

**MUSC 201-501: Music in the Human Experience**  
**Spring 2018**  
**MWF, 12:40-1:30**  
**HECC 108**

**Instructor Information**

Instructor: Professor Andrea Imhoff  
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**GAT information**

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**Course description**

The depth and breadth of Art music is expansive. Music 201 is designed to introduce musics from a diverse range of cultures, historic periods, and aesthetic creative movements. The course will offer a survey of music through the ages, with particular emphasis on specific composers and compositions.

**Prerequisites**

None. Prior music knowledge is helpful, but not essential.

**Learning Outcomes**

- Construct an understanding of the creation and performance of music in a cultural context.
- Apply listening skills and functional knowledge of basic music terminology to musical experiences.
- Investigate composers, compositions, instruments, and forms associated with style periods.
- Determine the historic, geographic and societal references acting on musical performance and interpretation.
- Demonstrate skills acquired through listening and interpretation of musics of Western and non-Western cultures.

**Textbooks/equipment**

- Access to computer/device
- Finances to cover entry to a minimum of two musical events.

**Course requirements**

|                                    |                     |
|------------------------------------|---------------------|
| 3 examinations @ 45 points each    | 135                 |
| 3 tests @ 15 points each           | 45                  |
| 1 final examination                | 100                 |
| 3 concert reports @ 40 points each | 120                 |
| 2 projects @ 50 points each        | <u>100</u>          |
|                                    | 500 possible points |

**Grading scale**

450-500 =A

400-449 =B

350-399 =C

300-349 =D

below 300 = F

**EXPLANATION OF REQUIREMENTS**

**Attendance:** Texas A&M University views class attendance as an individual student responsibility. Students are expected to attend class and to complete all assignments. Regular attendance is expected in this class, and is required to ensure success. Information presented in class will provide the core of each exam.

For information on attendance, please view TAMU Student Rule 7:

<http://student-rules.tamu.edu/rule07>

All matters related to make-up work will follow Student Rule 7.

**Excused Absence**

For an absence of less than 3 days, submit an "Explanatory Statement for Absence from Class".

Download this form at: <http://attendance.tamu.edu>

For an absence of 3 or more days, documentation is required. Documentation for excused absences must be submitted by the last day of class, Tuesday 5/1.

For additional information, please visit <http://student-rules.tamu.edu>

**Listening**

Listening is an integral part of this course. It is from class periods that you will learn the most about practical application of your skills to listening examples, and best prepare for the exams. All listening examples will be put on reserve at <http://mediamatrix.tamu> or made available to you via an online site. A list of required listening for each exam or test will be available via e-campus.

**Examinations and Tests**

These will be multiple choice, fill in the blank, and/or short answer formats. All examinations and tests will be taken via e-campus.

Exams and tests will contain questions based on lectures, powerpoint presentations, handouts, guest presentations, videos, readings, and listening selections.

Exams or tests missed due to tardiness or unexcused absence are not eligible for a make-up or time extension. A make-up for any exam or test will be available only in the case of an excused absence.

**Concert reports**

Attend 3 performances from a series provided. One event must be hosted by the Department of Performance Studies (TAMU PERF) Write a report addressing the following aspects: setting, audience demographic, musical performance, specific pieces, and era-specific practices as presented in the course. Guidelines will be provided on e-campus.

Concert reports are to be submitted via e-campus.

Submission dates are:        Concert report #1 by March 9  
   Concert report #2 by April 6  
   Concert report #3 by April 30

*Unexcused* late submissions will incur a 10% deduction per day.

Concert reports will only be accepted via e-campus.

Concert reports will not be accepted via e-mail.

### **Projects**

The project is designed as a creative, collaborative effort.  
You will be assigned to a group, and required to create 2 projects.  
Guidelines will be provided on e-campus.

Projects are to be submitted via e-campus.

Submission dates are:        Project #1 by February 23  
   Project #2 by April 20

*Unexcused* late submissions will incur a 10% deduction per day for each member of the group

Projects will only be accepted via e-campus.

Projects will not be accepted via e-mail.

Students are encouraged to listen to KAMU-FM 90.9 and KEOS-FM-89. Both play a wide variety of music including classical, jazz, folk, world, new age, country, and offer student or faculty curated programming.

