The purpose of this Handbook is to provide assistance and a general academic overview for MUSA 1030 Music Appreciation course taught at Motlow State Community College. An electronic version can be uploaded into your MUSA 1030 Desire 2 Learn (D2L) shell. All information in D2L is updated and current. The document is located in Course Content. For more information regarding general help/information, MSCC policies/procedures, administrative duties, using D2L, etc., please refer to the Adjunct Faculty Handbook available here: http://www.mscc.edu/humanresources/new_employee_orientation.aspx

If you have any questions regarding MUSA 1030 Music Appreciation such as; syllabus, students, testing, D2L online, classroom equipment, please do not hesitate to contact Dr. David Bethea, Instructor of Music, by email at dbethea@mscc.edu or phone at 931-393-1616 or the Humanities Department Chair, Brian Robinson at 931.393.1674 or email at brobinson@mscc.edu.
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Beginning of the Semester Responsibilities
At the beginning of each semester, Instructors are required to

1). Send electronic copies of all Course Outlines to the Department Admin. Asst., Bobbie Underwood (bunderwood@mscc.edu).

2). Report Attendance in Banner on the first day of class and for each subsequent class period for the first two weeks of the semester (see the Adjunct Faculty Handbook p. 5).

3). Become familiar with the Early Alert System so that it can be used on the first day of class if needed (see the Adjunct Faculty Handbook pp. 6-12).

4). Include any appropriate General Education Assessment Assignments in the Course Outline for that course (see this Handbook under the appropriate course for Assessment materials).

Course Outline Requirements
MUSA 1030 course has a Standard Syllabus (see this Handbook for specific syllabus). At the beginning of the term, Instructors will create Course Outlines based on the Standard Syllabi and will submit these outlines (either electronically or via hardcopy) to their students as well as electronically to the Department Administrative Assistant, Bobbie Underwood. (bunderwood@mscc.edu).

Using this handbook, Instructors will locate the Standard Syllabus for the MUSA 1030 Music Appreciation course and will then copy and paste the syllabus as a whole into a new Word document. Then, in the new document, the Instructor will erase information under specific Headings (such as Instructor Information) and type in their pertinent information to create their personal Course Outline for the course.

For help creating a Course Outline, contact the Humanities Chair, Brian Robinson, at brobinson@mscc.edu.

Faculty are permitted to change information found on the Standard Syllabus to suit their own professional character (such as Assignments and Course Policies), but it is imperative that the Instructor adhere to the Student Learning Outcomes for the course and that the Instructor’s teaching methods, policies, and practices reflect the Best Practices established by the Humanities Department/Music discipline (see below).

Course Outlines must include major MSCC policies from the Standard Syllabus (such as the Academic Misconduct Policy, the Classroom Misconduct Policy, the Disability Services/Accommodations statement, the Confidentiality of Student Records statement, etc.). See Motlow Academic Policy: 2:10:01:00 for more information.

Instructors should remember that they may not be able to enforce a policy (or receive support from the MSCC administration in a dispute with a student) if that policy has not been explicitly stated in writing (preferably, on the Course Outline).
Ordering and Procuring Textbooks
Textbooks will be ordered in mid-semester for the up-coming semester. Full-time faculty will be asked to submit their preferences to the Chair via email at that time. Except in unusual circumstances, Adjunct Faculty will have the approved text for the course ordered for them. This is because the schedule for classes being taught by Adjunct Faculty is very fluid, and books will have to be ordered for courses even when we do not know who will teach the course. Moreover, Adjunct Faculty schedules are subject to change with very little notice, which limits our ability to order individually-preferred texts for Adjunct Faculty.

Any Instructor who needs a textbook for an MSCC MUSA 1030 course should contact the Humanities Department Chair via email brobinson@mscc.edu to obtain that text. These texts are approved texts for MSCC courses, and the Chair will try to maintain extra copies so that requests can be answered in a timely manner. In the spirit of professional development, all MSCC Instructors are encouraged to also contact the appropriate book representatives whenever they wish to obtain an examination copy of a textbook not currently in use at MSCC and are encouraged to submit new textbooks for approval for specific classes. Such decisions will typically be made in the Spring semester of each year.

Grading Scale
Final grades for Music courses are letter-based, with a range of A, B, C, D, and F. These grades are represented numerically on a ten-point scale in accordance with college policy:

- A: 90-100
- B: 80-89
- C: 70-79
- D: 60-69
- F: Below 60

Plagiarism (Academic Misconduct)
The MSCC Catalog and Student Handbook defines plagiarism as the adoption or reproduction of ideas, words, statements, images, or works of another person as one’s own without proper attribution. Plagiarism, cheating, and other forms of academic dishonesty are prohibited. Students guilty of academic misconduct, either directly or indirectly, through participation or assistance, are immediately responsible to the Instructor of the class. In addition to other possible disciplinary sanctions that may be imposed through the regular institutional procedures as a result of academic misconduct, the Instructor has the authority to assign an appropriate grade proportional to the nature and extent of academic misconduct, including an F or zero for the exercise or examination, or F in the course. When an Instructor discovers an incident of academic misconduct and the student is assigned an F in the course specifically because of academic misconduct, the Instructor will notify the department chair/director. The chair/director will notify the student in writing within five (5) working days and will provide a summary of the details of the incident and the penalty along with an explanation of the student’s right to due process and the college’s appeal process. The chair/director will also notify the Assistant Vice President for Student Affairs.

A student may not drop or withdraw from a course when he or she is suspected of academic misconduct to avoid a penalty for academic misconduct. If the Instructor determines before the “last day to drop a class” that a grade of F for academic misconduct in the course is warranted, the Instructor should contact the Director of Admissions and Records, Greer Alsup (galsup@mscc.edu 931-393-1530), before informing the student of the decision to assign the F. This will prevent the student from dropping the course before the F can be assigned.

When a student receives more than one F as a result of academic misconduct, the Assistant Vice President for Student Affairs will summon the student and begin proceedings for additional disciplinary actions subject to the process for disciplinary procedures.
**Classroom Misconduct**
The Instructor has the primary responsibility for maintenance of academic integrity and controlling classroom behavior, and can order temporary removal or exclusion from the classroom of any student engaged in disruptive conduct or conduct that violates the general rules and regulations of the institution for each class session during which the conduct occurs. Extended or permanent exclusion from the classroom, beyond the session in which the conduct occurred, or further disciplinary action can be effected only through appropriate procedures of the institution.

Disruptive behavior in the classroom may be defined as, but not limited to, behavior that obstructs or disrupts the learning environment (e.g., offensive language, harassment of students and professors, repeated outbursts from a student which disrupt the flow of instruction or prevent concentration on the subject taught, failure to cooperate in maintaining classroom decorum, etc.), text messaging, and the continued use of any electronic or other noise or light emitting device which disturbs others (e.g., disturbing noises from beepers, cell phones, palm pilots, laptop computers, games, etc.).

