

**MUS 1308 section 01E—Introduction to World Music Literature (for music majors only)
11:00 A.M. – 11:50 A.M. MWF (1/18/2017 – 5/5/2017), in room 105**

Instructor: Dr. Marie-Thaïs Oliver
Office: Music Building Room 220
Office Hours: MWF, 9:00-10:50, on the days I am here
Email:

Course Description:

Per the catalog: “designed for lower division students and deals with the characteristics of musical sound and the elements of music as found in the music of all of the world's cultures. Major emphasis will be given to active listening through recordings, live performances, reading about music, and organized discussions of the music heard.”

This course is meant to serve as a general overview of Western Music in the Cultivated tradition, from Ancient to Modern times. In order to achieve such a monumental undertaking, students will be reading and listening to a variety of music, and familiarizing themselves with the people, times, historical events, and vocabulary that is associated with such a large swath of work. To this end, the textbook will be serving as a “jumping off” point, while class time will be spent wading into the depths of music history. Special attention will be paid to important “canon” composers, as well as the very technical jargon of the discipline, specifically in genres, forms, and history, so that students will walk away from the class with a more specified idea of when in history music and dates line up, what composers were up to during specific timelines, what the focal points of music were in given times, what particular genres indicate, etc. We will also begin the rigorous task of reading a score along with music, in order to use the musical notation to give more information regarding the music as a whole. Also of note: music in the Popular tradition will be used regularly in this class in order to bridge the gap between consuming music to learning and engaging with said music. While this music will not appear on exams, it is the Instructor’s hope that students will be able to more easily identify with historical traditions when they see how these building blocks of music have continued to be used in some of the most popular music in the world today.

Course Expectations:

When you leave this class, you should be able to identify composers by their period and by their major works, associate historical events with said musical periods, locate genres with specific composers and periods, identify a whole range of composers by their era (if not by their “sound”), as well as be able to define and use important discipline-specific jargon. You will be more familiar with the canon, and with the composers who are associated with this body of work. We will also be grappling with some examples from non-Western music, to hear how these Western phenomena are used in different cultures, which should allow students to be able to engage in discussion on some level with any type of unfamiliar music. Also, it is my goal that when you leave this class, you will leave with a newly awakened desire to be exposed to as much music, from as many different genres, as is possible. Readings will be expected to be completed by the Monday of each week, listenings by the Wednesday of the week.

Required Text:

- Joseph Kerman and Gary Tomlinson, *Listen*—Eighth edition.
- Ludwig van Beethoven, Symphony no. 5, full miniature score, Dover press.
- William Strunk and E.B. White, *The Elements of Style*—fourth edition
- Joseph Trimmer, *The Essentials of MLA Style: A Guide to Documentation for Writers of Research Papers*—first edition
- Access to Music Listening

Grade Distribution and Due Dates:

Attendance: Please be advised that much of the information critical to your success on the course examinations will be provided in the lectures alone, and cannot be found in the course text. While attendance will not count towards your final grade, it sure will affect it.

Two midterm examinations (15% each) and a final examination (30%). At least a third of each of these examinations will be a test of your familiarity with the required listening; the remainder will be covering the terms, concepts, and historical material explored in the reading and the course lectures. The final exam will be cumulative in regards to historical information and major listening examples from the entire course. The format of the exams will be mostly short answer, fill in the blank, and matching, with the listening portion being a choice from a bank of answers.

Bibliography (10%). Students will choose a work, and will write a bibliography for 3 references as if they were to write a full paper on said work.

Live Performance Assessment (20%). During the second half of this course, each student will be expected to attend two live musical concerts, and will write a 2-3 page paper, discussing the elements of music that were discovered in one piece or movement from each concert. An assignment sheet will be passed out giving further details regarding this paper. However, students should start planning now for the concerts they would like to attend.

Program Notes (10%). Students will design and write well sourced and cited program notes for two pieces they are performing during this semester.

