

## **Musi 150: Intro to Western Classical Music - Fall 2024**

**Meeting Times:** Tuesday and Thursday: 2:45pm to 4:00pm **Meeting Place:** Trieschmann, 120

**Instructor:** Dr. Alex Polyakov

**Office:** Creative Quad #103

**Office Phone:** (501) 450-1247

**E-mail:** polyakov@hendrix.edu

**Office Hours:** Monday 12-1pm, Tuesday and Thursday 12-2pm, and by appointment (via email).

### **Course Materials and Course Management System:**

- The Enjoyment of Music Thirteenth Edition (not 14th!)  
by Kristine Forney (Author), Andrew Dell'Antonio (Author)  
ISBN-13 : 978-0393639032
- All other course materials and assignments will be accessible through Teams

### **Course Description:**

This course is designed to develop listening skills, introduce Western art music literature, and explore how music influences and is influenced by the world around us. Through critical listening and analysis, we uncover the significance of music in reflecting and shaping social identities, its use as a form of spiritual and political expression, and its role in national movements. The course also sheds light on the scientific aspects of music, discussing its effects on brain activity and its potential to alter states of consciousness and emotional health. By the end of this course, students gain a comprehensive understanding of music's multifaceted role in society and its capacity to connect individuals across diverse cultures and experiences. For all students regardless of background.

**Learning Goals:** Students in this course will learn to:

- **Develop Active Listening Skills**
  - *Critically identify and appreciate nuances in musical elements and structures.*
- **Understand Musical Contexts and Influence**
  - *Explain the impact of historical, social, and cultural contexts on music.*
- **Analyze Music's Role in Society**
  - *Analyze music's influence on societal norms, spiritual practices, and political movements.*
- **Cultivate a Global Perspective**
  - *Compare musical styles across cultures to appreciate music's universal language.*
- **Enhance Interpersonal and Communication Skills**
  - *Develop communication skills through peer teaching and collaborative activities.*
- **Critique and Review Music Performances**
  - *Attend and critically review live and recorded music performances.*
- **Apply Knowledge in Practical Scenarios**
  - *Use musical theory and history in practical scenarios like presentations and debates.*
- **Synthesize and Integrate Musical Knowledge**
  - *Synthesize diverse musical insights to create a comprehensive portfolio*

## **Teaching Statement**

My teaching philosophy is centered on guiding you through a journey of musical discovery that ignites your curiosity and deepens your appreciation for music. This course is designed to encourage active listening and critical thinking about the role of music in shaping societal and individual expressions. I am committed to exploring how music both influences and is influenced by diverse cultural and historical landscapes.

I believe that truly understanding music transcends academic knowledge; it requires connecting with music on an emotional level. In my classroom, I emphasize active participation and critical listening to foster an environment where every one of you can freely express your interpretations, and opinions while engaging in meaningful dialogue with peers. Not only this will deepen your understanding but also will create an environment of respect, valuing every student's unique perspective and background. Through this course, students are equipped to appreciate and discuss music from an informed viewpoint, recognizing its multifaceted roles in our world.

## **How to Succeed in this Course**

To maximize your success in this course, regular attendance is essential. Should you encounter any scheduling conflicts or unexpected issues, please inform me before class. It's important to prepare by reading and listening to the assigned materials before each session and to complete every assignment. These tasks help guide our class discussions, focusing on areas you find challenging or interesting.

Active participation significantly enhances the benefits of this course. The more you engage by asking questions and participating in discussions, the more relevant and enriching your experience will be. I encourage you to freely express your thoughts, concerns, and suggestions during and after the course via email, which is the best way to communicate with me.

Your personal insights, experiences, and ideas are highly valued in this class, often more than the lecture content itself. You are highly encouraged to question and explore the topics presented, adapting them to your own life, goals, interests, and aspirations. Sharing your perspectives not only enriches class discussions but also deepens everyone's learning experience.

Remember, for every hour spent in class, expect to dedicate two to three hours outside of class for reading, studying, writing papers, and preparing for tests. Regular review and paced study sessions will be key to your success.

## **Class Expectations and Policies**

*Class Etiquette:* Please remain in the classroom during sessions to avoid disruptions, unless absolutely necessary. Our course brings together students from various backgrounds, and years & fields of study - each offering unique insights. I encourage you to be present, respect and value each classmate's contributions. By fostering an inclusive and respectful environment, we enhance our collective learning experience.

*Electronic Device Policy:* The use of electronic devices during class is generally discouraged unless you are using them specifically for taking notes. Please refrain from checking emails, social media, or browsing other websites and apps. Such activities not only disrupt our class environment but also detract from your ability to engage with and absorb the course material, which could impact your grades. Phone use is prohibited except in emergencies or when an in-class activity explicitly requires technological interaction.

