

PELLISSIPPI STATE TECHNICAL COMMUNITY COLLEGE  
MASTER SYLLABUS

INTRODUCTION TO MUSIC LITERATURE  
MUS 2000

**Class Hours: 3.0**

**Credit Hours: 3.0**

**Laboratory  
Hours: 0.0**

**Date Revised: Fall 1998**

**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.

**Prerequisites/Corequisites:** None

**Textbook(s) and Other Reference Materials Basic to the Course:**

Listen, by Joseph Kerman, most recent edition

**I. Week/Unit/Topic Basis:**

<b>Week</b>	<b>Topic</b>
1	Introduction to course; discuss syllabus; elements of music
2	Structure, form, and style of music
3	Medieval music: sacred, secular, and polyphony
4	Renaissance music: mass, madrigal, and instrumental music; Test 1
5	Baroque vocal music: opera, oratorio, and cantata
6	Instrumental music of the baroque: fugue, suite, concerto, trio sonata; Test 2
7	Music and the Enlightenment; forms in classical music; study of the symphony
8	Other classical genres: concerto, string quartet, opera; Test 3
9	Early romanticism and the music of Beethoven; lied and the character piece for piano
10	Early program music and romantic opera

- 11 Nationalism and late romantic composers; Test 4
- 12 Early Twentieth Century; Impressionism
- 13 Music of Stravinsky , Schoenberg, Ives, Strauss, Bartok, and Copland
- 14 Late Twentieth Century; Postwar Avant-Garde
- 15 American music, including jazz; Test 5
- 16 Final Exam

## 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. I
- B. Evidence a basic understanding of the terms and techniques associated with music. III, IV
- C. Apply course concepts in analyzing and understanding musical works and their relationship to one's culture, environment, and time. I, II, III, IV
- D. Acquire and utilize knowledge concerning the major composers and their primary contributions within each major school or historical period. I, II, III, IV

\*Roman numerals after course objectives reference goals of the Fine and Applied Arts department.

## III. Instructional Processes\*:

Students will:

- 1. Participate in structured class discussions that emphasize the cultural implications of selected music. *Communication Outcome, Cultural Diversity and Social Adaptation, 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, Cultural Diversity and Social Adaptation, Active Learning Strategy, Transitional Strategy*
- 3. Draw from concepts studied in class in order to complete written projects involving the analysis of assigned music. *Communication Outcome, Problem Solving and Decision Making Outcome, Active Learning Strategy*

\*Strategies and outcomes listed after instructional processes reference Pellissippi State' 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: 70% of grade

1. Students will be given five broad-based, non-cumulative examinations (10% each) during the semester. These exams will consist of some or all of the following elements:

\*Aural Identification: composer, movement, time, country and/or special attributes \*Short answer definitions/questions

\*Essay questions (1 minimum) on broad-based information

2. Students will be given a comprehensive final exam at the end of the semester. This will constitute 10% of the final grade. This exam will consist of some or all of the following elements:

\*Aural Identification: composer, movement, time, country and/or special attributes \*Short answer definitions/questions

\*Essay questions (1 minimum) on broad-based information

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: 20% of grade

Students will draw from skills and concepts studied in class in order to complete five brief written projects (4% each) involving the analysis of assigned music. The five projects must include one renaissance work, one baroque, one classical, one romantic, and one twentieth-century work.

### C. Field Work: 10% of grade

During the semester students are required to attend five live performances in the area, each activity contributing 2% of the final grade. To receive credit for this activity, the student must submit a concert program and a brief report in which the student applies a concept studied in class to something actually observed in the performance.

## **VI. Policies:**

Attendance Policy:

REQUIRED! Roll will be taken. Excused absences will be at the discretion of the instructor. Students are responsible for work missed due to absence. 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.