

COURSE SYLLABUS
Mus 138W: CID #2861

Survey of Music Literature

3 credit hours
Spring 2008
Sam Houston State University
Music Building, Room 218
Mondays, Wednesdays, and Fridays
10 am to 10:50 am

Assistant Professor: S. K. Murphy-Manley, Ph.D.
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◆ **Office Hours**

I will be available to you every day, at any time, by phone or email. You might be required to leave a message and a phone number at which you can be reached. I am almost always in my office working during the day. Because of the great amount of preparation needed for my classes and the requirements of research placed upon me, you will need to call me to make an appointment if you would like to meet with me in my office. I have most times available except for when I am teaching classes on Tuesdays and Thursdays from 9 am to 12:30 pm and MWF from 10 am to 12 noon. If you need to meet with me, you can be sure that we will find a time that will work for you. More details concerning my office hours will be posted on my office door.

◆ **Course Description**

This introductory course will present you with the fundamentals of music terminology and the structure of instrumental and vocal forms. Representative composers and their works from most eras will be examined.

◆ **Prerequisites**

This course is intended for music majors. The course will prepare music students for their advanced studies in music history. In order to take this class you must be fluent in the reading and studying of music. You must know the key systems and understand rhythmic values. If you are not a musician, please consider taking one of the following three classes:

- Mus 265: *Music Appreciation* (This course for non-music majors will be similar to mine in content (literature and composers))
- Mus 161: *Introduction to the Study of Music* (This will give you the fundamentals for reading and understanding music)
- Mus 264: *The History of Rock, Jazz, and Popular Music*

◆ **Course Objectives**

1. The student should understand and be able to discuss the various musical forms and terminology needed to examine all genres and eras of music. Gaining factual knowledge is your primary goal.
2. The student should understand, recognize, and be able to discuss the various styles, musical compositions, genres, and composers that have a place in our musical canon today. The student will learn fundamental principles, generalizations, and theories concerning music history.
3. The student should internalize the information to the extent that he can present his knowledge in a successful manner in written or verbal format.
4. The student will broaden her understanding and knowledge of the culture of music in a general sense, and understand on a deeper level with clearer perception, the world of music as a whole, including its past, its changes, and its current state.

◆ **Textbooks and Supplies**

- Machlis, Joseph and Kristine Forney. *The Enjoyment of Music*, **10th edition, Shorter Version**. New York: W. W. Norton & Company, 2007.

- The Norton Recordings, **10th edition, Shorter Version** to accompany the *Enjoyment of Music*. This is a set of 4 CDs.

(Note: The bookstores are supposed to sell you this as a set. Let me know if they will not. I think used copies are available separately.)

- Murphy-Manley, Sheryl K. *A Concise and Friendly Guide to Music History*. 2nd edition, Thomson Publishing, ISBN 0-759-38927-6

- You will be expected to visit the following web site often. The quizzes you find there will help improve your class grade.

<http://www.wwnorton.com/enjoy/shorter/index.htm>

- **Class Notes:** I will be posting my PowerPoint notes on blackboard. You will be expected to print them out for yourself and bring them to class.¹ I will expect you to come to every class with your notes on which you should take additional explanatory notes during the lectures.

- **Taping of the lectures is not permitted.**

Cell phones must be turned off in class. If you are in the midst of an emergency, and need your cell phone left on vibrate, please talk to me before class. If I hear a cell phone ring or make noise in class, a pop quiz will be given immediately. If this happens during a test or quiz, then an automatic 10-point deduction will be imposed on everyone's test/quiz score.

¹ We request here in the School of Music that you do NOT use our music lab and printer for this purpose.

Computers and electronic devices are not allowed for note-taking. Please bring to class the handouts that are provided to you via blackboard.

• **Supplies:** Your supplies for this course will include all items necessary to take notes, study, turn in reports, and to take tests. It will be your responsibility to obtain all textbooks, class notes, and materials at the beginning of the semester and to come to class prepared to take additional notes, to complete writing assignments, and to take tests.