**Reporting Student Attendance**
Because Instructors are often asked to provide attendance records for MSCC administrative purposes, it is extremely important that Instructors keep their own record of student attendance throughout the semester even if the student's grade will not be affected directly due to absence.

Since the majority of our students receive some form of Financial Aid, Instructors are also required to record student attendance in our Banner system for the first two weeks of the semester. Because verifying that students have attended class is a federal requirement, an Instructor's failure to record attendance will prevent students from receiving their Financial Aid checks. After the first two weeks of the semester, Instructors may keep their own attendance records without recording attendance in Banner other than to mark when a student has stopped attending the class altogether.

To record attendance in Banner, select the MyMotlow icon from the MSCC homepage. After login, select “Faculty and Advisors” and then select “Attendance Reporting.” Mark each student's attendance using the pull-down menu in the student's record. Select “Y” if the student has attended at least once or “N” if the student has never attended.

Remember to change the student's record to “Y” if the student attends after your initial “N” record. However, once you have marked a student as attending (“Y”) during the first two calendar weeks of the semester, do not change the record to “Stopped Attending” (“S”) status if they miss a class, as this may complicate their Financial Aid status. Instead, wait until later in the semester when you are sure the student is no longer attending the course to change the student's record to “S,” stopped attending.

Additionally, online courses should include a means of determining if a student is progressing in the course or "attending" electronically. For example, online instructors might require their students to pass a quiz over the Course Outline during the first week of class in order to verify active “attendance” (“Y”) in the course. After that, Instructors may track student activity by clicking on “A-Z listing” from the top of the course home screen in D2L. Then, select “User Progress” to monitor the student’s number of logins. If a student has at least one login, that student has demonstrated “attendance.” Be sure to keep track of this as the semester progresses in order to determine whether or not an “Early Alert” needs to be performed.
Student Early Alert System

Faculty are asked to initiate an Early Alert when a student misses two or more classes during the semester.

Once an Early Alert is initiated, Student Success will contact the student in hopes of providing the student additional help or guidance.

After the second absence of the semester, the Instructor will initiate Early Alert procedures with the Student Success Center by filling out the instructions provided here (this form is on the Intranet, so Instructors will need to login using their MyMotlow username and password in order to access it): Early Alert System

Instructors are strongly advised to initiate an Early Alert for students who miss the first scheduled class meeting despite this being only the first absence of the first six weeks of the course.

ATTENDANCE EARLY ALERT INSTRUCTIONS

Enter your MyMotlow account and click on your Faculty Services Tab
How To “Flag” a student with an Academic Alert

Early Alert is a process that allows you to “flag” a student by indicating concerns regarding attendance and

Step 1: Click on Create an Early Alert for Student

Step 2: Select the term and

Step 3: Click the dropdown box to choose the appropriate class and then hit submit.
All students within the class have an initial "Monitored" status. If you have a student that you wish to process an alert for in regard to attendance or tardiness, click the green + icon on the left of each name to display the Academic Alert form.

This system is set up currently to track poor attendance and habitual tardiness. You may mark one or both for any student needing notification.

To the right of the concerns you will see the comment box allows you to make additional comments if desired. **PLEASE NOTE:** These comments.

Remember to click "submit" once you have completed your alert.

All students within the class have an initial "Monitored" status. If you have a student that you wish to process an alert for in regard to attendance or tardiness, click the green + icon on the left of each name to display the Academic Alert form.
Students with an Academic Alert Status set to "flagged" will appear at the top of the student roster. It is important that you make personal contact to follow-up with the "flagged" students.

*Please click on the Behavioral Referral Form under the Employee tab to report details of classroom behavioral issues

### Academic Alert #1

<table>
<thead>
<tr>
<th>Record Number</th>
<th>Student Name</th>
<th>ID</th>
<th>Academic Alert Status</th>
<th>Estimated Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>1386</td>
<td>Flagged</td>
<td>None</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>4344</td>
<td>Flagged</td>
<td>None</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>3235</td>
<td>Monitored</td>
<td>None</td>
</tr>
</tbody>
</table>
When an instructor submits an alert for a student, the student will be notified both within their MyMotlow Account as shown here and also

As described above, a student can see their alert by choosing the Academic Alert link under their student tab.

Here is where the student will see the issues, recommendations and comments posted by the faculty member.

The e-mail sent to the student will read similar to the notification shown above with all
How To “Follow Up” on an Academic Alert

Click on the “Follow Up” tab to complete this academic alert.

For each student you are providing follow-up information, please select the follow-up method from the drop down box.

In addition, please enter detailed commentary on your
PLEASE NOTE: Once you have completed a “follow up” on a student, they will return to “monitored”. You may continue to make notes regarding and notify students of attendance concerns throughout the semester. Just follow the same process each time.

*If you determine that an Early Alert is not needed, you are still required to login to MyMotlow/Banner and click on “Create an Early Alert” and check the box shown below:

Click the box to the right if you have no early alerts to report today: ☐

Reporting Student Behavioral Incidents
If a Faculty member observes student behavior that interferes with a safe, productive learning environment, the Faculty member is encouraged to complete the Student Behavioral Report form by logging into MyMotlow and using the search engine at the top of the Faculty and Advisors page to search for “Behavioral Referral Form.”

The Student Behavioral Intervention Committee (SBIC) maintains a database and tracks behavioral issues regarding students who have been identified by faculty or staff; offers professional development for the college, as needed; recommends policies and procedures that encourage intervention, if needed, in order to maintain a safe learning environment; and establishes communication for all campuses while maintaining sensitivity to responses of troubled students.

Faculty and staff are encouraged to submit a Student Behavioral Report with specific concerns relative to certain behaviors, including those regarding the safety of Motlow students and/or unprofessional, excessively disruptive, or threatening behavior toward MSCC personnel or students. This form should be completed even if the Faculty member feels the incident is an “it may be nothing, but . . .” situation. Although the information may seem trivial by itself, it may help in understanding a broader range of the student's behavior.
Class Cancellation
Classes are expected to follow the appropriate MSCC academic calendar. Class should meet each scheduled day on that calendar and should begin and end on time. Class cancellation should occur only in the event of an emergency or illness.

If you find you cannot meet your class at the scheduled time, immediately contact your students (via D2L or MyMotlow email), your Department Chair, and the office at your teaching location. Please, ensure that your email to the students explains how your daily schedule of assignments will be affected and what they should do to prepare for the next class meeting.

Submitting Final Grades
A final grade must be recorded for each student on the roll. To submit final grades, choose the “Faculty and Advisors” link in your MyMotlow account and then click on “Final Grades.” Use the pull-down menu located within each student's record to assign the final grade for the course. Instructors must give the last date of attendance for all assigned “F” grades regardless of the circumstance for the grade.

Please make sure students are aware that final grades will not be available to students immediately after instructors record them—only when released by Admissions.

If special circumstance arise that you feel may interfere with your ability to turn in grades on time (illness, family emergency, etc.), you should contact your Department Chair immediately so that steps can be taken to assist you to get grades turned in by the due date.

