



## MUS 101: Music Appreciation

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### INTRODUCTION AND OBJECTIVES

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Listening to music is an everyday pleasure. Your choices in music reflect your mood, location, and activity. The learning experience you are about to embark on will explore concepts and music that are new to you. It will also increase your appreciation for the music you already know and love. Your increased appreciation for music will be an asset you carry with you the rest of your life, no matter what type of music you enjoy most.

As you progress through the seven units of Music Appreciation, you will begin to notice an increased awareness of the music you encounter every day. This may be as small as noticing that the sound track to a movie really “makes the movie for you,” or as big as prompting you to mention landmark music events in, for example, a history research paper.

You may have never completed a self-paced course before. You will progress at your own pace—your assignments are completed and graded independently of other students enrolled in the same course. The truth of the matter is this: It takes more discipline and perseverance to

complete a self-paced course than a semester-based course with classmates. However, there are benefits to working on your own and progressing at your own pace. You can work around your schedule, take the time you need to learn the material, and gain valuable study skills.

The course is divided into seven units, corresponding to the sections in your text.

- **Unit I: Elements**
- **Unit II: The Middle Ages and Renaissance**
- **Unit III: The Baroque Period**
- **Unit IV: The Classical Period**
- **Unit V: The Romantic Period**
- **Unit VI: The Twentieth Century**
- **Unit VII: Nonwestern Music**

You will write six unit reports. The reports are designed to emphasize listening with an ear to what is the same or different between two works, or between two performances of the same work. You will also attend two concerts and write reviews. Some units will take longer to complete than others, but the overall time for all reading, listening, unit report writing, concert attendance, and review writing should be about 135 hours.

## Course Objectives

There are three overall objectives that you can expect to meet if you complete the course successfully.

Objectives	Assessments used to measure your achievement in meeting the objective
Be able to describe your listening experiences and musical preferences using the elements of music.	For each unit, you will write a report in which you will discuss your own listening experiences in reference to the material covered using terms defined in the reading assignment.
Be able to define and describe the periods in Western art music.	You will take a comprehensive final exam that includes multiple-choice and listening questions covering all the periods in Western art music described in the units.
Be able to apply new listening and referencing skills to both live music and recorded music.	You will attend two live concerts and write reviews of them. In addition, in each unit report you will review one or more recorded performances (on YouTube).

Make a plan—schedule time for study. Do not just leave it open. At the minimum, work on the course once a week for three or four hours. Have fun and enjoy some new listening experiences!

If you need help or are unsure at any time, send me an email. I am here to help you be successful.

## REQUIRED MATERIALS

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See course description for current information on required textbooks and materials.

## COURSE COMPONENTS

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### Unit Assignments: Reading and Listening

Each of the seven units covers several chapters in the text. Follow the instructions in each unit. First read my introduction, then listen once to the music examples. Then read the text carefully, listening again to each example as it is discussed. Use the listening charts in your text to guide your listening. While you read, make a note of the significant terms in ***bold italics***.

While words and pictures help in the study of music, the most important activity will be *close listening*. **Listening closely and repeatedly to the sound examples is the only way to connect the concepts and words with music.**

### Unit Self-tests and Listening Reviews

Once you have completed all the reading and listening assignments in a unit, take the unit self-test and the unit listening review.

The **self-tests** for Units 1–VI have fifty multiple-choice questions, and when you click the submit button, your answers are automatically scored. Your score is not reported to me, nor is it part of your grade. You may re-take these exams as many times as you wish—they are an excellent way to study for the multiple-choice section of the final exam.

Each **listening review** has audio examples taken from the music for the unit with questions to answer about each example. Your answers are automatically scored, but your score is not reported, nor is it part of your grade. You should use your textbook to help you answer the questions. These reviews are intended to help you gain mastery of the listening material and will help you prepare for the listening portion of the final exam.

### Unit Reports

After taking the self-test and listening review in each of the first six units, you will write your unit report. Each unit report will be a two- to three-page narrative report (1,200 to 1,800 words). The unit report has three sections:

**Section I** is a discussion of the material in the unit as it applies to your own listening (live or recorded music in any form, including multimedia—film, television, Internet, and so on).

**Section II** is several comparisons of assigned pieces on your CDs to the same pieces found on YouTube.

**Section III** is a discussion of the listening examples you found most meaningful (or liked the best and the least) and why, along with a review of one site. The sites to select from are

listed, or you may use sites from the *Music: An Appreciation* online learning center. Most of the chapters in each unit have multiple sites to select from. You need to select only one for the entire unit, but you may do more if you wish.

A list of important terms, phrases, composers, and works will be provided for each unit. These items must be included in your report and **highlighted in bold and underlined** so I may see them easily. Each report will be unique in some way, so read the unit assignment carefully. The text provides a summary of terms for each unit that gives the page number to review for meaning and context. You may find this helpful.

Below is an example of part of Section II for Unit I:

**Georges Bizet's** *Farandole* from *l'Arlésienne* Suite No. 2 is an example of music that uses a change in texture. It begins with the full **orchestra**, then violins only. The high woodwinds follow. The YouTube example I picked is by the Deutsch-Niederländische Kammer Philharmonie, *Farandole* from *l'Arlésienne* Suite No. 2. The YouTube example has a slower tempo in the opening when compared to the CD version. It is easier to hear the changes in the YouTube example. I liked the flute sound better on the YouTube example. Both examples demonstrate a homophonic texture at the beginning of the composition. Pay close attention to the trumpets—this is a German orchestra and they use rotary valve instead of piston valve trumpets. ...