*Attendance Policy:* Regular attendance is crucial as it not only impacts your grasp of course material, including content not found in your textbook, but also your ability to participate in class activities and group assignments. While attendance itself does not directly influence your grade, it is recorded and reviewed in cases of repeated absenteeism which could affect your course performance. If you anticipate being absent due to illness or for reasons approved by the college, please notify me in advance so we can make necessary adjustments. Remember, you are responsible for any missed material; it's advisable to arrange with a classmate to obtain notes from any sessions you miss.

### **AI Tools Policy**

In this course, you are encouraged to use AI tools as supplementary resources to enhance your learning experience. These tools can serve as virtual teaching assistants, helping to clarify concepts and provide additional in-depth information on topics related to our class. They are also excellent for brainstorming and generating creative ideas.

Guidelines for Using AI Tools:

1. **Supplemental Use:** Employ AI tools to enhance understanding and explore diverse perspectives, but not as primary information sources.
2. **Accuracy and Reliability:** Be cautious of AI reliability; verify AI-generated information with trusted scholarly sources, especially for music-specific data.
3. **Critical Engagement:** Critically evaluate information from AI, particularly for assignments and exams where accuracy is paramount.
4. **Creative and Ethical Use:** Use AI for creative ideation within ethical boundaries, maintaining academic integrity.
5. **Limitations in Music Studies:** Understand AI's limitations in interpreting nuanced musical content; always cross-check with human expertise and established references.

Remember that your educational journey is primarily driven by your engagement and efforts. AI tools should not replace your own critical thinking, analysis, and the synthesis of information learned from a variety of sources, including lectures, textbooks, and discussions.

## Course Components & Grading

The course includes seven graded components (assignments or activities), each contributing differently to your final grade:

- Participation & Reading assignments 10% (of the final grade)
- Peer Teaching (*group activity*) 7.5%
- Engage and Share (*group activity*) 7.5%
- 2 Concert Reviews (1 of which is live) 15%
- 7 Review tests and Audio Quizzes 30% (lowest drops, 5% each)
- Midterm (Presentation Option A & B + Musical Challenge) 15%
- Final (Musical Debate, Listening Qz, Written Port.) 15%

You will find a brief description of each component below.

For a more detailed rubric for each assignment, visit Teams.

*(all detailed rubrics will be posted by the end of the first week of classes).*

For group activities - the class will be divided into 4 groups (5-6 students per group), each preparing a mini presentation throughout the term.

### Participation & Reading assignments:

Beginning August 29, each class *may* start with a pre-class mini-discussion and a quiz, based on the topics of the assigned reading. This session will provide a quick overview of the topics of the day, while discovering more challenging areas of discussion, and also will provide a space for you to pose specific questions regarding the chapter's material or suggest topics for future discussions during open class sessions.

I will monitor participation in these discussions closely.

*Regarding reading assignments:* Every student must individually complete all the reading assignments in Module 1.

From Module 2 onwards:

- Everyone is expected to complete the readings assigned for Tuesday's classes;
- For Thursday's classes, considering the shorter interval between classes, effective planning of your reading is essential. Try to estimate the number of pages and distribute your reading time accordingly to avoid last-minute rushes. With all of that, I decided to divide reading responsibilities for Thursday among student groups. These groups, which will be formed within the first 3 classes and will later facilitate Peer Teaching and Engage & Share activities, will each take on 1-2 chapters of the reading. During class, I'll ask each group to lead the discussion on their assigned chapters, ensuring a diverse and thorough exploration of the material. This should provide you with more time and space to focus on activities that involve experiencing music (by listening, and learning how to enjoy it in an educated manner), rather than reading and memorizing facts about it.

### Peer Teaching (4 activities: modules 4-7)

In this interactive assignment, students will take on the role of instructor to present an overview of a new historical period (starting from the 4th module of our class - 1750s). This activity is designed to deepen understanding of the subject matter through preparation and presentation, while also enhancing communication skills. Each group will present a different era and will lead a discussion or activity based on the particular topic. The instructor of the course will provide an example for this activity, by providing presentations for the first 3 modules.

### Engage and Share (4 activities)

"Engage and Share" is an integral part of our course designed to enhance students' understanding through peer collaboration. In this activity, students form small groups to actively discuss and analyze musical pieces, concepts, or historical contexts presented in class or musical recordings. Each participant is encouraged to engage deeply by contributing their insights, posing questions, and reflecting on responses from peers. This format promotes critical thinking and active listening.