Be aware that if you do not submit your final grades by the administrative due date, a grade of NR (not reported) will be assigned to each of your students. In consultation with your Department Chair, you will then be required to manually complete a Grade Change form for every student on your class rolls. As this process will create serious inconveniences for students and administrators, failure to turn in grades by the assigned date, unless there are extreme and extenuating circumstances, could seriously jeopardize an adjunct's future employment with Motlow.

Grade Changes
If an Instructor needs to change a course Final Grade, she or he must fill out a Change of Grade form and submit it to their Department Chair. The form is available via the A to Z Index by clicking on “Form Bank for Faculty and Staff” and then “Change of Grade form.”

Smarthinking
Students may receive online tutorials for course writing assignments via Smarthinking. After submitting a completed essay to Smarthinking, students may have their work reviewed and critiqued by an “e-structor” who will provide a personalized-response to the student (typically, within 24 hours). Students may access Smarthinking here: http://www.mscc.edu/smarthinking.aspx

Writing Centers
Writing Centers are located at the following locations:
Main Campus   Smyrna Campus
McMinnville Campus   Fayetteville Campus
Students may sign up for appoints via mssc.mywconline.com

Due to limited resources, please do not require all students to visit the Writing Center. However, Instructors may require any student who has received a grade lower than C to visit the Writing Center before being allowed to resubmit a paper.

When asked, Writing Center tutors will visit classes and will give students information on Writing Center services, describe how tutoring sessions work, and show students how to register and make an appointment using the WC online scheduler.
**Best Practices**
Development, delivery, and assessment of the curriculum incorporates standard best practices for collegiate education. This includes collaboration of faculty in curriculum design and textbook selection, articulation of evidence-based learning goals, objectives, and student learning outcomes (SLOs), and use of appropriate assessment of student learning. Assessment results are used to make necessary adjustments in the curriculum.

**Writing Assignments:**
1. Faculty should require students to compose a “Live Performance Critique.”

**Fieldwork:**
2. Faculty should require students to attend a live performance concert of at least college/professional-level quality.

**Technology/Media:**
4. Faculty should strive to enter all course materials in a D2L shell and should strive to use D2L as the primary means of communicating with students outside the classroom.
5. Faculty must incorporate media presentations that can be provided, or developed by the individual which feature quality representations of music being studied/discussed.
6. Faculty should strive to utilize web/library video content.
7. Faculty must participate in the Early Alert initiative.

**Active Learning:**
8. Faculty should strive to integrate, emphasize, promote, and illustrate “active listening.”

**Assessment:**
9. Faculty should require at least four assessments.

**Curriculum Design**
All faculty, regular (full-time) and adjunct, are obligated to teach to the course goals and objectives articulated in the official course syllabus for the MUSA 1030 course as developed by the music faculty. To promote course accessibility and student engagement, most on-ground sections utilize online course elements (e.g., quizzes, exams, writing assignments, etc.) through *Desire-to-Learn (D2L)*, the college’s proprietary web-based learning management system. Textbook selection for the course is accomplished through collegial review and consensus of regular faculty (which includes consideration of input by adjunct instructors as appropriate) and strives for a balance of academic quality and affordability for students. Faculty and course evaluation feedback from students is used to promote student success through continuous improvement of course construction and delivery.
Program Learning Outcomes:
After completing the requirements of the General Education Program, students will be able to...

1. Achieve specific purposes via written and/or oral presentations and projects with attention to proper diction, grammar, formatting, and awareness of audience needs.
2. Use data, graphs, and tables to analyze and represent statistical reasoning.
3. Use mathematics to solve problems and test the logic of solutions.
4. Distinguish between scientific and non-scientific explanations via basic scientific language and processes and use scientific experimentation, hypothesis, and analysis to solve problems or address issues of a scientific nature.
5. Appreciate, explain, and evaluate the ways in which humanistic and artistic expression throughout the ages expresses the diverse culture(s) and value(s) of its respective time and place.
6. Critically recognize and articulate how individuals are influenced by political, geographical, economic, cultural, and psychological, and familial institutions in their own and other diverse cultures.
7. Remember, compare, and evaluate the historical diversity of human experiences across time periods from political, combative, geographic, economic, social, cultural, religious, and intellectual perspectives.

Student Learning Outcomes:
By the end of the course, students will be able to...

1. Analyze significant primary compositions from the Medieval, Renaissance, Baroque, Classical, Romantic and Twentieth Century time periods as forms of cultural and creative expression.
2. Explain the ways in which humanistic and/or artistic expression throughout the ages expresses the culture and values of its time and place.
3. Explore global/cultural diversity.
4. Frame a comparative context through which they can critically assess the ideas, forces, and values that have created the modern world.
5. Recognize the ways in which both change and continuity have affected human history.
6. Practice the critical and analytical methodologies of the Humanities and/or Fine Arts.

Course Objectives:
Throughout the course, students will have the opportunity...

1. Recognize the major historical styles of music.
2. Distinguish the major musical endeavors used in instrumental and vocal performances.
3. Relate and interpret these works in their specific historical and socio-political context.
4. Compare, contrast and distinguish subject matter from different periods or as depicted by different composers.
5. Relate texture and distinguish subject matter from different periods or as depicted by different composers.
6. Relate structure and style with relevant media and technology.
7. Synthesize the characteristics and styles of these historical models and apply these to analyzing contemporary models.
GENERAL CLASS AND COURSE INFORMATION

Course Number: MUSA 1030
Term: 
Course title: Music Appreciation
Credit/Contact Hours: 3/3
Class Meeting Time: 
Room: 

Course Description: This course provides a survey of historical periods of Western art music including musical styles, musical elements, and composers and their works. Basic musical concepts will be covered. Students will develop intelligent listening skills by studying and listening to representative musical compositions. A writing assignment is included.

Course Learning Outcomes: As a result of taking and passing this course, the student will be able to:

- Define and/or describe the elements of music.
- Define and/or describe the historical periods of music.
- Define and/or describe the stylistic characteristics of each period.
- List and/or identify composers and compositions.
- Demonstrate the ability to hear and identify prescribed characteristics of music through developed listening skills.

Textbook(s) Information:

MHID – 0-07-802513-3

Accompaniment cd’s are required as well (located inside of book).

PROFESSOR’S CONTACT INFORMATION

Professor's Name: 
Office Location: 
Telephone: 
Email address: 
Office Hours:
CLASS REQUIREMENTS

Grading Scale and Policy:

Grading:
Tests (4 @ 100 pts.) 400 pts.
Study Guides 200 pts.
Concert Review 200 pts.
Final 200 pts.

Five tests will be administered throughout the term; however, the lowest test grade will be dropped at the end of the term. Study guides will be issued for each test, and they will be turned in on the day of the corresponding test. The final exam is required.

