



CAMPBELLSVILLE UNIVERSITY

COURSE SYLLABUS

PLEASE TYPE.

DATE _____

ACADEMIC UNIT _____

FACULTY _____

Discipline	Course# Section	Title of Course	Credit Hours	Cross Reference (if applicable)
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TEXTBOOK Required Not Required

Author _____ Title _____

Publisher _____ Date of Publication _____

WORKBOOK

Author _____ Title _____

Publisher _____ Date of Publication _____

PLEASE ANSWER THE FOLLOWING QUESTIONS ON A SEPARATE SHEET OF PAPER AND ATTACH TO THIS FORM.

1. DESCRIPTION OF COURSE: Develop a brief description of the course as it will appear in the Catalog.
2. STUDENT LEARNING OBJECTIVES: List the student learning objectives for the course. Please relate these objectives to the mission and goals of the University and the Academic Unit. For general education courses, please indicate which student learning objectives address general education goals and the intended method of assessment. A minimum of four of the seven general education goals must be included.

Example: Students will demonstrate their ability to compare and contrast two types of basket weaving. (Goal: Oral and Written Communication; Evidence: research paper and class presentation)
3. COURSE OUTLINE: Outline the topics/units that are to be taught.
4. EVALUATION: How do you plan to determine the grade in the course? Please include grading scale.
5. REQUIREMENTS:
 - a. Examinations: State when tests are to be administered, including unit, mid-term, and final examinations.
 - b. Reports: How many, length required, and what type (Oral, term and/or research, book critiques).
 - c. Supplemental reading assignments or outside work required.
 - d. Supplemental instruction aids: Audio visual aids, field trips, guest speakers, etc.
6. BOOKLIST

DEAN

Date Copy Received _____

VICE PRESIDENT FOR ACADEMIC AFFAIRS

Date Copy Received _____

MUS 221 – Music Literature II

Spring, 2017

Instructor: Dr. William Budai

Office: GC 221

Phone: 789-5342

Email: whbudai@campbellsville.edu

Office Hours: posted outside my door (GC 221); other times by appointment

Required Text:

- ◆ *Music: An Appreciation, 11th ed.* – Roger Kamien (McGraw Hill, 2015)
- ◆ *Online Web Address:* <http://connect.mheducation.com/class/w-budai-spring-2017>

Description:

This class will provide a survey of important works by outstanding composers from the Middle Ages to the present.

Course Objectives:

At the conclusion of this class, the student will be able to:

1. Develop the musical vocabulary necessary to effectively communicate with others about music (*critical thinking; oral and written communication*)
2. Articulate the historical and stylistic characteristics of western art music from the Middle Ages to the present (*critical thinking; oral and written communication*)
3. Discuss the lives of prominent composers from major Western historical periods (Middle Ages to the present) and identify their most important contributions to the literature (*critical thinking*)
4. Listen to music intelligently and perceptively by identifying aurally major musical elements, forms, and styles as well as specific compositions from required listening (*critical thinking; aesthetic appreciation*)
5. Understand music's place in the social/cultural/historical development of Western civilization and to discover how all music expresses the ideals of its own culture (*diversity and human behavior*)
6. Develop an appreciation for the aesthetic principles that guide the arts (*aesthetic appreciation*)
7. Discover ways to become an attentive, active listener and to articulate an informed personal reaction to musical works (*aesthetic appreciation*)

Grading:

There will be five exams covering the major time periods of western art music. Exam questions will be based upon the reading assignments, class discussion, and listening identification. Short online assignments will be given at the end of each class and must be completed prior to the beginning of the following class. Students will also complete three projects.

Course Grade:

Exams 1-5 + Class Prep. + 3 Projects = Course Grade
50% + 20% + 30% = 100%

Grading Scale (%):

A+	100-98	A	97-94	A-	93-90
B+	89-87	B	86-83	B-	82-80
C+	79-77	C	76-73	C-	72-70
D+	67-67	D	66-63	D-	62-60
F	59 and below				

Attendance:

Students are expected to attend all class meetings. Absences are not excused but work may be made up if the absence meets the criteria listed in the University Attendance Policy as printed in the Student Handbook.

- ◆ No exam will be made up unless the instructor is notified at least 24 hours in advance. Exams will only be made up in the case of extenuating circumstances (as defined by Campbellsville University's Student Handbook) for 90% credit.