Exam 1: Early Music and the Renaissance	15%	Friday, February 16th
Exam 2: Baroque and Classical Musical Form	15%	Wednesday, March 21st
Final Exam: Cumulative Final Exam	30%	Monday, May 7th 10:30 A.M.- 12:30 P.M.
Bibliography	10%	Monday, March 5th
Live Performance Assessment	20%	Monday April 9th
Program Notes	10%	Friday, April 27th

Grading:

Grading is as follows:

A - achievement that is outstanding relative to the level necessary to meet course requirements. B -

achievement that is significantly above the level necessary to meet course requirements.

C - achievement that meets the course requirements in every respect.

D - achievement that is worthy of credit even though it fails to meet fully the course requirements.

F - Represents failure (or no credit) and signifies that the work was either (1) completed but at a level of achievement that is not worthy of credit or (2) was not completed and there was no agreement between the Instructor and the student that the student would be awarded an I (see also I).

I - (Incomplete) Assigned at the discretion of the Instructor when, due to extraordinary circumstances, e.g., hospitalization, a student is prevented from completing the work of the course on time. Requires a written agreement between Instructor and student.

Generally speaking, the numerical associations to grades will be as follows: A:100-90 B: 89.99-80 C: 79.99-70 D: 69.99-60 F:59.99 and below.

Listening:

Listening will be essential to a student's success in the class, as at least a third of all examinations will be in regards to the listening. Students when exposed to a drop-the-needle example from the listening will be expected to supply the name of the composer, the name of the piece, the movement, and a general idea of when the piece hails from. In order to successfully complete these tasks, students are expected to keep up with their listenings weekly.

Tardiness, Attendance, and Participation:

Regular attendance of a class is crucially important to a student's learning. Common sense says that if students aren't in class, they don't hear lectures, class discussions, clarifications of assignments, or participate in the myriad of other learning activities. Frequent absences and/or tardiness have a serious dampening effect on a student's grade.

When it comes to examination days, students must submit appropriate documentation in order to schedule a time for a make-up exam. If an absence is due to a University-related or other foreseen event, students will be required to contact the Instructor, supply documentation, and schedule a time for completing the work **before** the day is missed. In the event of an illness, death in the family, or other **unforeseen** documented absence, a student can take the exam after the day that is missed, provided they contact the Instructor to let her know the reason for the absence, schedule a day and time for the make-up, and appear at the make-up examination with documentation in hand. However, the Instructor reserves the right to present said exams to students in different formats than the original exam.

Excuses:

Having a good excuse for missing class or otherwise performing poorly will not change the requirements of this course. To be fair to all students, I cannot make exceptions even if your excuse seems valid.

Late Work:

In general, late work will not be accepted. A few exceptions to this would be if a student is unable to turn in his or her work due to a death in the family, illness, or other unforeseen emergencies. In foreseeable circumstances (such as scheduled University-sponsored activities), students must make arrangements with the Instructor prior to the absence to complete scheduled assignments.

Students seeking a make-up are to come to office hours, with documentation in-hand to verify the legitimacy of the event. Examples of documentation include: letters from athletic coordinators, obituaries, doctors' notes, etc.

In all cases, the final decision to issue (or not issue) a make-up shall be at the discretion of the Instructor, in accordance with the student's good-faith efforts to make progress in the course, without seeking advantage over his or her classmates.

Exams' listening components will be played at the beginning of the examination period. If a student is late to an exam and misses the example, it will not be played again.

The Instructor will not accept late work through email, unless it has been approved by the Instructor by request of the student on a case-by-case basis. Even so, late work will still need documentation in order to be accepted. If a student has not sought permission in advance, assignments **will not** be accepted through email. In the event that a student has received permission to submit writing assignments electronically, they **MUST** be saved either as a Word document so that the file is a .doc or .docx, or they must be saved as a PDF. File names should include the student's name if they wish to be graded.

Incompletes:

On rare occasion, unforeseen circumstances, such as those mentioned above, will make it impossible for a student to complete all the requirements of the course on time. If the student were otherwise doing well in the course, the Instructor (at her discretion) may elect to submit a temporary course grade of Incomplete. Upon completion of the missing work, within the timeframe specified by University policy, the Incomplete would be replaced with a grade calculated in the manner specified on page two of this syllabus.