Grade Scale:  
90-100% = A  
80-89% = B  
70-79% = C  
60-69% = D

Concert Review Content:

- Reports are to be based on ONE LIVE COMPLETE performances of music (1000 words minimum). All performances must have prior instructor approval for credit. Student must also turn in proof of attendance (i.e. ticket stub, program, etc.).
- They do not have to follow any formal writing format, but must be well organized with good paragraphs and proper grammar, spelling, an introduction and conclusion, and correct punctuation.
- Your reports should include a summary and critique of the concert and also must include some information about the music (see #3 below), which may be in the program notes or discussed at the concert.
- Things you will include:
  1. Describe the concert environment: appearance of the hall, performers, & audience.
  2. Make general music observations: number and types of instruments used.
  3. Include specific musical observations:
  4. Date of the compositions, historical period, and/or information about the composer(s). (Minimal amount in your own words—Plagiarism will result in a failing grade).
  5. You may also want to include:
     - The composition (music & performance) you liked best.
     - The composition (music & performance) you liked the least.
  6. Provide general reactions to the concert.

Format:
- Papers are to be typed in 12-point non-bold type using Times Roman font, with a one-inch margin on both sides as well as on top and bottom
- Double-space between lines to allow room for comments. Do not use paragraph headings - work all information into sentence form. Do not put extra spaces between paragraphs or major sections; rather, use appropriate wording to establish a significant change in emphasis.
Late Assignment Policy: No late assignments will be accepted. Study guides and Concert Reviews must be typed and printed and brought into class on the day they are due—refer to the class schedule.

Tests, Quizzes, and Final Examination Schedule: Refer to the class schedule (at the end of the syllabus) for tests and final exam dates and times.

Make-up Exam Policy: Since the lowest test grade will be dropped, no make-up tests will be allowed.

CLASS POLICIES AND METHODOLOGY

Attendance: Professors are required to take attendance. Success in this class is highly dependent on regular attendance because this is a survey class and topics will be covered at an accelerated pace. It is the student’s responsibility to get the information covered in the classes that were missed. Students are expected to be on time and stay for the entire class period!

Classroom Locked-door Policy: In order to adhere to MSCC Emergency Preparedness Policy and to facilitate effective classroom management, the classroom door will remain closed and locked for the duration of the class period.

Electronic Device Use: Use of electronic devices is prohibited during class time.

Equipment and Supplies: Students are expected to bring their books and other note taking materials with them to each class meeting.

Professor’s Expectations:

- Students are expected to be on time and to stay for the entire class period. If for some reason you need to leave class early, notify me ahead of time.
- Leaving the classroom in the middle of class will not be permitted.
- Food or drink (except bottled water) will not be permitted.
- Refer to Student Responsibility Policy
- Talking and Texting will not be permitted during the lecture. Failure to follow these guidelines will result in the student being asked to leave the classroom.

Methods of Instruction: Instructional methods will include lecture, videos and demonstrations.

Unique Requirements of the Class: Throughout the duration of this course, listening to music will be a fundamental activity (both in and outside of the classroom), requiring the use of active listening—a process that is developed and utilized extensively in this class.

COLLEGE POLICIES AND INFORMATION

Academic Dishonesty
Academic dishonesty includes the following actions, as well as other similar conduct aimed at making false representation with respect to the student's academic performance:
(1) Cheating on an exam, (2) Collaborating with others on work to be presented, if contrary to the stated rules of the course, (3) Submitting, if contrary to the rules of the course, work previously submitted in
another course, (4) Knowingly and intentionally assisting another student in any of the above actions, including assistance in an arrangement whereby work, classroom performance, examination, or other activity is submitted or performed by a person other that the student under whose name the work is submitted or performed, (5) **Plagiarism**.

**Classroom Etiquette and Student Behavior Guidelines**

Students will demonstrate respect for professors and fellow students. Behavior that is disruptive to a positive learning environment reported by the professor will result in a warning on the first instance; the second instance might result in expulsion from the course or campus.

**Disruptive Behavior**

Disruptive behavior in the classroom may be defined as, but not limited to, behavior that obstructs or disrupts the learning environment (e.g., offensive language, harassment of students and professors, repeated outbursts from a student which disrupt the flow of instruction or prevent concentration on the subject taught, failure to cooperate in maintaining classroom decorum, etc.), text messaging, and the continued use of any electronic or other noise or light emitting device which disturbs others (e.g., disturbing noises from beepers, cell phones, palm pilots, lap-top computers, games, etc.). For more information, see MSCC Policy 3:02:00:03.

**Disability Support Services**

Students with disabilities are advised, in compliance with federal and state laws, that accommodations and services are available through the office of Disability Support Services (DSS). It is the student's responsibility to contact Disabled Student Services Advisors and to submit appropriate documentation prior to receiving services.

**Eating, Drinking and Smoking**

Eating and drinking are confined to areas designated on the campus. Smoking is not permitted in any College building and only in areas designated at each campus.

**Student Responsibility Policy**

When a student attends the College, s/he becomes subject to its jurisdiction. Students are expected to conduct themselves in a responsible manner, in all areas of campus life. By enrolling, they pledge to obey the rules and regulations of the College and are responsible for observing all College policies and procedures as published in the student handbook, the College catalog and other College publications. The student will be responsible for preparing for class, participating in class, and completing assignments on time. The last day to withdraw from this course and receive a “W” is ________________.
## Music Appreciation Schedule

<table>
<thead>
<tr>
<th>DATE</th>
<th>TOPIC/ACTIVITY</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Introduction &amp; Syllabus</td>
</tr>
</tbody>
</table>
| Week 1 | Ch. 1  
           | Ch. 2, Ch. 3 |
| Week 2 | Ch. 3 Review for Test  
           | Test #1 Elements of Music (Ch. 1-3)—Study Guide Due |
| Week 3 | Ch. 4  
           | Ch. 4 Ch. 5 |
| Week 4 | Ch. 5 Review for Test  
           | Test #2 Medieval/Renaissance—Study Guide Due |
| Week 5 | Ch. 6  
           | Ch. 7 |
| Week 6 | Ch. 8  
           | Ch. 9 |
| Week 7 | Ch. 10, Review For Test  
           | Test #3 Baroque (Ch. 6-10)—Study Guide Due |
| Week 8 | College Closed—Spring Break |
| Week 9 | Ch. 11  
           | Ch. 12, Ch. 13 |
| Week 10 | Ch. 14  
            | Ch. 15 Review for Test |
| Week 11 | Test #4 Classical (Ch. 11-15)—Study Guide Due  
           | Ch. 16 |
| Week 12 | Ch. 17  
           | Ch. 18, Ch. 19, Ch. 20, Ch. 21 |
| Week 13 | Ch. 22, Ch. 23  
           | Ch. 24, Ch. 25, Review for Test |
| Week 14 | Test #5 Romantic (Ch. 16-25)—Study Guide Due  
           | Ch. 26, Ch. 27 |
| Week 15 | Ch. 28, Ch. 29, Ch. 30, Concert Reports Due  
           | Review for Final |
|       | Final Exam |
**Elements and Instruments**

Name __________________________________

1. **Pitch** is the ________________ [h] or ________________ [l] of sound.
   