### 2 Concert Reviews

For this assignment, students are required to attend 2 classical music concerts (at least one of which is live), and then write a report on each. The reports should critically engage with the music performed, reflecting on aspects such as the repertoire, performance quality, venue, and your personal response to the experience. These reports aim to enhance your listening skills and deepen your appreciation for live and recorded music performances. Each report should provide a thoughtful analysis that connects the concert experience to concepts discussed in class.

### 7 Review Tests & Audio Quizzes

Throughout the term, students will complete seven review tests, designed to assess their comprehension and retention of the material covered. These tests will feature short-answer questions and, in some cases, an audio component requiring students to listen to a piece and analyze its characteristics, such as identifying the composer, era, or style. To support student success, the lowest score of these seven tests will be dropped, and the average of the six highest scores will be used in the final grade calculation.

### Midterm (October 10):

The midterm for this course is divided into two main components:

1. PRESENTATIONS: Students will have the opportunity to deliver a presentation, choosing between two options:
  - Option A: Role of Music in Political Movements — Explore and discuss how music has been used as a tool for political expression and change.
  - Option B: Integration of Music with Other Disciplines — Analyze how music intersects with fields such as literature, history, art, and science. Participants are

provided with a diverse list of examples to inspire their topics but are also encouraged to pursue an entirely different subject based on their personal interests. *This flexibility allows students to delve into areas they are passionate about, enhancing the relevance and engagement of their research.*

2. **MUSICAL CHALLENGE:** The Musical Challenge component tests students' ability to apply their knowledge in practical scenarios. This may include identifying musical pieces, understanding their historical context, or analyzing their composition and style. The challenge is designed to assess both theoretical knowledge and listening skills, reinforcing the core objectives of the course.

### Final (December 11)

The final assignment for this course is designed to comprehensively assess students' understanding and application of the concepts learned throughout the semester. It consists of three main components:

1. **Musical Debate:**

- Students will participate in a structured debate focusing on significant musical topics discussed in class (for example - absolute music vs. program music, instrumental vs. choral, sacred vs. secular, baroque vs. romantic). This component encourages critical thinking and the ability to articulate and defend a position based on evidence and analysis.

2. **Comprehensive Listening Quiz:**

- This quiz will test students' listening skills and their ability to identify and analyze various musical pieces. Questions will cover a wide range of music from the entire semester, including recognizing composers, genres, historical contexts, and specific musical techniques.

3. **Written Portion:**

- This part of the assignment will challenge students to integrate their knowledge across different areas of music appreciation, demonstrating their overall understanding and ability to connect disparate musical ideas.

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### **On attending exams:**

Exams (midterm and final in particular) are to be taken at the scheduled times, unless conflicts arise due to officially recognized school events or serious health issues. If you are unable to attend an exam for any reason, including illness, please notify me before the exam date to arrange an alternative. Additionally, during the final exam period, you have the option to retake one of the previous unit exams to potentially enhance your grade. Extra credit class-related assignments are also available, to improve your grade.

**Final remarks:**

Consider me a proactive resource dedicated to helping you to explore, comprehend and master the content we cover. View each class session as an opportunity to deepen your understanding by actively asking questions and engaging with your peers and me. It's also vital to remember that you're not just here to learn specific course content; you're also here to develop lifelong skills such as organization, critical thinking, interpersonal communication, and proficiency in writing and speaking. If you need support in any of these areas, in addition to course-related help, please feel free to reach out!

Lastly, the list of topics in the timeline below is not complete. We will explore additional styles, composers, and pieces, beyond what the textbook is presenting. Additionally, I reserve the right to make adjustments to the syllabus (reducing the number of assignments, and adjusting the dates/topics) if I find it beneficial for our learning. Such changes will be discussed in a class, and upon agreement, will be posted on Teams in a clear and timely manner.

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## College Policies and Services

**Americans with Disability Act Accommodations:** It is the policy of Hendrix College to accommodate students with disabilities, pursuant to federal and state law. Students should contact Julie Brown in the Office of Academic Success (505.2954; brownj@hendrix.edu) to begin the accommodation process. Any student seeking accommodation in relation to a recognized disability should inform the instructor at the beginning of the course.

**Academic Integrity:** Please see the webpage below for complete information.

[D.6.c. Academic Integrity | Hendrix College](#) or [this link](#).

