

# Introduction to Music Literature

## MHL 245

Instructor:  
Contact:

Office:  
Office Hours:

Time:  
Location:

SFA School of Music  
Wright Music Building

### COURSE DESCRIPTION:

Study of music literature and stylistic characteristics associated with the principle performance genres in Western art music. Course includes substantial listening activities, tools for studying music history, and an introduction to world music. A background in music and an understanding of music notation are strongly recommended. May be taken for Honors credit.

### REQUIRED TEXT:

Kerman, Joseph and Gary Tomlinson. *Listen*, 7th edition. Boston: Bedford/St. Martin's, 2011. ISBN: 0-312-60267-7. (book w/cds)

Weaver, Jamie and David Howard. *A Handbook for Writing*. Nacogdoches, TX: SFA Printing Services, revised, 2012. Available from the SFA Barnes & Noble bookstore.

### OPTIONAL TEXT:

Copland, Aaron. *What to Listen for in Music*. New York: McGraw-Hill Book Co., Inc., 1957.

### GRADING:

### SCALE:

Assignments:	50 % (approx.)	100 - 90 (A)	69 - 60 (D)
Tests:	50 % (approx.)	89 - 80 (B)	59 - 0 (F)
	<u>100%</u>	79 - 70 (C)	

### EXPECTATIONS:

1. Regular, prompt attendance and preparation.
2. Enthusiastic participation in class discussion.
3. Completion of assigned reading.
4. Completion of four (4) written assignments
5. Completion of four (4) unit tests covering the readings and topics discussed in class.

### AREAS OF STUDY: (Kerman's Units)

Unit 2: Early Music: An Overview  
Unit 3: The Eighteenth Century

Unit 4: The Nineteenth Century  
Unit 5: The Twentieth Century

#### PROGRAM LEARNING OUTCOMES:

1. The student will demonstrate a working knowledge of music history and literature from the Western art tradition, with supported related studies in non-western traditions, practices, and cultures.
2. The student will successfully complete an academic capstone project that demonstrates written language skills, citations, analysis, musical examples, and organization.

#### CORE CURRICULUM OBJECTIVES:

1. Critical Thinking: Creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information.
2. Communication Skills: Effective development, interpretation and expression of ideas through written, oral and visual communication.
3. Teamwork: The ability to consider different points of view and to work effectively with others to support a shared purposed or goal.
4. Social Responsibility: Intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities.

#### STUDENT LEARNING OUTCOMES:

1. Students will be able to understand and identify characteristics and principles important to each of the six musical periods discussed in the course.
2. Students will be able to identify the most important scholarly questions associated with the various periods of music history.
3. Students will be able to identify and analyze representative works from each period of the Western art music canon.
4. Students will be able to research composers and musical works using primary and secondary sources, and will document the results of this research in clear academic prose. This activity will prepare students for the eventual completion of the capstone project at the 400 level.
5. Students will be able to think critically about music in its social, political, geographic and historical contexts, and to form scholarly questions about its reception and value.
6. Students will demonstrate the ability to communicate visually, to function as a team, interact in civic life, and to think critically.

#### ATTENDANCE:

My expectation is that you will be present unless you have a legitimate reason to be absent. Job responsibilities, the required activities of sororities and fraternities, or other activities in which you may choose to participate should not be considered as legitimate reasons for absences. Students that fail to attend every class should not expect success in the course. **Tests missed during an absence, without prior arrangement, may not be re-taken and will result in 0 points.**

#### DATES

Spring Break: (no class)	TBA
Writing Assignments (4):	TBA
Final Exam Date:	TBA

COURSE OUTLINE: (Indicated only as a guide: dates are fluid.)

Week	Unit	Topic	Reading
Week 1	Unit 1	Course Introduction/Elements of Music Instruction on the Core Curriculum Objectives (critical thinking, communication, teamwork, and social responsibility) and writing assignments will be given at this time, and reinforced throughout the semester.	Ch. 1, 2, 3
Week 2	Unit 1	Early music: An Overview; Intro. to writing	Ch. 4, 5
Week 3	Unit 2	The Middle Ages, Renaissance	Ch. 6, 7
Week 4	Unit 2	The Early Baroque – TEST	Ch. 8
Week 5	Unit 3	The Late Baroque; Instrumental Music	Ch. 9, 10
Week 6	Unit 3	The Late Baroque; Instrumental Music	Ch. 11
Week 7	Unit 3	Music of the Enlightenment; the symphony	Ch. 12, 13
Week 8	Unit 3	Other classical genres -- TEST	Ch. 14
Week 9	Unit 4	Beethoven	Ch. 15
Week 10	Unit 4	The early Romantics	Ch. 16
Week 11	Unit 4	The early Romantics	Ch. 17
Week 12	Unit 4	Romantic Opera; other classical genres – TEST	Ch. 18, 19
Week 13	Unit 5	The Twentieth Century; modernism	Ch. 20, 21
Week 14	Unit 5	Alternatives to modernism; late Twentieth Century	Ch. 22, 23
Week 15	Unit 5	Music in America: Jazz and beyond	Ch. 24