   (Note: “Highest” is NOT a word. Use the –ness suffix. Spell it correctly!!!)

2. The **frequency** of the higher pitch in an **octave** is exactly ____________ that of the lower pitch in an octave.

3. **Dynamics** (or **dynamic level**) indicates the ________________ [l] or ________________ [s] of music.

4. A **decrescendo** is used to indicate that the music should become gradually ____________.

5. ____________ [T], or tone color, is the character of a sound which allows listeners to distinguish it as being played by a specific instrument (i.e., a flute sound as opposed to a clarinet sound).

6. A succession of notes with various durations is called a ________________ [r]. (Correct spelling, please!!!)

7. The __________ [m] is the pattern into which strong and weak beats are organized.

8. _________________ [S] is the rhythmic surprise, or a deliberate upsetting of the normal pattern of accentuation.

9. The __________ [t] is the speed of the beat in music.

10. Note durations are named with a system very similar to mathematical ________________ [f].

11. There is the value of eight ______________ notes in a half note.

12. A **dot** after a note ______________________ its value by ____________.

13. **Allegro** is a commonly used tempo marking, indicating ______________ [f].

14. **Metronome** markings, such as 80, indicate the number of ___________ per ___________, and require the performer or conductor to divide ____ by the number indicated.

15. A ______________ [m] is a coherent series of single ______________ [p] with a distinctive __________ __________ * [r]                           * Must be spelled correctly!

16. _______________ [H] describes the movement and relationship of intervals and chords.

17. _______________ [D] sounds harsh or clashing to the ear, while ________________ [c] sounds pleasant or calm.
18. ______________ [T] is the principle of organization around a central pitch and scale.

19. The three major musical textures are ______________, ______________, and ________________ [m, p, h]. * Please use noun forms ending in –y.

20. The two most essential elements which comprise the concept of the musical form are ________________ [u] and ________________ [v].

21. The four basic voice ranges used in a mixed choir are, from highest to lowest, ______________, ______________, ______________, and ______________. ( [s, a, t, b])

22. The four standard instruments of the (bowed) string family, from highest to lowest, are the ______________, ______________, ______________, and ______________. Sound is produced on all of these by a vibrating ______________ [s].

23. The four standard instruments of the woodwind family are the ______________, ______________, ______________, and ______________ [f, o, c, b]. Sound is produced in all of these by a vibrating column of ______ [a].

24. The four standard instruments of the brass family are the ______________, ______________, ______________ horn, ______________ and ______________. The vibrations are initiated when a player buzzes his or her ______________ [l] into the mouthpiece.

25. Percussion instruments are divided into categories of the definite- ______, including the ______________ and ______________, and indefinite- ______________, including the ______________ and ______________.

26. If the piano’s right-most pedal is depressed, all the ______________ [d] will be moved away from the strings, allowing any note played to ________________. If the piano’s left-most ______ * [p] is depressed, the dynamic level of any note played will be ________________ [s]. * “petal” is a part of a flower; to “peddle” is to sell.

27. The __________ [o] is traditionally a wind instrument with multiple keyboards.

28. The saxophone, like the flute, is a ________________ [w] instrument, even though it is constructed from metal.

29. The ______________ [g] and harp are string instruments which are plucked, not bowed.

30. The piano’s strings are hammered rather than bowed or plucked, which technically places the instrument into the ________________ [p] family as a definite-pitch instrument.

31. ______________ [C] music is music composed for a small performing ensemble without a conductor. Common examples are the string quartet and piano trio.
Music of Ancient Greece and Medieval Music

Name ____________________________________________

1. The Greek philosophers ____________ and his pupil Aristotle had much to say about music, its relationship to other disciplines, and its effect on moral development. ( [P])

2. ____________________ [P], perhaps better known for theories relating to geometry, delineated the relationship between numeric ratios and pitch intervals.

(Note: “Pythagorean” is an adjective, not a name.)

3. The Medieval Period is also known as the ________ Ages.

4. The dates of the Middle Ages are from about ____________ to _____________.

5. The primary patron of the arts (including music) during the Middle Ages was the ___________ - ____________ * [R-C] Church. *“Catholic” has only one h! (NOT Chatholic!)

6. Any two non-musical real or mythical people of the Middle Ages include_________________ and ___________________.

7. Gregorian chant consists of a single-line melody which is commonly sung unaccompanied, or ____________ [a c], has a free and flexible ____________ * [r], and has sacred lyrics in ____________ (language). It is named after ____________ (c. 590-604).

   *COPY the spelling if you’re not sure!

8. ____________________ of Bingen (1098-1179) was a well-known female composer of sacred music as well as a respected diplomatist. [H]

9. The Ordinary of the Mass, which is the part normally set to music, consists of six sections: ____________, ____________, ____________, ____________, ____________, and _____________. ( [K, G, C, S, B & A.D.])

10. ____________ notation, which indicated specific ____________ for the first time, was introduced in the late twelfth and early thirteenth centuries due to the innovations of Leonin and Perotin, leaders of the Notre Dame school in _____________. ( [M,r,F])

11. In France, _______________ de __________________ (c. 1300-1377) [G de M] was one of the leading composer-poets of the 14th century, the musical style of which is often referred to as the ____________ [AN] (Latin term meaning new art).

12. _______________ were medieval secular poet-musicians in Provence (southern France), who wrote songs about chivalry and romance. Many of their songs were in ____________ form, meaning the same melody for each verse of the text. ( [T, s])
13. ______________ is a late twelfth-century French secular song composed by ______________ of Dia. Its texture is ______________, meaning only one note at a time.

14. In Medieval Art (30,40), subject appear flat because of a lack of ______________. [P] In Renaissance art (as in Greek Classicism) (46, 47, 53, 57), it is acceptable to portray the ______ [n] human form as a subject of beauty. The first statement above may be viewed as being parallel to the use of ______________ [m] texture in the Gregorian chant. The second statement is related to music of the Renaissance in the increased acceptance of the non-religious, or ______________[s] music, which accompanied the rise of humanism.

Watch out for these tricky or unfamiliar spellings:

From the elements of music:
bass bassoon cello clarinet concerto consonance cymbals dissonance flute highness lowness oboe pedal polyphony rhythm soprano syncopation tenor timbre viola violin

From Greek Classicism & the Medieval Period:
(Aristotle)
Guillaume de Machaut
Plato
Pythagoras

(Names)
Agnus Dei
Ars nova (14th century French music)
Aulos
canon
Credo
ethos
Gloria
Kyrie
Medieval
Perspective (not prospective)
rhythm
Roman Catholic Church
sacred
secular
Trecento (14th century Italian art, literature and music)
troubadours

From the Renaissance Period:
(Names)
Calvin (John)
Gutenberg (Johannes)
Josquin des Prez
Martin Luther (not Martin Luther King, Jr.)
Palestrina

(Terms)
chorale
polyphonic
Protestant
psalm
Reformation
Renaissance
strophic
Renaissance Music

Name _______________________________

1. The Renaissance period in music begins about ________ and ends about ________.

2. The Renaissance marks the passing of European society from an exclusively ______________ orientation to a more ____________ one. (s/s)

3. Name two famous explorers from the time of the Renaissance period.
   ______________________________ and __________________________

4. The invention of moveable-type ___________, by ________________________________ [JG] in 1440, was a key catalyst in the rapid spread of ideas throughout Europe.

