

Music Appreciation & Review

Course Syllabus, Class Descriptions, and General Information

WHAT IS THIS ALL ABOUT AND HOW DOES IT ALL WORK???

Welcome to Music Appreciation!! This course is designed specifically for those who have always wanted to learn about music, how it came to be, and what it does for our community and our nation. Some classes in this course focus on music's history and development, while others focus on how music and the arts enrich our lives culturally and economically. And to make sure everyone is ready for when we look at written music, the first class of our session – Music Basics – is a fun introduction to reading and writing music (don't worry, it's easier than you think).

In the end, we'll look at how music has helped to shape and has been shaped by human, societal, and technological developments over the past half millennium.

Live Lectures

All lectures in this course are live. This helps cut down on costs, allows for participants to have direct interaction with the teacher and their classmates, and fosters a more relaxed atmosphere all around.

Registration, Attendance, and Make-ups

Participants can register and choose their lectures with either a pre-programmed "Special Series" or an a la carte-style "Punch Card".

Special Series

If you're new to music and not sure where to start, we suggest you consider one of our focused series (last page). Each series has been curated to allow participants to focus on what they want and be sure they won't miss anything along the way. **FUTURE GRAD SCHOOL STUDENTS:** If you are preparing for grad school entrance/diagnostic exams, you should definitely consider the "The Whole of Music History" series, which was designed specifically with you in mind.

Punch Card (a la carte)

If you don't see a series that covers everything you want to learn, we suggest you consider purchasing a "Punch Card". This is basically a gift card that allows you to pick any class you want without committing to a specific pre-programmed series (minimum purchase: 4 classes).

Attendance

While there is no limit on participants for any class, we do require registration so we know who to expect.

Make-ups & Refunds

If you sign up for a series of less than 12 classes and you miss a class, you have some options in terms of making it up:

1. Simply sign up for any other class we offer.
2. If you are **taking the course in preparation for graduate school entrance exams**, we will work with you to make sure you get the information you missed.*
3. Refunds for up to two classes will be made available for those registered for *The Works* series or who purchased a 12-class punch card and were unable to make up missed classes before the end of the course. We can also credit your account for future courses.*

*Handled on a case-by-case basis

Major Course Learning Objectives

Upon completion of this course participants should be able to:

1. Demonstrate an increased proficiency in music vocabulary
 2. Identify the major periods in music history
 3. Recognize certain genres by listening to musical examples and identifying their origins
 4. Demonstrate an appreciation of various musical styles from the greater Western orchestral catalog
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Text & Materials

Textbook title: *Listen!*

Edition: 9th

ISBN: 978-0-393-69600-4

Author: Joseph Kerman and Gary Tomlinson

Publisher: W.W. Norton

To Purchase: <https://wwnorton.com/books/9780393668117>

Purchase of a textbook is NOT required. While this lecture does not have tests or homework, much of the information can be found in Kerman & Tomlinson's *Listen!* Participants who prefer to follow along in the book should click the link above and purchase the 9th edition. Textbook purchase is strongly encouraged for participants preparing for music school entrance exams – you can never have too many music books.

Pricing

One-Time Registration Fee	\$25
Punch Card Fee	\$60 per class (minimum 4-class purchase)
Special Series Fee	\$50 per class
Textbook Purchase (optional)	\$55 e-book, \$100 paperback (see Norton website for any price change)

Prerequisites

None! This series is meant to be fun and informative, so absolutely no previous music experience is required.

Music Basics

During week one of each session, all participants will get together for a presentation of our *Music Basics* class, in order to review the foundational elements of music and how to recognize, read, and write it. Don't worry, it's not difficult at all, but it will be extremely helpful when we look at sheet music. There is no charge for this class.

Class Schedule

Since all our lectures are live, each class will begin at 8pm EST for participants in the U.S. (12am GMT). There will also be daily classes beginning at 12pm EST (4pm GMT) for the convenience of our European participants. All participants, regardless of where they are in the world, are welcome to attend any class.

Classes will run approximately 3 hours and utilize Zoom, an online group-meeting app. Participants are not required to have a camera, but it will be helpful as open class discussions are part of the course. The order of topics runs "alphabetically" as per the *Class Descriptions* lists below. Participants may see slight gaps in their individual lecture schedule due to their topics of choice not being chronologically consecutive. Don't worry, reminders will be sent out to make sure you don't forget about your next class after a hiatus.

