



SYLLABUS for Music Literature – Spring 2025
MUS 1308; 002: Credit: 3
2:00 - 3:15 TTh (FAB 100)

Dr. Milton Crotts

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Office Hours: TTH 2-3 & F 2-4; or by appointment

Previous musical training is not required, and non-musicians are encouraged to enroll

Course Description A course designed to acquaint students with representative music of different ages, styles, media, and forms; and to its historical background. Music plays a unique role in our life, communicating through both our emotions and intellect. This course is designed to study music literature in many different cultures and its use as a functional activity in people's lives, as a symbol of historical/national identity and as a form of artistic expression. This course completes the Creative Arts Core requirement for all students and completes a lower-level degree requirement for music majors.

Learning Objectives

An understanding of music's fundamentals can lead to an entirely new way of thinking and experiencing the world. After a basic introduction to the musical language, students will explore the styles and composers across culture, various periods of art music and popular, Western and non-Western, and jazz, rock, folk, and more. Specific compositions will be examined for the inspiration of their creation and underlying associations and symbols within the music.

Assignments

Music Literature will include assigned reading and listening, lecture, guest artists, and to local musical events. We will study music as a functional activity in people's lives, as a symbol of historical or national identity and as a form of artistic expression. Models for analyzing music will be presented that explain the meanings and significances of music in various societies.

GRADING and ATTENDANCE

2 Performance Critiques (Approved) (25%)

Mid Term	(25%)
“Informance” Project	(25%)
Final Exam	(25%)

Two Performance Critiques (25%)

You will submit two critiques of live performances. You must attend the entire performance to receive credit; critiques should be submitted within a week after your observation. Critiques will not be accepted after the final exam date.

Informance Project (25%)

This “Informance” shall include a paper or journal that relates to any aspect of Music Literature (Composers, Artists, Compositions, Styles, Instruments, etc.). This project will include a 10-minute in-class presentation summarizing your research and include taking questions from your colleagues and professor regarding any aspect of your presentation. The paper or journal of your research will be required the day of your scheduled presentation. A written statement of intention for your subject is due before Spring Break. You may contact the instructor to reserve class time for your “Informance” after spring break.

Mid-Term (25%) and Final Exam (25%)

These exams will include identification, essay, and listening from class lecture, assignments, and discussion. All exams are scheduled during a specific time since a significant portion is listening. There will be no make-up for missed exams, except in the most extreme circumstances.

Grading Scale

A=90-100 B=80-89 C=70-79 D=60-69 F=below 60

In any classroom experience, punctual attendance is expected for the benefit of all and classroom behavior should promote a healthy teaching/learning environment for positive interaction and exchange.

Tentative Weekly Course Outline (Subject to change)

1. Week of January 16
Syllabus and introduction to course
2. Week of January 21/23
Fundamentals of Music; pp. 1- 8

3. Week of January 28/30
Fundamentals of Music; pp. 9-16

4. Week of February 4/6
Fundamentals of Music; pp. 17-29

5. Week of February 11/13
Fundamentals of Music; pp. 30-39

The following lectures will include Berlioz Symphonie Fantastique, Sacred Chant across Music Cultures, Beethoven, Music in World Religions and Spiritual Pursuit, Opera throughout the Centuries, Music in Social Protest, and Film. Review of Throw Down Your Heart, and Genghis Blues.

6. Week of February 18/20

7. Week of February 25/27

8. Week of March 4/6
Musical Intersections (Chapter 8)

9. Week of March 11 (Mid Term Exam on Tues 3/11) /13 Written Intention due for Presentation

Spring Break

10. Week of March 25/27
Schedule time for In-Class Presentation “Informance”

11. (Class meets at Noon on April 1 at UC for lunch and Band Concert) /3

12. Week of April 8/10

13. Week of April 15/17

14. Week of April 22/24

15. Week of April 29
Final Exam:

Course Materials

Readings and listening assignments will be post on Blackboard

Student Learning Outcomes

No prior musical training is required for this course. After completing this course student should be able to:

- 1) use basic terminology to describe musical elements including pitch, rhythm, melody, harmony, tempo, dynamics, timbre, texture, and form. (*Knowledge*)
- 2) demonstrate a broad knowledge of musical time periods by including examples of major works and composers. (*Skills*)
- 3) implement critical thinking skills to identify and discuss the roots of current popular music, world music, and trends. (*Attitudes or Dispositions*)
- 4) critique live musical performances using appropriate terminology to describe the performance, repertoire, and characteristics of the performer. (*Attitudes or Dispositions*)

Marketable Skills

The music student graduating with a BM in music (instrumental or vocal performance; instrumental or vocal education; or music business) should have the following Marketable Skills:

1. Ability to collaborate and network with others to achieve a shared goal, utilizing problem solving, flexibility and improvisation, and consideration of others' thoughts and creative processes.
2. Proficiency in public speaking and writing about music, especially in teaching basic musical concepts to all ages and incorporating technology for presentation and production.
3. Ability to prepare and perform a program of age-appropriate, relevant, and diverse repertoire, as an individual or part of an ensemble, to an audience, advocating for the arts through engaging with and serving the community.
4. Experience using problem solving skills and abstract thinking to analyze compositions and examine their aesthetic through musical and extra-musical concepts, such as historical context and text setting.
5. Ability to create and disseminate basic marketing and public relations materials, as well as resumes, websites, and digital portfolios.