◆ **Course Requirements**

◆ **Attendance**

You will be expected to punctually attend every class. Please do not come late, leave early, or come and go from the class lecture. It will be your responsibility to obtain copies of any handouts given in your absence. Failure, on your part to do so, will not excuse any ignorance or missed assignment. Should you need to be absent, it will be your responsibility, likewise, to obtain the assignment and class notes from another class member. (I encourage study groups for all things pertaining to this class except your writing assignments and take-home exams.) If you miss more than 5 class periods, then your final grade will be lowered one point for each absence beginning with the sixth. Should a medical emergency or severe illness occur, your absence will be evaluated by me on a case-by-case basis.

Important Note: Make-up exams and quizzes will not be given under any circumstance of absence.

◆ **Exams**

There will be three semester exams and one final. The final exam will be comprehensive in all areas except the prepared listening. Each exam will test your knowledge of factual information concerning music, terminology, composers, and compositions.

I intend to include a variety of formats including, but not limited to, essay, short answer, multiple choice, true/false, and fill-in-the blank. Since this class is a writing enhanced course, (meaning that one-half of your grade must be determined from written work or assignments) a substantial portion of each exam will be essay or short answer.

◆ **Listening Quizzes**

— Prepared listening

You will find your listening list at the back of this syllabus.

— Unknown listening

I will play several examples of music that you will need to identify stylistically and discuss.

Important Note Restated: Make-up exams and quizzes will not be given under any circumstance.

◆ **Class Assignments**

You will be required to make listening sheets for each piece on your listening list. (More information will be given to you in class concerning this matter.) Additionally, you will have writing, research and stylistic assignments that utilize our library. Any pop quizzes that might be given will be averaged into the class assignment portion of your grade. I do not accept any assignments via email.

◆ **Term Projects**

Information concerning semester projects will be given to you in class.

Another Important Note: Late assignments and term projects will be accepted with the penalty of a 30-point deduction for each 24-hour period following its due date and time. For instance, if your assignment is due during class on November 6th and you get it to me after your class has ended, rather than during the class, you will receive a 30-point deduction. On November 7th at 10:51 am, a 60-point deduction will be implemented.

◆ **Grading**

The following grading scale will be used for all exams and assignments. No extra credit will be allowed.

A =	90-100
B =	80-89
C =	70-79
D =	60-69
F =	59 and below

The Grading percentages are as follows:

Class Assignments	10%
Listening quizzes	25%

Your Lab attendance will count as one quiz grade:

10 or more labs attended	= 100
8-9 labs attended	= 90
6-7 labs attended	= 80
5 labs attended	= 70
4 labs attended	= 60
3 labs attended	= 50
2 labs attended	= 40
1 lab attended	= 30
0 labs attended	= 0

Term Project	25%
Exams (4 @ 10% each)	40%

◆ Listening Labs

You will be required to attend listening labs taught by our Graduate Assistant, Jessica Borski. Your attendance and participation in these labs will account for one quiz grade.

◆ Academic Honesty

You will be held accountable for honest behavior in this class. Likewise, honest test-taking and homework procedures will be enforced.

◆ Concerning Plagiarism

You are guilty of plagiarism when you present someone else's words or ideas as if they were your own.

There is often some misunderstanding about the nature of presenting historical facts in your music-history research project and in the statements concerning the music that you are studying. Presenting the common facts (not opinions) of a composer's education, career, repertoire, and whereabouts is, for the most part, common knowledge. As a writer you must assimilate the **facts in words of your own**, not resembling the original source **in any way**, including, but not limited to, your order of presentation and emphasis on details. You **must give credit** to your source by listing it as a reference in your bibliography. You may incorporate just the facts without footnoting if you have used words that were **entirely your own**. *It is important that you take care to not interject any borrowed opinions from your sources unless you plan to footnote.* Watch for interjected opinions that the original author has communicated by using various adjectives. Make sure you omit these if you are not footnoting.