5. Most Renaissance Church music is written for _______________ (unaccompanied) choirs, and makes use of a polyphonic technique called ________________ [i] polyphony, in which later entries of voices seem to imitate the melodic lines of earlier entries.

6. ___________________________ (c. 1450-1521) [JdP] was one of the greatest Franco-Flemish Renaissance composers, who composed more than one hundred ____________ [m], at least seventeen masses, and numerous secular pieces. (100-101) He was even admired by the amateur musician and great German religious reformer, _________________________ [ML].

7. Strophic form was used extensively for Lutheran ____________ [c] (hymn tunes) and for the ____________ [ps] tunes of the Calvinists.

8. After the Protestant Reformation, foreshadowed by Erasmus and led by Martin Luther, the ________________ [C] Church responded with a movement called the ____________-[c-r], which lasted from about 1545 to 1563. This featured the Council of ____________ [T] and the founding of the Jesuits. This Council objected to the incorporation of secular tunes in ____________ [m] and overly elaborate ____________ [p] texture which obscured the text.

9. __________________ [P] (c. 1525-1594), who wrote the Pope Marcellus Mass, worked within the Council Trent's guidelines and is known for his clear declamation of lyrics, his balance between harmonic and polyphonic elements, and his generally serene, spiritual sound.

10. Secular Renaissance music, particularly in the madrigal, often employed ________________-[w-p], or a musical representation of specific words in the lyrics of a madrigal or other secular choral work. (53)

11. Independent instrumental music began as accompaniment for the ____________. [d]
Baroque Music

Name _______________________________

1. The Baroque period in music begins about _______ and ends about ________.

2. One word that is used to describe the complexity of both Baroque music and art would be ____________________.

3. Although they both require instruments, both operas and oratorios are primarily works for ________________.

4. ________________ are written in the vernacular, or the common language of the people.

5. Operas are based on ________________ subjects or plots, while oratorios are based on ________________ stories or characters.

6. The “____________________” chorus, from George Frederic ________________’s Messiah is very likely the best-known chorus from an ________________.

7. Write either “opera,” “oratorio,” or “both” after each description below as appropriate:

   a. Character-specific costumes _____________
   b. Orchestra and voices ________________
   c. Italian lyrics ________________

   d. Emphasis on choruses ________________
   e. Sets, props, and movement ________________
   f. Concert apparel ________________
   g. Use of arias ________________
   h. Emphasis on Arias ________________

   i. Use of the vernacular ________________
   j. Sacred in nature ________________
8. The Florentine ________________, a group of late-Renaissance Italian intellectuals, believed that the ancient ________________ may have used music in their dramas.

9. Although it was a complete failure, the first opera was written by ________________.

10. Orfeo, composed by Claudio ________________ in the year ________________, was the first successful operas. However, in the order of creation of operas it is number ______.

11. Since the first operas were composed in ________________, it remained the traditional language of opera well into the eighteenth century.

12. Even though his primary position was the organist at Westminster Abby and Chapel Royal, Purcell composed the first English opera titled ________________.

13. As its name implies, recitative is a combination of elements of a song and ________________, while the ________________ is a tuneful melody with a definite beat, meter, and tempo.

14. ________________ were male singers who had been castrated as prepubescent boys in order to preserve the ________________ range of their voices.

15. Throughout much Baroque music one instrument, usually the harpsichord, plays without stopping, which became known as the ________________.

16. While enthusiastically rehearsing for a concert, ________________ hit his foot with a stick while hammering out the tempo. He subsequently caught blood-poisoning and dies, making him music history's first tragedy.

17. Both Bach and Handel were born in which country? ________________ and in what year? ________________
18. One of Bach’s goals in life was to compose one ___________________ for every day of the year.

19. A ________________ is a music production which generally lasts only twenty minutes and has no _________________.

20. Handel spent three years in _______________ studying opera. He returned to _______________ briefly working as court musician for the Elector of ________________.

21. As the popularity of Italian opera declined in England in the 1720s, Handel concentrated on English-language ____________________.

22. The best known and often performed oratorio is probably Handel's ________________.

23. Bach spent the last 27 years of his life working for the St. Thomas ________________ Church in ________________, Germany.

24. Of Bach’s nearly 300 cantatas, one of the most loved in Cantata No. 140. Its original title is Wachet auf, which translates into English as ____________________, ____________________.

25. A ________________ is a three-movement work for orchestra and soloist (or small solo group). The Italian composer, Antonio ________________, composed over five hundred works in this genre. His best-known pieces of this type were composed in 1723. Representing different times of the year, they are collectively known as The Four ____________________.

26. The German composer, Johann Sebastian ________________, was born in 1685. In addition to his reputation as a great composer, he was exceptionally skilled at playing the organ and __________________. 
27. Like his exact contemporary, J.S. Bach, ________________, who eventually became a British citizen, was born in ________________ in the year ________________.

28. Bach's closest attempt at opera was a secular cantata. One of his most famous secular cantatas is about a woman obsessed with a hot beverage, titled _________________.

29. Often, the sacred cantata ended with the congregation all singing along to a _________________.

30. During Lent, people would often attend performances of ________________ when operas were banned.

31. Handel's Messiah has _______________ parts: ________________, ________________, ________________.

32. The opening movement to the Messiah uses a form known as the ________________ overture form.

33. The majority of the text for Handel's Messiah comes from the ________________ testament of the Bible.

34. The ________________ always depicts Easter week in the Bible, and it was even recently used as a movie title.

35. Generally speaking, the death of ________________ marks the end of the Baroque period in music.
The Classical Era

Terms

pianoforte
symphony
exposition
recapitulation
theme and variations
solo concerto
rondo
chamber music
comic opera
opera buffa
ensemble
requiem
motive
sonata (type of composition)

Classical style
sonata-allegro form
development
coda
minuet and trio
cadenza
sonata-rondo
string quartet
opera seria
Singspiel
aria
scherzo and trio
theme
orchestration

Names

Franz Joseph Haydn
Wolfgang Amadeus Mozart
Johann Stamitz
Ludwig van Beethoven
Lorenzo da Ponte

1. The Classical period in the arts is often viewed as beginning about ________ and ending about ________.

2. This period saw the ______________ and ______________ Revolutions. Intellectuals, led by philosophers from France, perceived themselves as living in an age of enlightenment and ________________.