In contrast to the Bizet example, Benjamin Britten's *The Young Person's Guide to the Orchestra* includes all the instruments usually found in an orchestra, including the **harp** and **percussion**. The Britten piece is in the key of C **major**. I listened to two examples of this work on YouTube: Example 1: *The Young Persons Guide to the Orchestra* and Example 2: *The Young Person's Guide to the Orchestra, Part 1*. Example 2 has a slower tempo than Example 1. I prefer the faster tempo. Neither one of these were as technically good as the CD example. Some tempo changes seemed out of place and ....

These are only partial examples. Please write your reports in your own words and relate them to your own listening experiences. If you utilize any sources, be sure to cite them. *Note:* Links to YouTube videos change frequently. This will not be a problem with your reports because they are usually graded within a week. My intent is to provide you with an example of how to approach your report and does not depend on whether the videos referred to are still on YouTube.

Do not begin writing your report until you have completed the entire unit and taken the unit self-test and listening review.

## Concert Reviews

After you have completed Unit IV, you will be ready to attend two concerts of your choosing and write a concert review for each (1,000- to 1,500-words). You must submit your report for

Unit IV prior to submission of your first concert review. Writing the first four reports will give you the practice you need to properly review the live concerts.

The two concerts you choose must be different selections from the following types of music: sacred, secular, band, choral, chamber, solo, orchestral, musical theatre, opera, jazz, world music, and popular. If you are not sure that a particular performance is acceptable, ask me before attending. **If attending concerts presents physical or geographic difficulties for you, contact me and explain your circumstances.**

Each concert review should contain the following:

1. overall description of the concert
  - type (jazz, symphony orchestra, choral sacred, popular, and so on)
  - the name(s) of the performing group or soloists
  - the venue (place), the date and time, and
  - the program (list the music you heard)
2. your overall reaction to the performance, using descriptive terms
3. the compositions or parts you liked best and least, and why. This is the main body of your report. Make reference to the elements of music you have learned and compare the piece you liked best to other works in the concert. Relate the music to one of the units in the course.
4. a rating of the concert, including the quality of the performer(s), performance site, the audience, the program, and so on.

## SUBMITTING ASSIGNMENTS

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We recommend that you copy yourself (cc:) on submission. It is extremely important for you to save copies of any work you send via email. If I don't receive your work, you must have a copy of the email with the attached file, indicating the date sent, to prove that you submitted the assignment. **It is your responsibility to maintain copies of your sent emails**, as there is no way to guarantee that any email message will be delivered.

Please check your email software to see how it manages sent and saved messages. Some software automatically deletes messages one month after they have been sent; others only save messages if they are filed in folders; others save messages received but not those sent. You may need to send yourself a copy of your emailed assignment at the same time you send it to me, or you may need to print a copy of the email message and any attachments to keep in your paper files. No matter how your system works, make sure you know how to save a copy of all work that you submit and that you save the copy for several months beyond the end of the course.

## FINAL EXAM

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You must pass the final examination with a score of 60 or better to pass the course.

The final exam has two parts:

1. fifty multiple-choice questions, **all selected from your unit self-tests**
2. fifteen audio examples, **all selected from examples in the unit listening reviews or assigned as part of your unit reports.** You will be asked to identify the composer, style period, and type of composition of each selection. Do not be alarmed, as you will gain mastery of these facts rather as you do your assignments. I have marked the type of composition of all assigned examples in the Units. To help you further, the last unit in the course is followed by a final exam review.

When you finish all your coursework, schedule your final exam with the Friday Center Self-paced Courses office.

The two-hour final exam must be scheduled and supervised. You are required to bring a portable CD player that is capable of displaying track numbers and earphones to the test site. No other materials are allowed. You will be provided with a list of composers, periods in music, and styles of music to choose from for the listening portion of the exam.

## GRADING

Your grade will be determined by the following:

1. six unit reports, 9 percent each (for a total of 54 percent)
2. two concert reviews, 9 percent each (for a total of 18 percent)
3. final exam:
  - multiple-choice section (14 percent)
  - listening section (14 percent)

A+ = 98–100*	A = 95–97	A– = 90–94
B+ = 87–89	B = 84–86	B– = 80–83
C+ = 77–79	C = 74–76	C– = 70–73
D+ = 67–69	D = 64–66	D– = 60–63
* Western Carolina University includes a designation of A+, but it carries the same GPA factor (4) as an A.		

## ACADEMIC POLICIES

As a Self-paced Courses Online student, you are responsible for obeying and supporting an honor system that prohibits lying, cheating, or stealing in relation to the academic practices of the University of North Carolina. You are expected to do your own work in all aspects of your course. An especially serious violation is plagiarism. Please read the Plagiarism handout from the UNC-Chapel Hill Writing Center to make sure you understand how to avoid plagiarism.

## GETTING STARTED

Since this course is not held in a classroom, we may never meet in person. Still, I would like to know something about you so that I can associate each e-mail message from you with something more than a name. Therefore, your first task is to send me a completed **Personal Information Sheet**. Include a brief overview of your favorite music. This also gives us a chance to make sure our lines of communication are working.

The course schedule is up to you. You can complete the course in as few as twelve weeks or take as long as nine months. The important thing is to get a good start, then maintain your momentum.

**Begin with Unit I** (Links to each unit are in the navigation bar at left).

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Send comments and questions to [fridaycenter@unc.edu](mailto:fridaycenter@unc.edu).