### **Classroom etiquette**

In accordance with TAMU Student Rules Part 1: 21, please observe the following during class:

- Turn off all cell phones. Sending and/or receiving texts, email, phone calls is not permitted during class.
- Do not come and go during class. If you are aware of an exceptional circumstance please see me prior to class.
- Put away *The Battalion* during class
- Headwear is not permitted in class, with the exception of those items worn for religious observance

### **The Americans with Disabilities Act**

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, currently located in the Disability Services building at the Student Services at White Creek complex on west campus or call 979-845-1637. For additional information, visit <http://disability.tamu.edu>.

**Academic Integrity**

*"An Aggie does not lie, cheat or steal or tolerate those who do."*

For further information on Honor Council Rules and Procedures, visit the following website:  
<http://aggiehonor.tamu.edu>

**Plagiarism statement**

As commonly defined, plagiarism consists of passing off as one's own the ideas, words, writings, etc., which belong to another. In accordance with the definition, you are committing plagiarism if you copy the work of another person and turn it in as your own, even if you should have the permission of the person. If you have any questions regarding plagiarism, please consult the Texas A&M University Student Rules, "Academic Misconduct": <http://student-rules.tamu.edu/rule20>

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**Proposed class schedule**

| Week | Month    | Date           | Topics   |
|------|----------|----------------|--|
| 1    | January  | 17<br>19       | Introduction<br>Terminology and Fundamentals   |
| 2    |          | 22<br>24<br>26 | Terminology and Fundamentals-Listening<br>Music through the Ages-Overview<br>Music through the Ages-Listening  |
| 3    | February | 29<br>31<br>2  | Instruments of the orchestra<br>The Baroque Era<br>The Baroque-J. S. Bach<br><b>Test #1</b>  |
| 4    |          | 5<br>7<br>9    | The Baroque-G. F. Handel<br>The Piano<br>The Classical Era   |
| 5    |          | 12<br>14<br>16 | The Classical era-Melody<br><b>Exam #1</b> – no class<br>The Classical era-F. J. Haydn   |
| 6    |          | 19<br>21<br>23 | The Classical era-F. J. Haydn and W. A. Mozart<br>The Classical era-W. A. Mozart<br>Ludwig van Beethoven – 1 <sup>st</sup> period<br><b>Project #1 due</b> |
| 7    | March    | 26<br>28<br>1  | Ludwig van Beethoven – Heroic era<br>Ludwig van Beethoven – 3 <sup>rd</sup> period<br>Transition to the Romantic era                                       |
| 8    |          | 5<br>7<br>9    | The Romantic era<br><b>Exam #2</b> – no class<br>The Romantic era-The Piano<br><b>Concert report #1 due</b>  |
| 9    |          | 12<br>14<br>16 | <b>Spring Break – be happy, be safe!</b>   |
| 10   |          | 19<br>21<br>23 | The Romantic era-early<br>The Romantic era-middle<br>The Romantic era-late   |
| 11   |          | 26<br>28<br>30 | The Twentieth century<br><b>Test #2</b><br>The Twentieth century<br>Twentieth century-Impressionism  |

|    |       |                |   |
|----|-------|----------------|---|
|    |       |                |   |
| 12 | April | 2<br>4<br>6    | Twentieth century- Expressionism<br>The Twentieth century-neo-classicism<br>The Twentieth century-symbolism<br><b>Concert report #2 due</b> |
| 13 |       | 9<br>11<br>13  | The Twentieth century-Primitivism<br><b>Exam #3 – no class</b><br>The Twentieth century-Jazz  |
| 14 |       | 16<br>18<br>20 | The Twentieth century-Jazz<br>The Twentieth century-1950-2000<br>The Twentieth century-1950-2000<br><b>Project #2 due</b>                   |
| 15 |       | 23<br>25<br>27 | The Middle Ages<br>The Middle Ages<br><b>Test #3</b><br>The Renaissance   |
| 16 | May   | 30<br>1        | The Renaissance<br><b>Concert report #3 due</b><br>Final exam review<br><b>Redefined as a Friday</b>  |
|    |       | 7-8            | Final – to be taken on ecampus  |

Please note: this schedule is proposed, but may be changed due to the availability of residency artists, guest speakers etc.