3. Classical era art and architecture were highly influenced by the art and architecture of ancient ______________ and ______________. Many examples of this “neoclassical” or “Georgian” architecture can be seen in England and cities in the American ______________ (region).

4. List three different meanings of the word “classic” or “classical” when referring to music. (116-117)

1. __________________________________________________________________________
2. __________________________________________________________________________
3. __________________________________________________________________________
5. ___________________ (noun) surpassed polyphony as the predominant texture in the Classical Period. The music utilized the idea of _______________________ melodies rather than the development of a single melody, as in the Baroque Era.

6. During the Classical period, leading composers such as Haydn, Mozart, and Beethoven all lived and worked in the city of _________________________.

7. At the end of the 18th century, the political and philosophical climate in Europe was strongly affected by the French Revolution and the actions of the French general _____________________ Bonaparte.

8. ___________ (True/False) Instrumental music surpassed vocal music in both quantity and quality during the Classical period.

9. Match the characteristic movements within the four-movement sonata cycle to their formal descriptions.

SYMPHONY OR STRING QUARTET MOVEMENTS

1. First
2. Second
3. Third
4. Fourth

FORMAL DESCRIPTIONS

_____ a. lively tempo and character; often in rondo or sonata-allegro form
_____ b. triple meter; ternary (ABA) form (with each of the parts in binary form); minuet and trio or scherzo and trio.
c. slow tempo (various meters); lyrical character; in a contrasting key; possible forms include theme-and-variations, sonata-allegro form, or ABA form.

d. fast tempo; dramatic character; in the home key; sonata-allegro form.

10. The Classical orchestra developed with standardized sections including strings and pairs of ________________ instruments. Eventually the __________________________ was eliminated from the orchestra.

11. The most important new instrumental form was the ________________________, a work for orchestra. Although it has several movements, it is conceived as a whole, integrated work.

12. ________________ form is based on the statement and development of two contrasting ________________ or melodies. It was almost always used for the ________________ movement of multi-movement instrumental works (symphonies, concertos, sonatas, and chamber music).

13. An optional closing section at the end of a movement (particular in sonata-allegro form) is called the ________________, which means “tail” in Italian.

14. Sonata-allegro form (or sonata form) has three parts. The __________________________ introduces (“exposes”) ____________ (number) main themes which often have a ________________ nature. In addition, it modulates from the home key to a contrasting key. The __________________________ “develops” thematic material from the exposition and ranges through a variety of tonal centers. The ________________ “recaps” the themes first heard in the exposition, but this time the second theme is stated in the _____________ key.
15. A form popular for the 2nd movement was t_____________ and v_____________ form. This was based on a single melody and could be diagrammed A1A2A3A4A5A6.....

16. The minuet was a moderate to fast dance in ____________ meter. In the third movement of a symphony or string quartet, a set of two minuets form the pattern ABA. The second minuet (B) is called the _______________ and is lighter or more lyrical than the first.

17. In the symphonies of Beethoven, he replaced the minuet and trio with the _______________ and trio. This is much ________________ (speed) than a minuet, and the name is based on a word meaning ________________.

18. ________________ form consists of one main theme which is alternated with contrasting episodes. It may be diagrammed ABACABA (a particularly “balanced” version). Because of its fast tempo and lively character, it was often used for the _______________ movement of a symphony or string quartet.

19. The Classical solo concerto consists of ____________ movements with contrasting tempos. It features a solo instrument accompanied by an _________________. A typical feature of the first (and sometimes the last) movement is the _________________, a virtuosic improvisatory-sounding solo passage near the end of the movement.

20. The ________________ became the most influential genre of chamber music in the Classical period. Its standard instrumentation is _____ violin(s), ____ viola(s), _____ cello(s), and _____ double-bass(es).

21. Franz Joseph _____________ is often viewed as the “Father of the Classical Period” in music. He worked for approximately thirty years under the employ of the E______________ family near Vienna,
capping his career with two highly successful visits to ________________. The most well-known works of his include his over one hundred s____________________ and many s____________________ q__________________.

22. The 4th movement of Haydn’s string quartet op. 33, no. 3 is in ________________-
______________ form. Because of its frequent use of bird calls and trills, this string quartet had the nickname ________________.

23. ________________ (True/False) Although the Classical period produced much more vocal than instrumental music, very few operas and very little vocal religious music was composed during this time.

24. Inspired by the oratorios of ________________, Haydn wrote oratorios of his own. The most frequently performed is ________________________________.

25. Although instrumental music was most important, composers such as Haydn and Mozart continued to write m______________, oratorios, and other religious music for the church and concert hall. Just before he died, Mozart wrote a __________________________ Mass, which is a mass for the dead (for a funeral or memorial service).

26. Opera in the Classical period moved away from the stylized and serious style of Baroque opera (known as opera ________________) towards a more “natural” style called comic opera, which featured everyday characters and events and light or humorous stories. The Italian style of comic opera was called opera ________________, while Singspiel was the name for the ________________ type of comic opera.

27. Wolfgang Amadeus ________________ was a Classical composer who was an exceptional child prodigy, touring European capitals when only six and seven years of age. He wrote in every genre of
the time, and his works include concertos (for piano and other instruments) and some forty symphonies.

His most famous operas include Don _____________________________ (an opera buffa) and
__________________________________________ (a German comic opera).

28. Mozart was born in the city of _______________________ (also famous for The Sound of Music),
but when he was an adult, he moved to _________________________ where he spent the last 10 years of
his life.

29. ____________ (True/False) At the end of his life, Mozart was financially wealthy, very famous and
popular with the public, and was knighted by the emperor.

30. Mozart's opera The Marriage of Figaro was based on a politically controversial play by
Beaumarchais, which was originally performed in _________________ (country). It was “revolutionary” in
that it depicted a nobleman (the Count) who was immoral and who is outwitted and humiliated by his
servant, _____________________.

31. The character of the page, Cherubino, is a teenage boy, but the role is performed by a
_______________________.

32. Beethoven was born in the year __________ in the German city of ___________________. At the
age of twenty-two, he moved to the musical capital of Europe, the city of ______________________,
where Haydn and Mozart also lived at the time. Shortly before 1800, he began to notice the first signs of his
_________________________, one of the most-feared maladies for a musician.

33. Beethoven's music serves as a bridge between the Classical and the _________________ eras.
Beethoven's orchestra was ________________________ (size) than that of Mozart and Haydn, giving it a
more powerful and dramatic sound. He also made advances in writing for the orchestra and using the
differing sounds of the various instruments, known as the craft of ____________________________.

34. Beethoven was a master at developing musical motives. He composed with difficulty, often
rewriting and revising his music many times. He wrote ________ (fewer/more) compositions than Mozart
although he lived much longer. He also unified his symphonies by utilizing the same melodic motive in each
movement, known as ____________________ form.

35. Beethoven altered the traditional forms of the classical era by extending the length of the
d______________________ section and the c__________.