However, students are cautioned against seeking an Incomplete for anything other than the most dire of situations. An Incomplete that is *not* finished within the timeframe specified by University policy will usually be replaced with an "F," which will become part of the student's transcript. It may also adversely affect student eligibility for financial aid and certain scholarships (so students should be sure to ask their advisor about the repercussions in their particular circumstances).

Classroom Conduct:

All students enrolled at the university shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. Students must remain respectful to the Instructor and their fellow classmates.

A&M-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

Academic Integrity and Scholastic Dishonesty:

Academic integrity is essential to maintaining a positive teaching and learning environment. Students are expected to complete coursework responsibilities with honesty. Failure to do so, by seeking unfair advantage over others, misrepresenting assignments in ways that go against their intent, or by misrepresenting someone else's work as their own, could result in disciplinary action. When it comes to academic dishonesty, the burden of proof is on the student, not on the Instructor. Each and every student must make sure that their submitted assignments are above suspicion, as, if the Instructor feels that a student has misrepresented an assignment, it is at her discretion to award the assignment a failing grade, award a failing grade in the course, or even submit the student for disciplinary procedures depending on the severity of the infraction in the Instructor's measure.

Students should be especially cautious to avoid **plagiarism**, which can be of two sorts: 1) the use of someone else's words, ideas, or other form of intellectual property without proper citation, or 2) unauthorized collaboration. Both instances are dishonest since, in absence of any mention to the contrary, it is assumed that the assignment being submitted represents the student's own work. That is to say, some infractions are by omission, rather than commission. If students have any questions regarding the expectations for attribution on a given assignment, they are to ask for clarification. When in doubt, it is best to give credit for where one obtained a quotation, image, idea, or other "intellectual property," with a simple footnote or parenthetical citation. It's that easy.

The last few years have generally seen an increase in the number of cases involving student plagiarism, since the ease with which one can simply copy and paste the words of another from the internet often proves too great a temptation—especially when combined with laziness or the desperation brought about by procrastination.

However, the consequences for plagiarism can be severe, to include one or more of the following sanctions: completely rewriting the assignment, receiving an “F” for the assignment, or receiving an “F” for the course. Severely fraudulent actions, or an accumulation of offences, could additionally result in expulsion from class or even the University.

It is important to note that uploading any content for this course, as given to you by the Instructor, is a form of academic theft, and will not be tolerated.

Electronic Devices:

The use of cell phones, iPods, PDAs, recording devices, laptops, etc., while in class is prohibited, and such devices should be turned off or put into silent mode at the beginning of class. The use of these devices is distracting to the Instructor and to fellow classmates, not to mention rude.

On exam days, all technology must be put away before entering the classroom or left on the piano. If I see a cell phone or other similar technology at any time during an exam, I will assume that the student is attempting to seek unfair advantage over his/her classmates, and will give said student a “0” on the exam. For this reason, make sure that all technology is out of sight before entering the testing room. Better yet, leave it at home, in your car, or in your dorm room—this is the guaranteed way to make sure that your technology doesn’t become a problem.

A few exceptions to this policy could be extended if a student were to have a legitimate need for such technology. Students might be allowed to keep their cell phones on to take an important call in circumstances involving emergencies, illness of a family member, or childcare on days when exams are not being proctored. Students must seek permission for such measures from the Instructor before class begins. More permanent exceptions (say, for a disability or other valid reason) should be verifiably essential to a student’s performance in the class, and should not only be coordinated with the Instructor, but also be prescribed by a Letter of Accommodation. Technology may be used when in the process of presenting material to the class.

Accommodation for students with documented disabilities:

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services

Gee Library, Room 132

(903) 886-5150 or (903) 886-5835 phone

(903) 468-8148 fax

StudentDisabilityServices@tamuc.edu

Campus Concealed Carry

Campus Concealed Carry-Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so.

Pursuant to Penal Code (PC) 46.035 and A&M-Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf> and/or consult your event organizer). Pursuant to PC 46.035, **the open carrying of handguns is prohibited on all A&M-Commerce campuses.** Report violations to the University Police Department at 903-886-5868 or 9-1-1.