Course Content

Within our lectures, we will touch on...

Music History	Orchestration	Economic Impact of the Arts
Musical Style	Instrumentation	Music in Marketing
Composition	Technology	Music and Sports
Music Theory	Acoustics	Benefits of Music Education & Participation
Harmony	Political/Societal Influences	Music Therapy

Meet the Teacher

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Through creative programming and enthusiasm for engaging audiences and musicians of all ages, *Andrew Lyon* has built a reputation as an exciting conductor with an eye on the future of the orchestra and its repertoire. Born and raised in Chicago, and with deep Eastern European and Mexican roots, Andrew has focused on advocating and advancing the arts as a conductor, composer, saxophonist, lecturer, and administrator.

As an outspoken advocate for the fine and performing arts, Andrew joined the faculty of Ivy Tech Community College (IN) and restructured the Music Appreciation course to focus on students becoming more mindful arts patrons and citizens.

Andrew's deep respect for the past and present comes through as his concerts showcase a careful balance of yesterday's classics and tomorrow's masterworks. Since 2006, he has conducted the premiere performances of more than 25 works, establishing himself as one of contemporary orchestral music's strongest proponents.

With a passion for audience cultivation and development, Andrew's out-of-the-box marketing, fundraising and cross promotions have helped in his serving as a marketing, development, logistical, and administrative consultant for a variety of for-profit and non-profit organizations.

As a "catalyst conductor", Andrew has helped create various organizations and collaborative projects over the years. The highlight of his work off-stage was as the founding Artistic & Executive Director for the Circle City Chamber Group, an organization which produced groundbreaking events that brought together the city's top visual, culinary, and musical artists, for an all-inclusive arts experience, while also working to cultivate a new audience for Indianapolis' arts community.

Lyon earned his Bachelor of Science in Music Performance at Illinois State University, and his Masters [With Distinction] in Orchestral Conducting at Butler University under the tutelage of Richard Auldon Clark. Noted mentors include Markand Thakar, Harold Weller, Takayoshi Suzuki, and Harvey Felder.



Class Descriptions

Group 1 – The Art of Music

Each class focuses on a specific developmental stage of music over the centuries while examining the critical roles music has played in society, and how society has in turn had a fundamental influence on music.

- A) **Music Basics** All the basic music theory you need so you can follow along with our lectures when we look through written music. Notes, rests, rhythms, clefs, and meters – it's all there. Don't worry, it's really much easier than it sounds.
- B) **Middle Ages** (300–1400) Today's music had to start somewhere. The Middle Ages is where we find the origins of written music.
- C) **Renaissance** (14th-16th Centuries) Considered a “rebirth” for humanity, this era saw an explosion of advancements in all aspects of life – think Columbus, Magellan, da Vinci, and Shakespeare. The era also ushered in the beginnings of standard practices in music that are still used when writing today's major hits, including rap and ska.
- D) **Baroque** (1600-1750) Another tremendous growth period, particularly in terms of patronage and opulence. Royals used the arts to show-off their wealth and power, which led to the creation of a pivotal genre in music – *opera!* Other highlights from the Baroque include the writings of Johann Sebastian Bach and the holiday favorite “Hallelujah!” chorus from Handel's *Messiah*.
- E) **Classical** (1750-1820) While being one of the shorter periods in music, this era still saw incredible contributions to the music we hear in the concert halls. The great masters like “Papa” Haydn, Mozart, and Beethoven helped define the rules for composing that would go on to shape music for the next 2½ centuries.
- F) **Romantics** (Part 1) (early 1800's-Pre WWI) This is when we see the orchestra grow in size and scope. Composers began telling stories through their music like never before, and humankind and music alike saw unprecedented development through various social and political revolutions. (Given the breadth of changes in both music and society, *TWO* classes are needed to cover the Romantics.)
- G) **Romantics** (Part 2) Yes, *that much* happened that we're gonna need a second class to cover it all.
- H) **Modernism** (First half of the 20th Century) Art reflects life, which was evident by the effects two world wars had on people's perspective on the world around them. Just as war would spill over man-made borders, artists began looking to expand beyond the long-held rules and limitations of their own craft.
- I) **The Late 20th Century** (1940's-early 2000's) After World War II, society and composers alike found themselves grasping for a handle on the moment. This uncertainty led to a variety of new artistic genres, societal norms, and a direct challenge to the very definition of “music”. This would yield a jump over the edge into the avant garde (yup, all the weird notes-mixed-with-non-notes and the “bleep-blop-bloops”). *But never fear – the Postmodernists are here!* They brought us back to tonality just in time to put a big shiny bow on the millennium.
- J) **Music in America** From music of the colonies to jazz, blues to Broadway, we explore music in the New World and see how a convergence of cultures created the music that would define the very essence of the United States. The music that came out of America's melting pot would go on to have the greatest impact on worldwide culture and solidify the U.S. as the new music industry leader, even before the country saw its 200th birthday.

