# Sul Ross State University

Alpine, Texas
Syllabus for Music Literature
Music 1308, Fall 2016
11:00-11:50 p.m. MWF
Dr. Donald Callen Freed, Professor of Voice, Head of Music Program
Composer-in-Residence
Office, FAB 200A: 837-8216
dfreed@sulross.edu
Office Hours: 9:30-10:30 MTWRF
And by appointment

Description of Course from Catalog
A course designed to acquaint students with representative music of different ages, styles, media, and forms; and to its historical background. **This course meets the Fine Arts requirement for Core Curriculum/General Studies and is required for a music major. Music majors must receive a "C" in the course to have it count toward the major.**

**A. Instructor:** Dr. Donald Callen Freed

**B. Class Hours & Credit:** 3 credit hours

**C. Office & ADA Needs Statement:**
It is Sul Ross State University policy to provide reasonable accommodations to students with disabilities. If you would like to request such accommodations because of a physical, mental, or learning disability, please contact the ADA coordinator for Program Accessibility, 837-8203, 112 Ferguson Hall.

**D. Supplies:**
REQUIRED Text: *Listening to Music*, 5th ed., by Jay D. Zorn and June August, plus four CDs (packet).
ISBN 0-13-173339-7 book; 0-13-173340-0 CD packet.
Supplement: YouTube. Textbook website with short review quizzes over each chapter:
**www.prenhall.com/zorn**

**E. Course Description and Objectives:** A course designed to acquaint students with representative music of different ages, styles, media, and forms; and to its historical background. This course meets Fine Arts requirement.
Objectives:
The student will:
1. acquire knowledge of major events, terminology, dates, and places relevant to the history and literature of western art music.
2. compare musical styles and periods in verbal summary and written exams.
3. identify aurally key components of music.
4. discriminate between musical ideas and periods.
5. summarize key components between musical eras.

**Student Learning Outcomes for Music Majors:**
SLO 1: All students will demonstrate the ability to integrate appropriate musical expression into performance.
SLO 2: All students will demonstrate the ability to research and prepare appropriate program notes.
SLO 3: All students will demonstrate the ability to evaluate and critique a musical performance.

**TeXes/Teks items for the future music teacher:**

A. Knows how to involve students in activities that promote lifelong enjoyment of music and provides students with a wide range of opportunities to make and respond to music so as to help students develop music skills that are relevant to their own lives.

B. Applies knowledge of standard terminology for describing and analyzing musical sound (e.g., rhythm, melody, form, timbre, tempo, pitch, meter, dynamics, intonation, intervals) and has a basic understanding of how to read, write, recognize aurally and interpret standard music notation.

C. Knows how to arrange vocal and instrumental music for specific purposes and settings.

D. Knows and understands music of diverse genres, styles and cultures.

E. Demonstrates an understanding of the purposes and roles of music in society and how music can reflect elements of a specific society or culture.

F. Explains a variety of music and music-related career options.

G. Identifies and describes how music reflects the heritage of the United States and Texas.

H. Applies knowledge of criteria for evaluating and critiquing musical performances and experiences, including using standard terminology in communicating about students' musical skills and performance.

I. Integrates instruction in music with instruction in other subject areas.

J. Knows how to teach students to sing and/or play an instrument with expression either independently or in small groups.

K. Applies knowledge of music content and curriculum based on the Texas Essential Knowledge and Skills (TEKS) and of students in early childhood through grade 6 to plan and implement effective, developmentally appropriate instruction, including instruction that promotes students' creativity and performance skills as well as students' ability to use critical-thinking and problem-solving skills in music contexts.

L. Manages time, instructional resources and physical space effectively for music education.

## F. Course Requirements and Grading:

**1. Attendance and participation.** Excused absences will only be by advanced notification. Excessive absences or casual attitudes about attendance and participation will result in a lowering of the final grade. 2 unexcused absences = A. 3-4 absences = B. 5-6 absences = C. 7-8 absences = D. 9+ absences = F and/or dropped from the course.

**2. Format.** Lecture/discussion/listening. Students are responsible for all information and assigned readings in the text. Lectures are designed to supplement basic material. Students are also responsible for listening assignments associated with the specific chapters. Listening in class must be active; it is not a cue to sleep or zone out.

**3. Grading.** Assignments, quizzes and exams will be given percentage grades: A = 90-100, B = 80-90, C = 70-80, D = 60-70. The final grade will consist of the following components:

a. Reading & daily preparation 20%. Attendance is required. Use absences for emergencies. Please telephone or leave message or e-mail if you will be absent. Quizzes may be given. No make-ups on quizzes.

b. Reviews and written assignments. 20%. **Includes papers for music majors** (see above). Papers graded according to a formula/rubric to be supplied seperately.

c. Mid-term examination 20%.

d. Final examination 20%.

e. Quizzes 20%.

My grading philosophy in graphic representation:

| | attending class and doing work | skipping class or not doing work |
|---|---|---|
| exemplary work & creativity | A | B or C |
| poor work & creativity | C or D | F |

Please remember that grading in music courses, especially those involving creativity and performance, is inherently more subjective than in other courses. You should leave no doubt as to your attitude, attendance, and participation. If you read the material, participate in class, and prepare, you cannot fail this course! Extra-credit opportunities will be explained in class and usually involve attending concerts and writing a short

review of same. Writing reviews is covered in Appendix C of your textbook, pp. 446-447. The short review shall suffice for the most part. Music major papers will use the research paper format.