ADA Statement

SRSU Accessibility Services. Sul Ross State University (SRSU) is committed to equal access in compliance with the Americans with Disabilities Act of 1973. It is SRSU policy to provide reasonable accommodations to students with documented disabilities. It is the student's responsibility to initiate a request each semester for each class. Students seeking accessibility/accommodations services must contact Mrs. Mary Schwartz Grisham, LPC, SRSU's Accessibility Services Director or Ronnie Harris, LPC, Counselor, at 432-837-8203 or email mschwartz@sulross.edu or ronnie.harris@sulross.edu. RGC students can also contact Alejandra Valdez, at 830-758-5006 or email alejandra.valdez@sulross.edu. Our office is located on the first floor of Ferguson Hall, room 112, and our mailing address is P.O. Box C122, Sul Ross State University, Alpine, Texas, 79832.

SRSU Distance Education Statement

Students enrolled in distance education courses have equal access to the university's academic support services, such as library resources, online databases, and instructional technology support. For more information about accessing these resources, visit the SRSU website.

Students should correspond using Sul Ross email accounts and submit online assignments through Blackboard, which requires a secure login. Students enrolled in distance education courses at Sul Ross are expected to adhere to all policies pertaining to academic honesty and appropriate student conduct, as described in the student handbook. Students in web-based courses must maintain appropriate equipment and software, according to the needs and requirements of the course, as outlined on the SRSU website. Directions for filing a student complaint are located in the student handbook.

Counseling

Sul Ross has partnered with TimelyCare where all SR students will have access to nine free counseling sessions. You can learn more about this 24/7/365 support by visiting [Timelycare/SRSU](#). The SR Counseling and Accessibility Services office will continue to offer in-person counseling in Ferguson Hall room 112 (Alpine campus), and telehealth Zoom sessions for remote students and RGC students.

Libraries

The Bryan Wildenthal Memorial Library and Archives of the Big Bend in Alpine offer FREE resources and services to the entire SRSU community. Access and borrow books, articles, and more by visiting the library's website, [library.sulross.edu/](#). Off-campus access requires logging in with your LoboID and password. Librarians are a tremendous resource for your coursework and can be reached in person, by email (srsulibrary@sulross.edu), or by phone (432-837-8123).

No matter where you are based, public libraries and many academic and special libraries welcome the general public into their spaces for study. SRSU TexShare Cardholders can access additional services and resources at various libraries across Texas. Learn more about the TexShare program by visiting [library.sulross.edu/find-and-borrow/texshare/](#) or ask a librarian by emailing srsulibrary@sulross.edu.

Mike Fernandez, SRSU Librarian, is based in Eagle Pass (Building D-129) to offer specialized library services to students, faculty, and staff. Utilize free services such as InterLibrary Loan (ILL), ScanIt, and Direct Mail to get materials delivered to you at home or via email.

Academic Integrity

Students in this class are expected to demonstrate scholarly behavior and academic honesty in the use of intellectual property. Students should submit work that is their own and avoid the temptation to engage in behaviors that violate academic integrity, such as

turning in work as original that was used in whole or part for another course and/or professor; turning in another person's work as one's own; copying from professional works or internet sites without citation; collaborating on a course assignment, examination, or quiz when collaboration is forbidden. Students should also avoid using open AI sources unless permission is expressly given for an assignment or course. Violations of academic integrity can result in failing assignments, failing a class, and/or more serious university consequences. These behaviors also erode the value of college degrees and higher education overall.

Classroom Climate of Respect

Importantly, this class will foster free expression, critical investigation, and the open discussion of ideas. This means that all of us must help create and sustain an atmosphere of tolerance, civility, and respect for the viewpoints of others. Similarly, we must all learn how to probe, oppose and disagree without resorting to tactics of intimidation, harassment, or personal attack. No one is entitled to harass, belittle, or discriminate against another on the basis of race, religion, ethnicity, age, gender, national origin, or sexual preference. Still, we will not be silenced by the difficulty of fruitfully discussing politically sensitive issues.

Supportive Statement

I aim to create a learning environment for my students that supports various perspectives and experiences. I understand that the recent pandemic, economic disparity, and health concerns, or even unexpected life events may impact the conditions necessary for you to succeed. My commitment is to be there for you and help you meet the learning objectives of this course. I do this to demonstrate my commitment to you and to the mission of Sul Ross State University to create a supportive environment and care for the whole student as part of the Sul Ross Familia. If you feel like your performance in the class is being impacted by your experiences outside of class, please don't hesitate to come and talk with me. I want to be a resource for you.