Class Descriptions

Group 2 – Beyond the Sound

Since it's important to know how the arts contribute to our communities, economies, families, and nation, the following classes will be especially interesting for anyone who pays taxes. We touch on everything that music touches in order to become better informed audience members, donors, patrons, voters, citizens, and parents.

- K) **Acoustics** The science of sound. We look at how music moves – or doesn't – around us. Like how front row seats may be the most expensive in the house, but that doesn't always mean they're the best. In fact, they're usually the *worst* (hint: It's the cheapies you want to snag!).
- L) **Economic Impact** The fine and performing arts contribute almost \$1 trillion to the U.S. economy *ANNUALLY!!* That's more than agriculture, more than construction, *way* more than sports could ever dream of – and that number grows every year [there isn't a pandemic]. We look at how the government's investment in the arts sees a return of over 5,000% annually (yes, *three zeroes*).
- M) **Music in Marketing & Music and Sports**
- a. **Music in Marketing** Everywhere you look and in every facet of our society, you'll find art and music. Since the invention of the radio, music has been *the* most vital aspect of marketing and advertising. Nowadays, *no* industry can survive without the arts!
 - b. **Music and Sports** We compare the economic and logistical impacts of the arts to that of the sports industry – arguably the arts' biggest competition for entertainment dollars and municipal support. We'll answer the question of “*Why is it more important to build a new theatre in town instead of a new football stadium?*”.
- N) **Music Education, Participation, and Therapy**
- a. **Education and Participation** Unfortunately, simply listening to classical music does not increase a child's intelligence (i.e. “the Mozart Effect” = old wives' tale). However, countless studies *have* shown that when a child **participates** in music, they have a better understanding of the world around them and perform much better in school and on cognitive tests. *Now what parent wouldn't want to learn more about that??*
 - b. **Music Therapy** We all have those particular songs we go to when we're feeling happy, sad, angry, unmotivated, excited – or when we're not feeling those ways but want to be. In addition to being the second most powerful memory trigger we have (smells are #1), music has proven to have amazing “healing” powers when used to address the physical, emotional, cognitive, and social needs of individuals.

SPECIAL SERIES PACKAGES

From Then Until Now

(A, C, E, F, H, N)

We look at how the forms of today's orchestral music got their start back in the Renaissance Era, evolved over the next few centuries, and are now used in every facet of human life.

Europe and the New World

(A, E, F, G, H, I, M)

This is an overview of how the great musical traditions established by Haydn, Mozart, and Beethoven continue to influence nearly all music making and marketing worldwide today.

The Whole of Music History

Ideal course for students preparing for graduate school admission exams

(A, B, C, D, E, F, G, H, I, J)

This series focuses exclusively on music history – from Middle Ages up through the 20th Century – and is topped off with an overview of music's development in the U.S. (Colonial-Blues-Jazz-Musical Theatre).

All's Fair in Love and Sport

(A, C, E, F, G, H, I, K, M)

Focusing on standard orchestral repertoire, we'll look at how the genre developed over time – including a two-class rendezvous with the Romantics – and how it impacts life and sports today.

The Works

(A, B, C, D, E, F, G, H, I, J, K, L, M, N)

What else is there to say? This one's got everything!

From Music Basics to Music Therapy, we hit every nook and cranny in between.

Beyond the Concert Hall

Designed for – but not exclusive to – participants currently studying music or arts administration

(A, K, L, M, N)

Instruments? We don't need no stinkin' instruments!!

This series focuses exclusively on the behind-the-scene logistical and economic aspects of the arts; in particular, their impact on cultural and economic life in the 21st century.

Ready to sign up for our next session? Wonderful!!

Send an email to MusicLecturesInfo@gmail.com and we'll reply with registration info and payment options, as well as answer any questions you have.

SEE YOU SOON!!