**Basic Common Courtesies and Expected Behaviors—This course is your JOB!**

1. There will be no use of electronic devices during this class, including but not limited to smart phones, iPads, iPods/mp3 players, and laptops. They may be confiscated, at least for the period, perhaps for the day, or the student may be asked to leave with an unexcused. Exceptions are to be discussed with the professor in advance, and may be granted for those with children (cell phone in vibrate position) or those with certain disabilities for note-taking only (laptops or iPads). Writing notes in your own handwriting results in better retention of subject matter.
2. Going in and out of class is **rude**. Go to the restroom and/or get a drink of water before class.
3. Sleeping in class is also rude. Be awake. Stay alert. Manage your time to get enough sleep outside of class. See the counseling center, 837-8203 if you need help.
4. Be on time. Attendance will be taken at the beginning of class only. If you are late, you will be counted absent, going toward a total of 9. Three (3) tardies = 1 unexcused absence.
5. The path to the professor's office is class time. If you are absent for a class, you are not eligible for office time before the next class.

**NOTE: Your instructor may not accept any work that is not up to capacity or that is turned in after the due date.**

**MUSIC MAJORS: Will have an additional requirement of a 7-10 page paper. The subject of this paper will be cleared with the instructor. The topic will be over a significant work of classical music or composer of music history. Papers will be typed/word processed and contain correct information as well as spelling and grammar. The instructor reserves the right to assign a rewrite if the former items are not satisfactory. The paper should use primarily book sources rather than internet sources for maximum accuracy; start with Grove Music Online and see article and bibliography. Standard format (MLA, APA, Chicago) will apply. Ideas:**

**Composer: (may be distilled to a specific period in composer's life. BEETHOVEN is too broad.)**
**1. Dates**
**2. Major works and genres, dates**
**3. Style(s)**
**4. Significance in style period (i.e., Brahms/Romantic)**
**5. Summary**
**Works:**
**1. Dates**
**2. Significance**
**3. Style**
**4. Other works to compare in same style period.**
**Special topics: Discuss with instructor. Topic approval: First Class in Oct. <u>Rough draft due Nov. 2. Final paper due Dec. 2</u>.**

**G. Tentative Schedule:**

**Changes to Syllabus**
The above procedures and assignments below are subject to change. All policies and procedures not in the syllabus will be formulated by the class in consultation with the instructor and will be geared to the needs and schedule of the class. At times we may review our learning processes together. Individual assignments may be handed out in class in addition to the chapter readings.

Aug. 22
Intro and Syllabus; Pre-Test

Aug. 24
Chapter 1: The Creator and the Listener
In-class video with questions: Music from the Inside Out

Aug. 26
In-class video with questions: Music from the Inside Out

Aug. 29
Chapter 2: What to Listen for in Music

Aug. 31
Chapter 3: Becoming a Musically Aware Concertgoer

Sept. 2
Quiz over 1, 2, 3
Chapter 4: Basic Musical Elements

Sept. 5
NO CLASS—LABOR DAY

Sept. 7
Chapter 4, con't.
12th class day; last day to drop without creating an academic record

Sept. 9
Chapter 4. con't.

Sept. 12
Chapter 5: Performing Media—Instruments, Voices, Ensembles

Sept. 14
Chapter 5

Sept. 16
Quiz over 4, 5
Chapter 6: Introduction to Musical Styles

Sept. 19
Chapter 6

Sept. 21
Chapter 7: Music before 1600

Sept. 23
Chapter 7, con't.

Sept. 26
Quiz over 6, 7

Sept. 28
Chapter 8: Baroque Music (1600-1750)

Sept. 30
Chapter 9: Baroque continued

Oct. 3
Chapter 9: Baroque continued
**Majors: Turn in idea for paper!**

Oct. 5
Quiz over 8, 9

Oct. 7
Chapter 10: Classical

Oct. 10
Chapter 11: Classical con't.

Oct. 12
Chapter 11: Classical con't.

Oct. 14
Quiz over 10, 11

Oct. 17
Chapter 12: Beethoven

Oct. 19
Chapter 13: Romantic

Oct. 21
Read Chapter 14: Early Romantic

Oct. 24
Read Chapter 15: Romantic Opera

Oct. 26
Chapter 15

Oct. 28
Quiz over 14, 15

Oct. 31
Chapter 16: Late Romantic

Nov. 2
Chapter 17: Nationalism

Nov. 4
Chapter 18: Impressionism

Nov. 7

Quiz over 16, 17, 18

Nov. 9
Chapter 19 Modernism +

Nov. 11
Chapter 20 Stravinsky & 20th c.

Nov. 14
Chapter 21 Expressionism

Nov. 16
Chapter 22 Neoclassicism

Nov. 18
Chapter 24 North America

Nov. 21
Chapter 24 North America

Nov. 23 Wed.—Nov. 27 Sun.
*No Class—Thanksgiving break*

Nov. 28
Chapter 25 Jazz

Nov. 30
final review over 19, 20, 21, 22, 24, 25

**Dec. 6, Tuesday, 10:15**
**FINAL over 19-25**
**+ Posttest**

**SRSU Music Schedule Fall 2016 TBA**

Attend for extra credit. Points will be added to your exam scores. Reviews TBA for more. Stay tuned!

Short Concert Reviews:

What were the performing forces?
What works were performed?
How were they performed?
Were you exposed to styles you had not previously experienced?
How did the music challenge you?
If vocal, comment on the text(s).
Other comments.
2 pages, word processed.
See text for further information.
See p. 446 of text for more!