**Diversity Statement:** Hendrix College values a diverse learning environment as outlined in the College's Statement on Diversity. All members of this community are expected to contribute to a respectful, welcoming, and inclusive environment for every other member of the community. If you believe you have been the subject of discrimination, please contact the Dean of Students Office (Donna Eddleman, Eddleman@hendrix.edu 501-450-1222 or the Title IX Coordinator (JenniferFulbrighttitleix@hendrix.edu, 501-505-2901). If you have ideas for improving the inclusivity of the classroom experience, please feel free to contact this professor. For more information on Hendrix non-discrimination policies visit [Hendrix.edu/nondiscrimination](http://Hendrix.edu/nondiscrimination).

**Bailey Library:** Bailey Library's mission is to collaborate and empower all members of our community so that they become their best selves, cherish the scope of human knowledge, and positively contribute to the world. Whether face-to-face or remote, librarians are happy to help locate quality resources supporting research and classroom work and to assist with the critical evaluation of academic information. Librarians and Library Associates provide individual research assistance by appointment. The library building is open seven days a week, and access

to the library's online resources is available 24/7. You can visit the library's website at <https://www.hendrix.edu/baileylibrary/> for more information, to book an appointment, and to access the library's Discovery search, Class Guides, and full-text article databases.

**Writing Center:** The Writing Center is a community of peers ready to assist you with your writing projects, in all genres and fields, and at any stage of development. We work with you in one-on-one meetings that you can book in advance or request during our office hours. In-person appointments will follow all pertinent COVID safety protocols. Virtual appointments are available for medical reasons or by special arrangement. To book appointments, and for more information, visit [www.hendrix.edu/writingcenter/](http://www.hendrix.edu/writingcenter/) or contact [pruneda@hendrix.edu](mailto:pruneda@hendrix.edu). We look forward to working with you!

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Timeline

<<< **Module 1 - Materials of Music** >>>

Week	Date	Readings & Topics	Assignments/Exams
01	Class 1 Tuesday Aug 27	<p>Introductions How to use book AI resources Note Taking</p> <hr/> <p><u>Reading Assignments are due before the class:</u> Chapter 1 - Melody: Music Line Ch.2 - Rhythm &amp; Meter: Musical Time Ch.3 - Harmony Ch.4 - The Organization of musical sounds</p>	<p><b>Read Syllabus before the class,</b> and ask any clarifying questions during our first meeting (as well as throughout the term).</p> <p><b>Watch and be ready to discuss</b> what you found interesting or moving about this video - <a href="https://www.youtube.com/watch?v=r9LCwI5iErE">https://www.youtube.com/watch?v=r9LCwI5iErE</a></p>
	Class 2 Thursday Aug 29	<p>Review Ch.5 - Musical Texture Ch.6 - musical Form Ch.7 - Musical Expression (Tempo and Dynamics) Ch.8 - Text and Music</p>	
02	Class 3 Tuesday Sep 3	<p>Ch.9 - Voices and Instrument Families Ch.10 - Western Musical Instruments Ch.11 - Musical Ensembles Ch.12 - Style and Fuction of Music in Society Ch.13 - Putting Music Into Words</p>	<b>Review Test #1</b> (on Teams, Due Sep 4)

<<< **Module 2 - The Middle Ages and Renaissance** >>>

	Class 4 Thursday Sep 5	<p>Discussion on - Prelude 2 (Music as Commodity and Social Activity) Ch.14 - Voice and Worship Ch.15 - Layering Lines (Polyphony) Ch.16 - Symbols and Puzzles</p>	<b>Engage &amp; Share #1:</b> BRITTEN The Young Person's Guide to the Orchestra
03	Class 5 Tuesday Sep 10	<p>Ch.17 - Singing in Friendship Ch.18 Remember Me Ch 19 - Glory Be Ch 20 - Instrumental Movements</p>	
	Class 6 Thursday Sep 12	Review	<b>Review Test &amp; Quiz #2</b> (in class)

<<< **Module 3 - The Baroque Era** >>>

Week	Date	Readings & Topics	Assignments/Exams
04	Class 7 Tuesday Sep 17	Discussion - Prelude 3 (Music as Exploration and Drama) Ch 21 - Voicing Gender Ch.22 - Performing Grief Ch.23 - Musical Sermons	
	Class 8 Thursday Sep 19	Ch.24 - Textures of Worship Ch.25 - Independent Study	
05	Class 9 Tuesday Sep 24	Ch.26 - Grace and Grandeur Ch.27 - Sounding Spring Ch.28 - Process as Meaning	<b>Review Test &amp; Quiz #3</b> (on Teams, Due Sep 25)