Classroom Behavior:

Students are expected to demonstrate collegiality and appropriate listening skills. Professional collegiality demands respect for another's viewpoints and statements. Side conversations, doing homework, etc. while an instructor or fellow student is talking are both impolite and inappropriate. In addition, cell phone usage (text messaging, internet surfing, IM, etc.) is not allowed during class time.

Academic Integrity:

Cheating is the violation of classroom rules of honesty with respect to examinations and assignments. Any student helping another student to cheat is as guilty as the student assisted. Any student found guilty of cheating will receive a failing grade of F for any assignment, project, or exam in which they have cheated.

Plagiarism is defined as representing or repeating the words or ideas of someone else as one's own in any academic exercise. Therefore, all writing you do for this course must be your own and must be exclusively for this course alone. Any student found guilty of plagiarism will receive a failing grade of F for that project.

Disability Statement:

Campbellsville University is committed to reasonable accommodations for students who have documented learning and physical disabilities, as well as medical and emotional conditions. If you have a documented disability or condition of this nature, you may be eligible for disability services. Documentation must be from a licensed professional and current in terms of assessment. Please contact the Coordinator of Disability Services as 270-789-5192 to inquire about services.

Resources:

- ◆ The New Harvard Dictionary of Music, Harvard University Press, 1986.
- ◆ The New Grove Dictionary of Music and Musicians, Macmillan Publishers Limited, 2000.
- ◆ www.oxfordmusiconline.com
- ◆ Baker's Biographical Dictionary of Musicians, 8th Ed., Schirmer Books, 2001.
- ◆ Additional listening material is available on the Montgomery Library website: <http://internal.campbellsville.classical.com>

MUS 122 Projects

Project #1: Score Identification

Answer the following questions in as much detail as possible for each of the musical examples (provided separately):

- a) What is the style period of the example (baroque or classical), and what musical (and historical) factors – specifically, which elements of tone color, of melody and rhythm, and of harmony and texture – support your answer?
- b) What kind of composition is it – opera, oratorio, secular or church cantata, solo or trio sonata, concerto or concerto grosso, chorale prelude or toccata, suite, fugue, symphony, string quartet – and what musical, historical, and textual factors support your choice?
- c) Who among the major composers of the periods in question is the most likely composer, and why?

You may work with a partner or group to complete this assignment, but each person is responsible for turning in their own answers to these questions. Please type your answers, labeling them by both the example number and question letter. (In other words, your responses to musical example one should be labeled 1a, 1b, and 1c. For example two: 2a, 2b, 2c, etc.) Project #1 is due at the beginning of class on **March 21**.

Project #2: Theme Recital

Create a recital program featuring Romantic music based on a theme (such as “water music,” “the supernatural,” “Revolutions,” etc.). This can be a solo or chamber recital for your instrument or voice, or a program for orchestra or choir (but choose only one performance medium for this program). The program should consist of 50-60 minutes of music by a minimum of four different Romantic composers. Provide the title, composer, and timing of the piece (or movement), as well as brief program notes explaining the nature of the composition and how it relates to your theme. (See model below for specific formatting.)

Your theme is subject to instructor's approval and is due on **March 28**. Your completed program is due on **April 13**. Bring 3 copies to share with your group on April 13. You will also turn in one copy on this date.

Suggested sources to locate potential music for this assignment (in addition to the resource list provided in this syllabus) include your class textbook, the Petrucci Music Library (www.imslp.org), and your applied instructor or ensemble director.

Model for Project #2:

Fantasy and Myth for Orchestra

Danse Macabre, Op. 40

Camille Saint-Saëns (7:48)

Danse Macabre, or "Dance of Death," is based on a French superstition, and more specifically, on a poem by Henri Cazalis. It began as an art song, or song for piano and voice, but Saint-Saëns reworked it into a tone poem, a type of program music for orchestra. The legend holds that at midnight on Halloween, Death appears and plays the fiddle while the dead dance around him. This continues all night until the rooster crows, and then the dead must return to their graves for another year. Listen for the harp marking the midnight hour at the beginning and the oboe imitating the rooster toward the end.

Symphonie Fantastique

V – *Dream of a Witches' Sabbath*

Hector Berlioz (9:47)

Berlioz's entire *Symphonie Fantastique* was intensely autobiographical and written to express his own relentless desire for actress Harriet Smithson. Throughout the work his beloved appears as an *idée fixe*, a recurring melody. The 'artist' in the story is experiencing visions due to an overconsumption of opium to try to drown his desperation for his beloved. This, the final and most grotesque of these visions, depicts the artist surrounded by witches, monsters and sorcerers, all of them brought together to witness his funeral.

