Instructor – Randy Blair
Phone – (308) 380-4566
E-Mail – randy.blair@doane.edu
Office Hours – By Appointment

**Foundational Area of Knowledge**
FAR 103 Introduction to Fine Arts: Music fulfills the requirement for a Foundation Area of Knowledge in Human Creativity. Courses that fulfill this area enable students to understand the complex layers of the creative process, its reflection of human society and its power to impact.

**Learning Outcomes** - Students will work to:
1. interpret artistic and/or aesthetic expression
2. develop skills in self-expression through the production of their own creative work, or the critical analysis of others’ work
3. use their insights to articulate the role of creativity in the examination of the human condition

The content of FAR 103 addresses all three of these learning outcomes with the greatest emphases on outcomes 1 and 3.

**Course Description**
An introduction to the art of music as an expression of the culture of Western civilization, through selected examples of music literature. This course fulfills one of the Doane Plan course requirements in aesthetics.

**Required Text**
None. However, students will need to have a digital device (phone, tablet, computer), thumb drive, or CD burner to use as a tool to bring music samples to class and for use in creating the term project. There is a $25.00 course fee required for this course.

**Course Objectives**
This is an overview course of the development of music from the Middle Ages through the 20th century and its influence on contemporary music. This is not a course in music theory. The course will review the chronological development of music over the past 10 centuries, the evolution of musical genres, and the impact historically relevant musical styles upon the music of today. The course will include a study of the use of music in movies and television, as well as the influence of music through pop culture mediums such as MTV, VH-1, Pandora, Qello, iTunes and other on-line music sources, etc. Each class will consist of a brief historical context, listening to samples of music from the period, listening to samples of contemporary music influenced by the historic style, and discussion of the similarities and differences of the historic form and the contemporary form of the style. **Throughout the course, as we look at the chronological evolution of music, we will look at the development of contemporary musical forms, including Gospel, Soul, R&B, Blues, Jazz, Rock, and Pop music. Approximately half of the class will be looking at the music from a theoretical/historical perspective, while the other half will be looking at how those historical conventions are reflected in**
contemporary music. This is not a boring study in classical music. Come prepared to listen to the music that you love.

During the course a combination of brief historical anecdotes, audio listening exercises, videos, and class projects will be utilized to provide the students with an appreciation of music throughout history, as well as its impact upon the contemporary music scene. Students will be given the opportunity to select and analyze a musical selection as an individual project to be presented to the class. In addition, there will be an occasional homework assignment requiring that samples of a variety of musical styles be analyzed and/or brought to class for discussion.

**Course Grading**
The final course grade will be composed of the following:
- Listening Exam on musical styles- 30 points
- Individual Musical Project 60 points
- Homework - 10 points

Projected Grade Distribution will be as follows:
- A  90 – 100 points
- B  80 – 89 points
- C  70 – 79 points
- D  60 – 69 points

**Listening Exam:**
The listening exam will require the students to identify time signatures, major and minor keys, and tempo, as well as musical selections by period, style, and/or composer by simply listening to samples of music.

**Individual Course Project:**
Each student will be required to present a project to the class on the final class meeting of the term. The project will include a single musical selection that the student will present, analyze musically, provide historical context, identify similar styles of music, and provide insight into composer and artists.

**Homework:**
Homework will consist primarily of analyses of samples of music that will be selected by the instructor.

**Class Participation:**
Discussion is an important part of this class and the students’ input is valuable to the entire class. Class participation is required. Students are expected to be present at each class session and to make constructive contributions to the class discussion on a regular basis. In order to involve students who might be hesitant to participate in class discussions, the instructor will randomly call on students to comment upon or give insight into issues being discussed by the class.

**Attendance Policy:**
Attendance at class is mandatory. Students missing class for any reason are not excused from completing all class assignments, including homework. Exams missed due to
absence may not be made up unless prior arrangement has been made with the instructor or, at the sole discretion of the instructor, extraordinary circumstances forced missing of the exam. All exams must be completed prior to final grades being released. Because the term involves only eight (8) class sessions, missing a single class can make it difficult to stay up with assignments and lecture content. While no grade penalty will be assessed for one (1) absence, it is highly recommended that students attend all class sessions. A second absence will result in the lowering of one (1) letter grade. A third absence will result in failure of the course.

Course Outline:

Session No. 1 – Musical Foundations
Course Introduction
Personal Introductions
The Impact of Music upon Societies
Basic Tonal Notation
Basic Rhythmic Notation
Effective Listening Techniques
The Music Project

Session No. 2 – Music of the Middle Ages (500 A.D. – 1420 A.D.)/Gospel, Blues, Soul, R&B
Music of the Church – Gregorian Chant and Ars Antigua
Secular Music – The Trouvères and Troubadours, and the Motet
Stylistic elements in today’s music

Session No. 3 - The Music of the Renaissance (1420 A.D. – 1600 A.D.)/Folk, Country and Western
Dance Music
Choral Polyphony
Madrigals
Stylistic elements in today’s music

Session No. 4 – The Baroque Period (1600 A.D. – 1750 A.D.)/Funk, Jazz, Rap, Hip-Hop
Bach
Early Opera
The Concerto
Stylistic elements in today’s music

Session No. 5 - The Classical Period (1750 A.D. – 1820 A.D.)/Rock
The Viennese Style
The Symphony
The Big Three: Haydn, Mozart, and Beethoven
Stylistic elements in today’s music

Session No. 6 – The Romantic Era (1820 A.D. – 1900 A.D.)/Pop
The Emotion of Romanticism
The School of Italian Opera
Nationalism in Music
Stylistic elements in today’s music

**Session No. 7 - The Twentieth Century/Dance, Electronic**
- Schoenberg and the New Tonal Schemes
- The Impressionism of Debussy and Bartók
- The Avant-garde Style of Varèse and Cage
- The Cross-over Applications of Today’s Music

**Session No. 8 - The Continuing Evolution of Music/Your Favorites**
- Music in Movies and Television
- Stylistic elements of today’s music
- Recap
- Concert Evaluation & Analysis
- Listening Examination
- Class Presentations