<<< **Module 4 - Eighteenth-Century Classicism** >>>

	Class 10 Thursday Sep 26	Prelude 4 - - - > Ch.29 - Musical Conversations Ch.30 - The Ultimate Instrument	<b>Peer Teaching - Prelude 4</b> (Music as Order and Logic)
06	Class 11 Tuesday Oct 1	Ch.31 - Expanding the Conversation Ch.32 - Conversation with a leader Ch.33 - Personalizing the conversation Ch.34 - Disrupting the Conversation	
	Class 12 Thursday Oct 3	Ch.35 - Making it Real (Classical Opera) Ch.36 - Mourning a Hero	
07	Class 13 Tuesday Oct 8	Open Discussions & Review (catch-up Week)	<b>Engage &amp; Share #2</b>
	Class 14 Thursday Oct 10		<b>Review Test &amp; Quiz #4</b> (in class)  <b>Midterm (Option A or B + Mus.Chal)</b>

<<< **Module 5 - The Nineteenth Century (Romantism)** >>>

Week	Date	Readings & Topics	Assignments/Exams
08	Class 15 Tuesday Oct 15	Prelude 5 - - -> Ch.37 - Musical Reading Ch.38 - Marketing Music Ch.39 - Dancing at the Keyboard Ch.40 - Musical Diaries	<b>Peer Teaching - Prelude 5 (Music as Passion and Individualism)</b>
	NO Thursday	<b>Fall Break Oct 18-19</b>	
09	Class 9 Tuesday Oct 22	Ch.41 Personal Soundtracks (Berlioz) Ch.42 Sounding Literature (Mendelssohn/Grieg) Ch.43 Absolutely Classical (Brahms) (potentially adding Mahler, Franck and Saint-Saens)	<b>Concert Report #1 is Due</b>
	Class 17 Thursday Oct 24	Ch.44 Multimedia Hits (Verdi) Ch.45 Total Art (Wagner) Ch.46 Poetry in Motion (Tchaikovsky)	
10	Class 18 Tuesday Oct 29	Ch.47 - Exotic Alure (Puccini & Verismo) Ch.48 - Accepting Death (Faure & Requiem) Ch.49 - Mythical Impressions (Program Music)	
	Class 19 Thursday Oct 31	Ch.50 - Jubilees and Jubilation (The Spirituals) Ch.51 - A Good Beat (American Vernacular) (potentially+ Nationalism, Dvorak, Dawson, Smetana)	
11	Class 20 Tuesday Nov 5	Free Discussions (Overflow class) Review	<b>Engage and Share #3</b>
	Class 21 Thursday Nov 7		<b>Review test and Quiz #5 (in class)</b>

<<< **Module 6 - Twentieth-Century Modernism** >>>

12	Class 22 Tuesday Nov 12	Prelude 6 - - -> Ch.52- Anything Goes (Schoenberg) Ch.53 - Calculated Shock (Stravinsky) Ch.54 - Still Sacred (Religious Music) Ch.55 - War is hell (Berg)	<b>Peer Teaching - Prelude 6 (making music modern)</b>

	Class 23 Thursday Nov 14	Ch.56 - American Intersections Ch.57 - Modern America (Still) Ch.58 - Modern Experiments (Gershwin)	
13	Class 24 Tuesday Nov 19	Ch.59 - Sounds American (Ives, Copland) Ch.60 - Also American (Revueltas and Mexican) Ch.61 - Classic Rethinking (Bartok	<b>Review Test &amp; Quiz #6</b> (on teams, due Nov 20)

**<<< Module 7 - the Mid-Twentieth Century and Beyond >>>**

	Class 25 Thursday Nov 21	Prelude 7 - - -> Ch.62 - New Sound Palettes (Cage, Crumb) Ch.63 - Staged Sentiment (Bernstein) Ch.64 - Less is More (Minimalism) Ch.65 - Rolling Beethoven Over (Rock)	<b>Peer Teaching - Prelude 7</b> <b>(Beyond Modernism?)</b>
14	Class 26 Tuesday Nov 26	Ch.66 - Returning with Interest (Glass, Bowie) Ch.67 - Neo Romantic Evocations Ch.68 - Underscoring Meaning (Williams) Ch.69 - Icons in the Sound (Tavener) Ch.70 - Reality Shows - Adams and Contemporary Opera	

**<<<>>> Nov 27-28-29 - Thanksgiving Break <<<>>>**

15	Class 27 Tuesday Dec 3	Open Discussions (Overflow)	<b>Engage and Share #4</b> <b>Concert Report #2 is Due</b>
	Class 28 Thursday Dec 5	Additional Topics (based on students discoveries & interests) Review before the Final	<b>Potential Bonus Credit Activities</b> (for those interested in them)
16	Class 29 Tuesday Dec 10	Review before the Final	<b>Potential Bonus Credit Activities</b>
Class 30 Wednesday, December 11(8.30am-11.30am) <b>FINAL</b>			