

SYLLABUS

Music Literature

Fall 2011

MWF 9:00

MUSM 132.01

WPAC 213

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WPAC 226

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ACU Mission Statement: To educate students for Christian service and leadership throughout the world.

Music Department Objective: To develop and inspire students artistically as comprehensive musicians.

COURSE DESCRIPTION AND OBJECTIVES

Music Literature is a 2-hour course for the music major or minor designed to give the student a working knowledge of the history of Western Art Music and its major styles, genres, and composers from antiquity to the present. The student will develop and refine skills in critical listening and reading about and discussing music. The student will begin to employ the main sources of writings on music, printed editions of music, recordings of music, and general music reference tools. These skills will be developed through in-class discussions, written exams, listening exams, and special projects.

Big Purpose:

Compare how the styles of western art music have changed throughout history.

Objectives:

Upon completion of this course, the students will be able to:

1. Identify the characteristics of each of the 6 styles of music
2. Listen critically, discerning the time, genre, and composer of various pieces of music.
3. Seek out recordings and scores and identify style characteristics of each era in them.
4. Explain style characteristics in pieces they are playing/singing to another person.
5. Evaluate performances of art music as being “authentic” or not.
6. Outline a plan for future learning.

COURSE POLICIES

CLASS FORMAT:

Music Literature will meet in regular classroom sessions to present new ideas, discuss reading assignments, detail new assignments, conduct analyses of musical works, take examinations and present completed projects. Most of the class lectures will be presented on Monday and Wednesday, with Friday (Lab Day) devoted to practical applications of this material in the form of listening and discussion sessions, library meetings, project presentations, and exams.

ATTENDANCE:

Attendance is essential and expected. Attending less than 80 percent of the semester's classes will result in a failing grade. In an MWF class such as this one, missing more than nine (9) classes will result in withdrawal from the class. You are allowed **one** (1) discretionary absence. With **each additional absence**, your overall grade will drop by **two** (2) percentage points. University sponsored events are excused; however, you cannot miss class for six University sponsored events and still have discretionary absences. Three tardies will equal one absence. If you are tardy, it is your responsibility to notify me after class that you were present. A brief reminder note or e-mail is the best way to do this.

ASSIGNMENT DUE DATES:

Assignments are due the day specified when assigned. Late papers will not be accepted. Quizzes will not be made up. Exams will only be made up when given **prior** notification of an emergency situation. Any legitimate reason for missing an exam, or for not turning in an assignment, must be communicated **before** the date due. Call my office or email me to make arrangements **before** the due date. Without a legitimate excuse, there is no recourse for missed work.

GRADING:

Following is the breakdown for figuring the course grade:

Examinations (5 total)	50%
Final Examination (comprehensive)	25%
Research Project	10%
Listening Guide Project	5%
Quizzes/Participation	<u>10%</u>
TOTAL:	100%

Grading Scale: 92 - 100 A 83 - 91 B 74 - 82 C 68 - 73 D Below 68 F

EXAMS AND QUIZZES:

There will be **5 (five) REGULAR TESTS**, and a **FINAL EXAM**. All tests will be half audio or score identification (given a piece, name the composer, title, date, genre, and/or other information) and half written, using objective, short answer questions. A list of possible topics and terms will be given as a review from which the questions for the exam will be selected.

Unannounced quizzes will consist of multiple choice or true/false questions over terms, people, places or other facts covered in class or in the readings. These questions will be interspersed throughout the lectures and cannot be made up.

REQUIRED TEXTS:

Listening to Western Music, 6th Edition, by Craig Wright. Schirmer Cengage Learning, 2011.

Listening to Music/ Listening to Western Music – 6 CD Set. Schirmer Cengage Learning, 2011.

MUSM 132 Course Score Anthology, Copycat, 2011.

GENERAL COURSE CALENDAR:

Week 1	Introduction: Elements of Music, Hearing Musical Styles
Weeks 2-3	Music of the Middle Ages and Renaissance
Weeks 4-6	Music of the Baroque Era
Weeks 7-8	Music of the Classical Period
Weeks 9-10	Music of the Nineteenth Century: Art Song, Piano Music, Program Music, Nationalism
Week 11-12	Music of the Nineteenth Century: Absolute Music, Choral Music, Opera, and Ballet
Week 13	Post-Romantic, Impressionist, and Post-Impressionist Styles
Weeks 14-15	Music of the Twentieth and Twenty-First Centuries, Review

CLASS SCHEDULE / READING ASSIGNMENTS

1 – Aug 29	Introduction: Course policies and stuff
Aug 30	Texture, Form, and Style [56-64]
Sep 2	(NO CLASS) Review the book’s material through p. 55, if you need it
2 – Sep 5	Medieval Music at the Cathedral [65-75]
Sep 7	Medieval Music at the Court [76-80]
Sep 9	
3 – Sep 12	Renaissance Sacred Music [81-89]
Sep 14	Renaissance Secular Music [89-93]
Sep 16	LAB – “The Joys of Listening Tests”
4 – Sep 19	EXAM 1 – Medieval and Renaissance
Sep 21	Music in the Baroque Era [94-102]
Sep 23	
5 – Sep 26	Early Baroque Opera [103-114]
Sep 28	Baroque Instrumental Music [116-126]
Sep 30	
6 – Oct 3	Late Baroque Music: J.S. Bach [127-142]
Oct 5	Late Baroque Music: G.F. Handel [143-151]
Oct 7	EXAM 2 – Baroque
7 – Oct 10	The World of Classical Ideals/ Ternary form [152-171]
Oct 12	Classical Forms: Sonata form [172-178]
Oct 14	NO CLASS – Enjoy some time with <i>Don Giovanni</i> [202-208]
8 – Oct 17	Classical Forms: Variations and Rondos [179-187]
Oct 19	LAB – Guided Listening: Hearing Forms
Oct 21	FALL BREAK!

- 9** – Oct 24 Classical Instrumental Genres [188-201]
- Oct 26 **EXAM 3 – Classical**
- Oct 28 Beethoven: The Bridge between Classic and Romantic [209-240]

- 10** – Oct 31 The Early Romantic Lied [241-252]
- Nov 2 Program Music and Ballet [253-266]
- Nov 4

- 11** – Nov 7 Romantic Piano Music [267-275]
- Nov 9 Romantic Opera [276-299]
- Nov 11

- 12** – Nov 14 Late Romantic Orchestral Music, Lieder, and Nationalism [300-317]
- Nov 16 **EXAM 4 – Romantic**
- Nov 18

- 13** – Nov 21 Impressionism & Exoticism [318-331]
- Nov 23 **HAPPY THANKSGIVING!!**
- Nov 25 **HAPPY THANKSGIVING!!**

- 14** – Nov 28 Modernism: Stravinsky and Schoenberg [332-348]
Research Project due
- Nov 30 Russian & Eastern European Modernism [349-357]
- Dec 2 Three American Voices: Ives, Copland, Zwilich [358-369]

- 15** – Dec 5 Postmodernism [370-377]
- Dec 7 **EXAM 5 – Twentieth Century**
- Dec 9 LAB – Guided listening: Hearing style (review for final)
Listening Guide due

FINAL EXAM:

Thursday, Dec. 15, 2-3:45 p.m.