The Musical Style and Significance of a Composer:

If you use another person's words, ideas, opinions, statistics, or conclusions about a composer's importance, style, musical composition, etc., then you **must document** your source in a footnote (then and there) in your text. If you do not do this you are guilty of plagiarism and will receive an **automatic F** on the assignment. It does not matter if you have reworded the information, it still is not based on your original thought and needs documentation. Documentation includes framing the borrowed information in quotation marks and footnoting the source immediately after the closed quotation mark.² You also will need to list the source a second time in your bibliography. If you fail to follow this procedure the consequences will be the aforementioned F.

Help from Others:

If you receive assistance from someone (let's say they offer their opinion on the importance of Ravel's *Bolero*) then you must also footnote their opinion as borrowed

² The footnote will appear at the bottom of your page like this one if you choose "Insert" and then "Footnote". Don't choose "Endnote." For my classes, you will need to place your footnotes at the bottom of the relevant page.

information. If you receive assistance in the editing or typing of your work you must include an acknowledgement page acknowledging their assistance.

Dishonesty:

1. It is dishonest to present your own previously written material as a new assignment in this or in any other class.
2. It is dishonest to copy another student's work, research, or writing, even in part.
3. It is dishonest to allow your work to be used by someone else.
4. It is dishonest in these music history classes to use internet articles or sites as information sources of biographical, stylistic, or historical significance issues.

☞ All dishonesty will result in an automatic F. An F in the course could result depending on the severity of the offense as determined by the instructor.

Don't Do It

I realize that there are degrees of plagiarism. Total plagiarism (turning in someone else's work as your own—including copying or buying program notes or a biography from an internet site—will result in an **F in the class** and recommendation to the University for disciplinary action. Partial plagiarism will result, as mentioned before, in an F for the project. The temptations today are great. You are busy, stressed, and trying to do your best. Do not give in to a quick research solution on the internet. This is dishonest to do for your projects in this class. Resist the temptation and choose the proper way. If you cannot find the proper way, come talk to me as soon as you are aware of your difficulty.

Reasons Behind the “No Internet Rule”

First, the sites on the internet concerning musical topics vary tremendously in accuracy. Second, the authors of the websites that display biographies of our composers have used the same sources in the library that you are supposed to use. If you do not do the original research yourself from those library sources, then you are cheating. So, by using someone else's assimilated facts from library sources, rather than performing the entire research exercise yourself, you are failing to do what was assigned.



◆ Proper Classroom Demeanor

According to university policy, students are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure classroom order and etiquette, please raise your hand during discussions when you have comments or questions. Additionally, please “refrain from behavior in the classroom that is intentionally or unintentionally disruptive of the learning process. Students are prohibited from eating in class, using tobacco products, making offensive remarks, reading newspapers, sleeping, talking among each other at inappropriate times, wearing inappropriate clothing, or engaging in any other form of distraction. Inappropriate behavior in the classroom shall result in, minimally, a directive to leave class or being reported to the Dean of Students for disciplinary action in accordance with university policy.” (Reproduced here as directed from the College of Arts & Sciences)

◆ **Visitors in the Classroom:** Only registered students may attend class. Exceptions can be made on a case-by-case basis by the professor. In all cases, visitors must not present a disruption to the class by their attendance. Students wishing to audit a class must apply to do so through the Registrar’s Office.

◆ **Disabilities**

Accommodations for disabilities must be initiated by the student by going to the Counseling Center and the Services for Students with Disabilities in a timely manner. Every semester that a student desires accommodation, it is the student’s responsibility to complete a Classroom Accommodation Request Form at the Students with Disabilities Office and follow the stated procedure in notifying the faculty.