Project #3: Essay

Write a 4-5 page essay answering **one** of the following questions:

Who do you feel are the three most significant twentieth-century composers and why?

OR

Who do you believe is the single most influential American composer of the twentieth or twenty-first century and why?

As you can imagine, the "who" isn't nearly as important as the "why." Be able to support your choice of composer(s) with substantial evidence: the creation of new styles, new compositional techniques, their influence on subsequent composers, etc. Be passionate in your writing – convince me you are right!

Your first draft is due in class on **April 27**. Bring 2 copies to share with your group. You will critique your colleague's papers during this class, offering suggestions to improve their writing. You will also turn in a copy of your draft paper on this date. Your final draft is due in class on **May 4**. Your paper should be typed and double-spaced, using font size 12 and 1-inch margins. You will also need to include a bibliography citing a minimum of four different reputable sources.

Extra Credit: Concert Review

Guidelines:

- You may write about any School of Music concert or recital in which you are **not** performing. (Off-campus events and on-campus performances not sponsored by the School of Music must be approved in advance.)
- The content of the paper needs to be 2-3 pages, double-spaced, typed, font size 12, and 1-inch margins.
- Your paper must be handed in no later than one week after the performance takes place.
- Points will be assigned primarily on the organization, depth of content, grammar and spelling of your paper.
- You can write a maximum of three concert reports; for each, up to 3% will be added to your lowest test score.

Address the following questions in narrative form:

- Describe the performance as a whole. What were your general impressions? What did you enjoy? What did you dislike? What (if any) effect did the performance or specific pieces have on you? What was the general response or reaction of the audience to the performance and performer(s)? Was there anything about this performance or performer(s) that surprised you (dress, actions, attitudes, music, etc.)?
- Provide some detail or description on at least two of the pieces on the program. Discuss specific characteristics, including form, texture, key (major/minor), and style, as well as the composer's use of meter, tempo, dynamics, articulation, melody, harmony, etc. What effect do these elements have on the mood of the piece? (Use the musical terms we have discussed in class!)

Tips:

- Before writing your review, read a few online to get a feel for the writing style required.
- Begin your review with the basics: tell me who, what, where, and when.
- Avoid using clichés and simple (overused) adjectives like "good." Be as specific as you can in your writing. (Don't just say "the performance was great" – tell me what, specifically, was "great"? *Why* was it so "great"?)
- An effective concert review describes both the strengths and the weaknesses of a performance.

MUS 221 Course Outline*
Tuesday/Thursday: 11:00 am – 12:15 pm

*Course Outline is subject to change!

<u>DATE</u>	<u>UNIT/CHAPTER</u>	<u>TOPIC / COMPOSER</u>
Jan. 19	Introduction to Class; I: 1-3	Elements of Music
24	I: 4-11	Elements of Music
26	NO CLASS (Chorale Tour)	
31	II: 1-5	Middle Ages
Feb. 2	III: 1-4; Review	Renaissance
7	<u>Exam 1</u>	
9	IV: 1-4	The Baroque Period
14	IV: 5-11	Baroque opera; Monteverdi, Purcell, Vivaldi
16	IV: 12-13	J.S. Bach
21	IV: 14-16; Review	cantata, oratorio; Handel
23	<u>Exam 2</u>	
28	V: 1-3	The Classical Period; sonata form
March 2	V: 4-9	Classical forms
7	V: 10-11	Haydn; Mozart
9	V: 12; Review	Beethoven
14	SPRING BREAK	
16	SPRING BREAK	
21	<u>Exam 3 (Project #1 due)</u>	
23	VI: 1-4	The Romantic Period; Schubert
28	VI: 5-7 (Project #2 theme due)	Schumann, Chopin, Liszt
30	VI: 8-11	Mendelssohn; Berlioz; Nationalism
April 4	VI: 12-15	Tchaikovsky; Smetana; Dvorak; Brahms
6	VI: 16-19; review	Verdi; Puccini; Wagner; Mahler
11	<u>Exam 4</u>	
13	VII: 1-5 (Project #2 due)	Twentieth Century; Debussy; Ravel
18	VII: 6-11	Stravinsky; Expressionism; Schoenberg
20	VII: 12-19	Bartok; Shostakovich; Music in America
25	VII: 20, 21-22	Ginestera; Music since 1945
27	VII: 21-22 (Project #3 draft due)	Music since 1945
May 2	VIII: 1-7	Jazz
4	Review (Project #3 due)	
9	<u>Exam 5</u> (11am)	