Extra Credit:

Extra credit will only be given as a structured assignment, presented to the entire class. There will be no additional work that will be accepted for credit on a student-by-student basis. Once grades are posted, the Instructor will only consider requests from students who believe their grades to have been posted in error. No credit will be given, nor consideration for extenuating circumstances, after the fact. Also, because extra credit is given, grades will not be curved unless a student has shown a dramatic improvement from the onset of the course steadily to its conclusion, as determined by the Instructor, **not** the student.

Reading Schedule and Assignments

Unless you are otherwise instructed, the weekly readings listed in the following schedule should be completed by Monday's class meeting; the listenings by Wednesday's class.

Week 1: Wednesday January 17, and Friday January 19.

How Music Works

Read: Unit 1, Prelude and chapters 1-5. Pages 2-41

Listen:

- Richard Wagner, Prelude to *The Valkyrie* (DVD track 9).
- Sergei Rachmaninov, *Rhapsody on a Theme by Paganini* (DVD 11).
- Franz Schubert, "*Unfinished*" *Symphony*, I (excerpts) (DVD 12)
- Benjamin Britten, *The Young Person's Guide to the Orchestra* (DVD 19-24)

Week 2: Monday January 22, Wednesday January 24, and BOS Friday January 26

The Middle Ages: Plainchant, Monophony, and Polyphony

Read: Unit II Overview and Chapter 6. Pages 42-59

Listen:

- Plainchant antiphon, "In Paradisum" <https://www.youtube.com/watch?v=E2WMhaogDsI>
- Hildegard von Bingen, "Columba aspexit"
- Bernart de Ventadorn, "La dousa votz"
- Perotin, "Alleluia. Diffusa est gratia"
- Anonymous, "Sumer is Icumen In"
- Guillaume de Machaut, "Dame de qui toute ma joie"

Week 3: Monday January 29, Wednesday January 31, and BOS Friday February 2

The Renaissance: Homophony, Secular, Sacred, and Text Painting

Read: Chapter 7. Pages 60-78

Listen:

- Guillaume Dufay, "Ave maris stella"
- Josquin des Prez, Pange lingua Mass, Kyrie
- Giovanni Pierluigi da Palestrina, Pope Marcellus Mass, Gloria
- Thomas Weelkes, Madrigal, "As Vesta Was from Latmos Hill Descending"
- Anonymous, "Kemp's Jig"

Week 4: Monday February 5, Wednesday February 7, and BOS Friday February 9

The Early Baroque: Opera and Instrumental Music

Read: Chapter 8. Pages 79-95

Listen:

- Giovanni Gabrieli, "O magnum mysterium"
- Claudio Monteverdi, *The Coronation of Poppea*, Act I, "Tornerai?"; "Speranza, tu mi vai"
- Henry Purcell, *Dido and Aeneas*, Act III, "Thy hand, Belinda," "When I am laid," and "With drooping wings"
- Girolamo Frescobaldi, "Suite", Canzona, Balletto, Corrente, and Passacaglia.

Week 5: **Exam 1 Monday February 12**, Wednesday February 14, **no Friday**

Read: Review pages 2-95

Listen:

- Review all Listening to this point

Week 6: Monday February 19, BOS Wednesday February 21, and Friday February 23

Baroque Musical Forms

Read: Review Chapter 5. Read Chapter 11 35-41, 96-149

Listen:

- Antonio Vivaldi, Violin Concerto in G, La stravaganza, Op. 4, No. 12, Movements I, II, and III
- J.S. Bach, Brandenburg Concerto No.5, I
- J.S. Bach, The Well-Tempered Clavier, Book I, Prelude and Fugue in C Major
- George Frederic Handel, Julius Caesar, “La giustizia”
- George Frederic Handel, Messiah, “There were shepherds,” “Glory to God,” and “Hallelujah Chorus”

Week 7: Monday February 26, BOS Wednesday February 28, and Friday March 2

Classical Musical Forms

Read: Chapter 12, 13 and 14, Pages 150-201

Listen:

- Wolfgang Amadeus Mozart, Symphony No. 40 in G Minor, K. 550, I
- Joseph Haydn, Symphony No. 95 in C Minor, Movement I
- Wolfgang Amadeus Mozart, Piano Concerto No. 23 in A, K. 488, I
- Wolfgang Amadeus Mozart, Don Giovanni, Act I, “Ho capito,” “Alfin siam liberati,” and “La ci darem la mano”

Week 8: Monday March 5, BOS Wednesday March 7, and Friday March 9 - **Bibliography due Monday March 5th**

Beethoven

Read: Chapter 15, 202-217

Listen:

- Ludwig van Beethoven, Symphony No.5 in C Minor, Op. 67, Movements I, II, III, IV
- Ludwig van Beethoven, String Quartet in F, Op 135, II

Week 9: **Spring BREAK** Monday March 12-Friday March 16

Spring Break

Week 10: Monday March 19, Wednesday March 21, **Exam 2 Wednesday March 21 NO BOS ON FRIDAY - No Friday**

Read: Review 35-41, 96-217

Listen:

- Review all listening to this point

Week 11: Monday March 26, BOS Wednesday March 28, and Friday March 30

Nineteenth Century: Early Romanticism

Read: Chapter 16 and 17, Pages 218-255

Listen:

- Franz Schubert, “Erlkönig”
- Robert Schumann, *Dichterliebe*, “Im wunderschönen Monat Mai”
- Clara Wieck (Schumann), “Der Mond kommt still gegangen”
- Robert Schumann, *Carnaval*, “Eusebius,” “Florestan,” and “Chiarina”
- Hector Berlioz, *Fantastic Symphony*, V

Week 12: Monday April 2, BOS Wednesday April 4, and Friday April 6

Nineteenth Century Continued: Wagner, and the after effects

Read: Chapter 18, Pages 256-276

Listen:

- Richard Wagner, *The Valkyrie*, Act I, scene i
- Giuseppe Verdi, *Rigolletto*, Act III, “La donna é mobile” and “Bella figlia dell’amore”
- Giacomo Puccini, *Madame Butterfly*, Act II, “Un bel di”
- Georges Bizet, *Carmen*, “Habanera” https://www.youtube.com/watch?v=KJ_HHRJf0xg

Week 13: Monday April 9, BOS Wednesday April 11, and BOS Friday April 13 **Concert Paper Due Monday April 9th**

The Late Romantics

Read: Chapter 19, Pages 277-299

Listen:

- Pytor Tchaikovsky, *Romeo and Juliet*, Overture-Fantasy
- Modest Mussorgsky, *Pictures at an Exhibition*, “Promenade,” “The Great Gate at Kiev”
- Johannes Brahms, *Violin Concerto in D*, Op. 77, III
- Gustav Mahler, *Symphony No.1*, III, Funeral March.

Week 14: Monday April 16, Wednesday April 18, and BOS Friday April 20

Twentieth Century

Read: Chapters 20-22, Pages 300-357

Listen:

- Claude Debussy, *Clouds*, from *Three Nocturnes*
- Igor Stravinsky, *The Rite of Spring*, Part I
- Arnold Schoenberg, *Pierrot lunaire*, No. 18, “The Moonfleck”
- Aaron Copland, *Appalachian Spring*, “Simple Gifts”
- Charles Ives, *Second Orchestral Set*, II “The Rockstrewn Hills Join in the People’s Outdoor Meeting”
- Sergei Prokofiev, *Alexander Nevsky*, Cantata 5, “The Battle on the Ice”

Week 15: Monday April 23, BOS Wednesday April 25, and Friday April 27 - **Program Notes due Friday April 27**

The Late Twentieth Century

Read: Chapter 23-24, Pages 358-413

Listen:

- Miles Davis, “Bitches Brew”
- Duke Ellington, “Conga Brava”
- Bernstein, West Side Story, Dance at Gym: Meeting Scene and “Cool”

Week 15: Monday May 30, BOS Wednesday May 2, and Friday May 4

TBA

Final Exam Monday, May 7th 10:30-12:30