◆ **Religious Holy Days**

If you must miss a class because it is your religious Holy day I must be notified of your intended absence not later than the 15th calendar day after the first day of the semester.

Projected Class Plan and Reading Assignments

This outline is tentative and subject to change.

(Note: The lectures will take precedence over this schedule. You will be able to figure out where we are in the course content by looking at the topics that we discuss in class. We might be ahead or behind in the reading schedule. If you are a stickler for schedules and reading assignments, you will need to “chill” and follow the pace of the class.)

You should read the assigned pages and listen to the appropriate pieces that are discussed in the reading before each class.

Please bring your textbooks and listening sheets to every class unless told otherwise.

January 16	Introduction to the class
January 18	Introduction to the course material; Unit I, p. 2-22
January 21	Holiday; no class
January 23	Pages 22-31
January 25	Pages 31-49
January 28	Pages 49-65
January 30	Pages 66-79
February 1	Pages 80-92
February 4	Pages 93-108
February 6	Pages 108-123
February 8	Pages 124-132
February 11	Pages 133-143
February 13	Pages 144-156
February 15	No Class; TMEA

February 18	Pages 157-169
February 20	Exam I
February 22	Pages 169-183
February 25	Listening Quiz I
February 27	Pages 184-196
February 29	Pages 197-210
March 3	Pages 210-227
March 5	Pages 228-237
March 7	Pages 238-255
March 10	Spring Break
March 12	Spring Break
March 14	Spring Break
March 17	Pages 277-287
March 19	Pages 287-310
March 21	Holiday; no class
March 24	Pages 311-318; <u>First Draft of Biography due</u>
March 26	Pages 318-329
March 28	Pages 330-345
March 31	Exam II
April 2	Pages 346-363
April 4	Pages 363-377
April 7	Listening Quiz II
April 9	Pages 378-394
April 11	Pages 394-413
April 14	Pages 414-440
April 16	Pages 440-458
April 18	Pages 459-465
April 21	Exam III
April 23	Pages 466-470
April 25	20 th century trends
May 5	20 th century trends <u>Second Draft of Biography due</u>
May 7	Listening Quiz III (last class day)
May 9	No class (University Study Day)

Final exam: Monday, May 12th, 11 am

(Note: One time the administration of the University changed the final exam schedule during the semester without notifying the faculty. Check the SHSU website occasionally to make sure that they don't do this again.)

Important Note: Failure to read or to obtain this syllabus (or to read this important note) will not negate the contents herein. Likewise, failure to obtain or to read information concerning tests and assignments for this class will not negate your responsibility for those graded items nor the criteria by which they are graded.

Listening List

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This is your listening list.

The listening list consists of all the music on your set of four CDs. (There are a few omissions, but this CD set will serve as your basic pool of music.)

1. Hildegard of Bingen: *Alleluia, O virga mediatrix*
2. perhaps Perotin: Notre Dame Organum; *Gaude Maria virgo*
3. Raimbaut de Vaqueiras: *Kalenda maya*
4. Machaut: *Puis qu'en ouli*
5. Josquin des Prez: *Ave Maria. . .virgo serena*
6. Palestrina: *Pope Marcellus Mass, "Gloria"*
7. Susato: *Three Dances*
8. Monteverdi: *Ecco mormorar l'onde*
9. Farmer: *Fair Phyllis*
10. Purcell: *Dido and Aeneas, Act III, "Dido's Lament"*
11. B. Strozzi: *Begli occhi*
12. J. S. Bach: *Cantata No. 80; Ein feste Burg ist unser Gott*
No. 1: Choral Fugue
No. 8: Chorale
13. Handel: *Messiah*
No. 18: Aria, "Rejoice greatly"
No. 44: Chorus, "Hallelujah"
14. J. S. Bach: "Contrapunctus I", from *The Art of Fugue*
15. Vivaldi: *Le Quattro stagoni (The Four Seasons)*
I. "La primavera" ("Spring")
16. Mouret: "Rondeau", from *Suite de symphonies*
17. Handel: *Water Music, Suite in D Major*
"Alla hornpipe"
19. Mozart: *Eine kleine Nachtmusik, K. 525*
I. "Allegro"
III. "Minuet and Trio"
20. Haydn: *Symphony No. 94 in G Major*
II. "Andante"

