbook was created first and foremost to be an interactive e-book. Consequently, some of the interactivity is lost in the printed version. In this version, hyperlinks and URLs are underlined and shown in gray.

Author:

Publication Info:

ISBN: NOTE

Course Guidelines

Citation and Reference Style

- Students will follow MLA format as the sole citation and reference style used in written assignments submitted as part of coursework to the Humanities Department.
- Please note that no formal citation style is graded on forum assignments in the School of Arts & Humanities—only attribution of sources (please see details regarding forum communication below).

Tutoring

- [Tutor.com](#) offers online homework help and learning resources by connecting students to certified tutors for one-on-one help. AMU and APU students are eligible for 10 free hours of tutoring provided by APUS. Tutors are available 24/7 unless otherwise noted. Tutor.com also has a SkillCenter Resource Library offering educational resources, worksheets, videos, websites and career help. Accessing these resources does not count against tutoring hours and is also available 24/7. Please visit the APUS Library and search for 'Tutor' to create an account.

Late Assignments

School of Arts & Humanities Late Policy

Students are expected to submit classroom assignments by the posted due date and to complete the course according to the published class schedule. As adults, students, and working professionals, I understand you must manage competing demands on your time. Should you need additional time to complete an assignment, please contact me before the due date so we can discuss the situation and determine an acceptable resolution.

Work posted or submitted after the assignment due date will be reduced by 10% of the potential total score possible for each day late up to a total of five days, including forum posts/replies, quizzes, and assignments. ***Beginning on the sixth day late through the end of the course, late work, including***

forum posts/replies, quizzes, and assignments, will be accepted with a grade reduction of 50% of the potential total score earned.

Turn It In

Assignments are automatically submitted to Turnitin.com within the course. Turnitin.com will analyze an assignment submission and report a similarity score. Your assignment submission is automatically processed through the assignments area of the course when you submit your work.

Academic Dishonesty

- Academic Dishonesty incorporates more than plagiarism, which is using the work of others without citation. Academic dishonesty includes any use of content purchased or retrieved from web services such as CourseHero.com or Scribd. Additionally, allowing your work to be placed on such web services is academic dishonesty, as it is enabling the dishonesty of others. The copy and pasting of content from any web page, without citation as a direct quote, is academic dishonesty. When in doubt, do not copy/paste, and always cite.

Submission Guidelines

- Some assignments may have very specific requirements for formatting (such as font, margins, etc) and submission file type (such as .docx, .pdf, etc). See the assignment instructions for details. In general, standard file types such as those associated with Microsoft Office are preferred, unless otherwise specified.
- It is the student's responsibility to ensure the all submitted work can be accessed and opened by the instructor.

Disclaimer Statement

- Course content may vary from the outline to meet the needs of a particular group or class.

Communicating on the Forum

- Forums are the heart of the interaction in this course. The more engaged and lively the exchanges, the more interesting and fun the course will be. Only substantive comments will receive credit. Although there is a final posting day/time after which the instructor will grade and provide feedback, it is not sufficient to wait until the last day to contribute your comments/questions on the forum. The purpose of the forums is to actively participate in an on-going discussion about the assigned content.
- "Substantive" means comments that contribute something new and important to the discussion. Thus a message that simply says "I agree" is not substantive. A substantive comment contributes a new idea or perspective, a good follow-up question to a point made, offers a response to a question, provides an example or illustration of a key point, points out an inconsistency in an argument, etc.
- As a class, if we run into conflicting view points, we must respect each individual's own opinion. Hateful and hurtful comments towards other individuals, students, groups, peoples, and/or societies will not be tolerated.
- Students must post a response to the weekly forums prompt and post the required number of replies to other students – refer to the grading rubric and/or forum instructions for specific expectations on number of replies and word count requirements.
- The main response to the forum is due mid-week – refer to the grading rubric and/or forum instructions for specific expectations. Late main response posts to a forum may not be accepted without prior instructor approval.
- Replies must be posted in the week due and replies after the end of the each week may not be graded.

Quizzes and Exams

- Quizzes and exams may consist of true/false, multiple choice, and short essay questions. Each quiz/exam is accessible only once. Once a quiz/exam is accessed, you will not be able to access it again if you disconnect. Therefore, allocate time to complete your quiz. Weekly quizzes must be

submitted by midnight Eastern Time, Day 7 of the assigned week. Late quizzes or exams will not be accepted without prior instructor approval.

University Policies

[Student Handbook](#)

- [Drop/Withdrawal policy](#)
- [Extension Requests](#)
- [Academic Probation](#)
- [Appeals](#)
- [Disability Accommodations](#)

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