INTRODUCTION TO MUSIC LITERATURE
MUS 2000

Catalog Course Description:
Study of basic forms of music and accepted masterworks through chronological approach.

Entry Level Standards:
The student is expected to be able to read on a college level, write using correct spelling and coherent paragraphs free of major grammatical errors, and employ primary research techniques to gather information. Both a strong interest in music and the ability to read music are desirable.

Prerequisite:
Permission of Program Coordinator for non-music majors; no prerequisite for music majors

Textbook(s) and Other Course Materials:
Kamien, Roger. *Music: An Appreciation* - Unabridged book with CD’s (most recent edition)

I. Week/Unit/Topic Basis:

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2</td>
<td>Elements of music; Test 1</td>
</tr>
<tr>
<td>3</td>
<td>Medieval music: sacred, secular, and polyphony</td>
</tr>
<tr>
<td>4</td>
<td>Renaissance music: mass, madrigal, and instrumental music; Test 2</td>
</tr>
<tr>
<td>5</td>
<td>Baroque vocal music: opera, oratorio, and cantata</td>
</tr>
<tr>
<td>6</td>
<td>Baroque instrumental music: fugue, suite, concerto, trio sonata; Test 3</td>
</tr>
<tr>
<td>7</td>
<td>Music and the Enlightenment; forms in classical music; study of the symphony</td>
</tr>
<tr>
<td>8</td>
<td>Other classical genres: concerto, string quartet, opera; Test 4</td>
</tr>
<tr>
<td>9</td>
<td>Early romanticism and the music of Beethoven; lied and the character piece for piano</td>
</tr>
<tr>
<td>10</td>
<td>Early program music and romantic opera</td>
</tr>
<tr>
<td>11</td>
<td>Nationalism and late romantic composers; Test 5</td>
</tr>
<tr>
<td>12</td>
<td>Early Twentieth Century; Impressionism</td>
</tr>
</tbody>
</table>
II. Course Objectives*:

A. Demonstrate a basic knowledge of the broad historical framework from medieval music through the twentieth century and the attendant influences on the major musical developments. II.2, IV.2

B. Evidence a basic understanding of the terms and techniques associated with music. I.6, II.6

C. Apply course concepts in analyzing and understanding musical works and their relationship to one's culture, environment, and time. II.1, II.2, II.3

D. Acquire and utilize knowledge concerning the major composers and their primary contributions within each major school or historical period. II.1, II.6

*Roman numerals after course objectives reference TBR’s general education goals.

III. Instructional Processes*:

Students will:

1. Participate in structured class discussions that emphasize the cultural implications of selected music. *Humanities and/or Fine Arts Outcome, Communication Outcome, Active Learning Strategy*

2. Develop written reports of recitals they attend, emphasizing the correlation between information covered in class and the observations of principles in actual practice made at the live performances. *Communication Outcome, Active Learning Strategy, Transitional Strategy*

3. Draw from concepts studied in class in order to complete written projects involving the analysis of assigned music. *Humanities and/or Fine Arts Outcome, Communication Outcome, Active Learning Strategy*

*Strategies and outcomes listed after instructional processes reference TBR's goals for strengthening general education knowledge and skills, connecting coursework to experiences beyond the classroom, and encouraging students to take active and responsible roles in the educational process.

IV. Expectations for Student Performance*:

Upon successful completion of this course, the student should be able to:

1. Define basic terminology related to music and explain specific works in those terms. B

2. Apply knowledge of terms and concepts to an artistic experience. B, C

3. Analyze works from the major style periods of music by comparing and contrasting forms, styles, and genres. A, B, C

4. Relate major works and movements to their composers, culture, and to the historical context in which they lived. A, C, D

5. Infer correlations between historical context in which music is created and the subsequent type of music produced; its reflection of society, culture, and time. A, C
6. Utilize art as a reference for decoding non-western cultures and as a reflection of one's culture and time. A, C

7. Apply criteria of judgment to selected musical works of various composers from each of the historical periods. B, C, D

8. Identify universal concerns represented in music and respond to multicultural diversity and accomplishments in discussion. C

9. Compare the styles of various composers working within the same time frame and try to determine how each composer manipulates the raw materials to make his style unique. A, B, D

*Letters after performance expectations reference the course objectives listed above.

V. Evaluation:

A. Testing Procedures: 80% of grade

1. Students will be given six broad-based, non-cumulative tests (10% each) during the semester. All will include some aural identification of assigned listening.
2. Students will be given a comprehensive final exam at the end of the semester. This will constitute 10% of the final grade.
3. Students will be given numerous quizzes throughout the semester. They will be short answer format and will be drawn from previous class lectures. The average of all quizzes will constitute 10% of the final grade.

B. Laboratory Expectations:

N/A

C. Field Work: 20% of grade

Students will draw from skills and concepts studied in class in order to complete several brief listening/research projects involving the analysis of assigned music or the location of specific research information. Grades on these projects will constitute 20% of the final grade.

VI. Policies:

A. Attendance Policy:

College policy states that if a student misses more than 25% of regular class meetings, he will automatically receive a failing grade for the course. This applies to both excused and unexcused absences. Individual departments/programs/disciplines, with the approval of the vice president of Academic and Student Affairs, may have requirements that are more stringent. The instructor’s specific policy will be circulated at the first class meeting.

B. Academic Dishonesty Policy:

Academic misconduct committed either directly or indirectly by an individual or group is subject to disciplinary action. Prohibited activities include but are not limited to the following practices: Cheating, including but not limited to unauthorized assistance from material, people, or devices when taking a test, quiz, or examination; writing papers or reports; solving problems; or completing academic assignments. In addition to other possible disciplinary sanctions that may be imposed as a result of academic misconduct, the instructor has the authority to assign either (1) an F or zero for the assignment or (2) an F for the course.
C. Accommodations for disabilities:

If you need accommodations because of a disability, if you have emergency medical information to share, or if you need special arrangements in case the building must be evacuated, please inform the instructor immediately. Please see the instructor privately after class or in his/her office. Students must present a current accommodation plan from a staff member in Services for Students with Disabilities (SSWD) in order to receive accommodations in this course. Services for Students with Disabilities may be contacted by going to Goins 127 or 131 or by phone: 694-6751(Voice/TTY) or 539-7153.

Posted: September 18, 2006