36. Beethoven’s Symphony No. 5 in C minor, Op. 67, is unified by the presence of a basic rhythmic
motive in each of the four movements. This rhythmic idea consists of ________ short note(s) followed by
_______ accented long note(s). This motive has been said to represent “_____________ knocking at the
door”.

37. Beethoven wrote ________ (number) symphonies. Beethoven’s Ninth Symphony is famous for
inclusion of a ___________ which sings the “Ode to Joy” in the symphony’s ____________ movement.

38. ________ (True/False) Beethoven spent most of his life working under contract to members of
the nobility and never was successful at becoming an “independent” artist. He was neither successful
financially nor respected during his lifetime.

39. The ________________ (also called the fortepiano) replaced the harpsichord as the primary
keyboard instrument of the Classical era. Rather than plucking the strings (like the harpsichord), the strings
of the piano are struck by _________________ which allows the player to produce gradual changes of
______________ by means of touch.
40. A solo sonata is a multi-movement work, most often written for solo ______________, or for two solo instruments (such as violin and piano).

41. Beethoven’s works for piano includes his piano concertos and ________________ for solo piano such as the “Moonlight”.

1. The Romantic Period in music began about _______ and ended about __________.

2. List one person during the Romantic period for each of the following descriptions:
   a. A French Novelist _____________________ (V.H.)
   b. A German philosopher, author, poet and playwright _________________ (G)
   c. A French visual artist (painter) __________________ (D)
   d. An English author or poet ________________________
   e. An American author or poet ______________________
   f. An American president __________________________
   g. An English queen _____________________________ (V)

3. One of the prime traits of all Romantic artists, whether in music, literature, or the visual arts, was their emphasis on intensely ______________ (e) expression, in contrast to the focus on reason and intellect favored in the Classical period.

4. The German word of art song, written for piano and voice with poetry of a high literary standard, is _______________ (L). The plural form of the word is _____________ (L). The late Classical or early Romantic master of this genre was the Viennese composer ______________________________ (F.S.)

5. Schubert's famous setting of Goethe's poem, in which a father rides on horseback through the night with his young son, is called ___________________ (E).

6. __________________ (N) in the 19th century music gave expression to the pride of conquering nations and the struggle for freedom of suppressed ones. Folk songs, heroes, and scenic beauty were favorite points of identification in this type of music.

7. ________________ (P) music is instrumental music that has literary or pictorial associations, such as Berlioz's ______________________ (S.F.).

8. The __________________ (i.f.) is a recurrent musical theme used to represent a person, emotion, or literary idea. The _______ movement of the Symphonie fantastique quotes the medieval chant ________________ (D.I.), from the Catholic Requiem, or mass for the dead.

9. ________________ (R.S.) was especially gifted in the composition of character pieces for the solo ________ (p) and in ___________ (L), or German art songs. Talented but emotionally unstable, he was forced to abandon a career as a concert ______________ (p) and turned to composition.
10. One of the most important pianists and composers of the nineteenth century, _________________ (C.S.) may not have lived up to her full potential as an artist because of the prevailing bias against _________________ (w) with professional careers at the time.

11. _________________ (T) was a Russian composer whose music has enjoyed immense popularity with audiences of wide tastes. He is best known for his ballets. His two most famous scores are _________________ (S.L.) and the _________________ (N).

12. Robert Schumann took piano lessons from _________________ (W), who also happened to have a daughter named _________________ (C).

13. _________________ (P) became the center of opera during the early part of the 19th century.

14. In the Romantic period, opera transformed itself into four distinct types:
   a. ___________-crowd scenes, ballets, large choruses, elaborate scenery
   b. ___________-some spoken dialogue, simpler plot
   c. ___________-based on romantic drama or fantasy
   d. ___________-based on realistic often poor characters

15. The German composer at the top of the list of radical nineteenth century artists was Richard _________________, who transformed opera in the mid-1800s. He frequently represented a person, emotion, or idea with a recurring melody (as did Berlioz had done earlier) called a _________________ (L). He also pioneered the idea of _________________ (G) a German term describing the unified interaction of poetry, music, costuming, set design, scenery, staging and acting. Some of his best known music dramas are the four which collectively form the cycle The _________________(R) of the Nibelung.

16. When Ludwig II became king of Bavaria in 1864, Wagner returned from his exile in _________________ (S), married Liszt's daughter, _________________ (C), in 1870, and began construction of this theatre at _________________ (B) in 1871.
MLA GUIDELINES

Paper Format
The preparation of papers and manuscripts in MLA style is covered in chapter four of the MLA Handbook, and chapter four of the MLA Style Manual. Below are some basic guidelines for formatting a paper in MLA style.

General Guidelines
- Type your paper on a computer and print it out on standard, white 8.5 x 11-inch paper.
- Double-space the text of your paper, and use a legible font (e.g. Times New Roman). Whatever font you choose, MLA recommends that the regular and italics type styles contrast enough that they are recognizable one from another. The font size should be 12 pt.
- Leave only one space after periods or other punctuation marks (unless otherwise instructed by your instructor).
- Set the margins of your document to 1 inch on all sides.
- Indent the first line of paragraphs one half-inch from the left margin. MLA recommends that you use the Tab key as opposed to pushing the Space Bar five times.
- Create a header that numbers all pages consecutively in the upper right-hand corner, one-half inch from the top and flush with the right margin. (Note: Your instructor may ask that you omit the number on your first page. Always follow your instructor's guidelines.)
- Use italics throughout your essay for the titles of longer works and, only when absolutely necessary, providing emphasis.
- If you have any endnotes, include them on a separate page before your Works Cited page. Entitle the section Notes (centered, unformatted).

Formatting the First Page of Your Paper
- Do not make a title page for your paper unless specifically requested.
- In the upper left-hand corner of the first page, list your name, your instructor's name, the course, and the date. Again, be sure to use double-spaced text.
- Double space again and center the title. Do not underline, italicize, or place your title in quotation marks; write the title in Title Case (standard capitalization), not in all capital letters.
- Use quotation marks and/or italics when referring to other works in your title, just as you would in your text: Fear and Loathing in Las Vegas as Morality Play; Human Weariness in "After Apple Picking"
- Double space between the title and the first line of the text.
  Create a header in the upper right-hand corner that includes your last name, followed by a space with a page number; number all pages consecutively with Arabic numerals (1, 2, 3, 4, etc.), one-half inch from the top and flush with the right margin. (Note: Your instructor or other readers may ask that you omit last name/page number header on your first page. Always follow instructor guidelines.)

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A Portrait of the Artist as a Young Man

"A Portrait of the Artist as a Young Man" is a stylistic and artistic breakthrough of its author, James Joyce, combining the famous 'stream of conscience' technique and inner dialogues of the main hero. The novel itself is believed to be autobiographical, as it incorporates some episodes of Joyce's real life and describes the process of how an artist is formed. The life of Stephen Dedalus, the protagonist of the novel, is described throughout its development, where Stephen is first depicted as a child and then is presented as a mature, grown up man with his own, well-formed system of views, beliefs and attitudes.