21. Beethoven: Symphony No. 5 in C Minor, Op. 67
 - I. “Allegro con brio”
 - II. “Andante con moto”
 - III. “Allegro”
 - IV. “Allegro”
22. Mozart: Piano Concerto in G Major, K. 453
 - I. “Allegro”
23. Beethoven: Piano Sonata in C-sharp Minor, Op. 27 (“Moonlight”)
 - I. “Adagio sostenuto”
 - II. “Allegretto”
24. Mozart: *Le Nozze di Figaro* (*The Marriage of Figaro*)
 - Act I, Scene 6: Aria, “Non so piu”
 - Act I, Scene 6: Recitative, “Ah, son perduto!”
 - Act I, Scene 7: Terzetto, “Cosa sento!”
25. Schubert: *Erlkönig* (*The Erlking*), D. 328
26. R. Schumann: *Dichterliebe* (*A Poet’s Love*)
 - No. 1: “Im wunderschönen Monat Mai”
27. Chopin: Polonaise in A major, Op. 40. No. 1 (“Military”)
28. C. Schumann: “Nocturne”, from *Soirées musicales*, Op. 6
29. Gottschalk: *Le banjo: Fantasia grotesque* (“The Banjo”)
30. Berlioz: *Symphonie fantastique*
 - IV. “March to the Scaffold”
31. Smetana: *Má Vlast* (*My Country*)
 - “The Moldau” (“Vltava”)
32. Brahms: Symphony No. 3 in F Major
 - III. Poco allegretto
33. Brahms: *Ein Deutsches Requiem* (*A German Requiem*)
 - IV. “How Lovely is Thy Dwelling Place”
34. Fanny Mendelssohn Hensel: *Unter des Laubdachs Hut*; (“Under the Greenwood Tree”)
35. Verdi: *Rigoletto*
 - Act III: Aria, “La donna e mobile” and Quartet, “Un di, se ben rammentomi”
36. Wagner: *Die Walküre*
 - Act III, Finale
37. Puccini: *Madame Butterfly*
 - Act II, “Un bel di”
38. Tchaikovsky: *The Nutcracker*
 - “March”
39. Debussy: *Prélude à “L’après-midi d’un faune”* (*Prelude to “The Afternoon of a Faun”*)
40. Javanese Gamelan Music: *Patalon*
41. Stravinsky: *Le sacre du printemps* (*The Rite of Spring*)
 - Part II, excerpts
42. Schoenberg: *Pierrot lunaire*, Op. 21
 - No. 18: “Der Mondfleck” (The Moonfleck)

43. Bartók: *Concerto for Orchestra*
IV: “Interrupted Intermezzo”
44. Copland: *Billy the Kid*
Scene 1, “Street in a Frontier Town”
45. Revueltas: *Homage to Federico Garcia Lorca*
III. “Son”
46. Joplin: *Maple Leaf Rag*
47. Bernstein: *West Side Story*
48. Williams: “Raiders March” from *Raiders of the Lost Ark*
49. Cage: “Sonata V” from *Sonatas and Interludes*
50. Crumb: *Ancient Voices of Children*
I. “The Little Boy is Looking for His Voice”
51. Sheng: *China Dreams: Prelude*
52. Machover: *Hyperstring Triology: begin Again Again . . .* (excerpts)
53. Pärt: *Cantate Domino canticum novum*
54. Adams: *Tromba lontana* (“Distant Trumpet”)
55. Larsen: Sonnets from the Portuguese
No. 5: “Oh yes!”
No. 6: “How do I love thee?”