#### WRITING ASSIGNMENTS:

- **Documentation Assignment**

Complete the Handbook for Writing Worksheet. The answers for each question are located in the required course-pack, *A Handbook for Writing*, which is available in the bookstore. The questions cover a range of issue related to research, writing, and documentation. Mastery of research, writing and documentation is necessary for all future writing assignments.

*The purpose of this assignment is to introduce you to the basics of documentation, proper grammar, guidelines for researching topics in music, and also to provide a writing style guideline for writing about music.*

- **Library Research/Annotated Bibliography Assignment**

Select a composer from the MHL 245 Composer Bank and then find, and check-out, two (2) related books, find one (1) related journal article, consult the related (1) Grove Music Online article, and one (1) additional electronic resource. Prepare an annotated bibliography using properly formatted entries (see *A Handbook for Writing*) followed by a brief note describing not only the value of each source to your future report, but also a statement on specific information that you will use. Also, on a separate sheet of paper, include a properly formatted (see *A Handbook for Writing*) footnote for each source. Assignments with improperly formatted footnotes and bibliographies will not be accepted.

*The purpose of this assignment is to provide an introduction to researching topics in music and to introduce the Chicago Manual of Style protocols for documenting research. The CMS is the preferred style manual of most schools of music in the United States. The required Handbook for Writing is based on the CMS and will serve as a writing guide for all other music courses at SFA.*

- **Composer Report**

Utilizing your research from the previous assignments, write a composer report of 500 to 750 words in length typed double-space using 12-point font with one-inch margins. The report should include a brief biographical overview followed by an examination of the composer's importance to the development of music and/or a discussion of a particularly important example of the composer's work.

*This assignment is designed to help you synthesize research and then clearly communicate salient information in an engaging way.*

- **Bach Chorale Performance (during Unit 3)**

Each section will split into groups of four to perform an assigned Bach chorale harmonization. Each quartet will perform the cantional-style chorales one person per part either singing or playing an instrument. Additionally, each quartet member will prepare a short PowerPoint or Keynote presentation with a minimum of three slides that presents historical information about the chorale: composer, poet, liturgical significance, and usage in other compositions. The composite grade for the assignment will be split between performance quality and presentation creativity and thoroughness.

*This assignment is designed to allow you to cultivate skills in teamwork and oral and visual communication.*

- **Copyright Essay**

Technology that is available in the twenty-first century makes it possible for musical performers and educators to acquire and duplicate musical scores at little or no cost. Complete an essay of 500 to 750 words typed double-space using 12-point font with one-inch margins expounding on the ethical and legal ramifications of utilizing such services as IMSLP or other online music libraries, copy machines, etc. to acquire and perform music from the past or present. Please advocate or repudiate the use of copied or downloaded musical scores.

*This assignment is designed to allow you to exhibit social responsibility and to develop the combination of knowledge, skills, values, and motivation necessary to participate in civic life.*

## ACADEMIC INTEGRITY:

Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

### Definition of Academic Dishonesty

Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporation the works or ideas of an author into one's paper without giving the author due credit. Please read the complete policy at [www.sfasu.edu/policies/academic\\_integrity.asp](http://www.sfasu.edu/policies/academic_integrity.asp).

## STUDENTS WITH DISABILITIES:

To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations.

## WITHHELD GRADES:

Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

## ACCEPTABLE STUDENT BEHAVIOR:

Classroom behavior should not interfere with the instructor's ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom. Students who do not attend class regularly or who perform poorly on class projects/exams may be referred to the Early Alert Program. This program provides students with recommendations for resources or other assistance that is available to help SFA students succeed.

*"All appreciation of art implies a widening of apprehension; the more we reduce our appreciation the more we narrow our boundaries... We are all born into the language of our day, and to rediscover an old one, or to absorb a new one, may need mental effort and the discarding of prejudices. But whether forwards or backwards, every addition brings an enrichment." Gerald Finzi (1901-1956)*