MHL 245.002 - INTRODUCTION TO MUSIC LITERATURE
Stephen F. Austin State University
School of Music
Fall 2019

Instructor: Dr. Ben J. Tomlinson
Email: tomlinsobj@sfasu.edu
Phone: (936) 468.4535
Office: Music 124C
Office Hours: by appointment
Time: T R 11:00 AM-12:15 PM
Location: Music 153

COURSE DESCRIPTION:
Study of music literature and stylistic characteristics associated with the principal performance
genres. The course includes substantial listening activities, tools for studying music history,
bibliographic and Internet sources, and (possibly) an introduction to world music. A background
in music and knowing how to read music notation are required. The course may be taken for
Honors credit.

PROGRAM LEARNING OUTCOMES:
1. The student will demonstrate a working knowledge of music history and literature form
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, and organization.

STUDENT LEARNING OBJECTIVES:
1. Students will learn to understand and identify characteristics and principles important to
each of the six musical periods discussed in the course.
2. Students will learn to identify the most important scholarly questions associated with the
various periods of music history.
3. Students will learn to identify and analyze representative works from each period of the
Western art music canon.
4. Students will learn 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 learn to think critically about music in its social, political, geographic and
historical contexts, and to form scholarly questions about its reception and value.

REQUIRED TEXTS:
- Weaver, Jamie and David Howard. A Handbook for Writing. (This will be posted on
  D2L).
GRADING:
Quizzes/small assignments: 15%
Major Assignments: 40%
Three Unit Exams: 30% (10% each)
Cumulative Final: 15%
= 100%

A minimum grade of ‘C’ is required to advance in the School of Music’s music history course sequence.

GRADING SCALE:

*Be advised that a minimum grade of ‘C’ is required to advance in the School of Music’s music history course sequence.

ATTENDANCE:
My expectation is that you will be present unless you have a legitimate reason to be absent. Students that fail to attend and participate every class should not expect success in the course. Unexcused absences will affect your final grade. Attendance will be recorded at the beginning of every class; two unexcused absences will be permitted before your final grade is penalized. If you use your phone or any other electronic device during class, you will automatically be marked absent (unexcused) for the entire class session! The third and every subsequent unexcused absence will result in a letter grade deduction on your final grade. You are considered late for class if you miss roll; three late arrivals will count as one unexcused absence. If you are tardy it is your responsibility to make sure I change your attendance for the day. Exams missed during an absence, without prior arrangement, may not be re-taken and will result in 0 points.

EXPECTATIONS:
1. Regular, prompt attendance and preparation.
2. Course engagement through attention, note-taking, and enthusiastic participation in class discussion. This class will be a two-way street!
3. Completion of assigned reading and listening.
4. Completion of three (3) major assignments
5. Completion of three (3) unit exams covering the readings and topics discussed in class.
6. Completion of one (1) comprehensive Final Exam.

AREAS OF STUDY: (Kerman’s Units)
Unit 1: Fundamentals of Music
Unit 2: Early Music: An Overview
Unit 3: The Eighteenth Century
Unit 4: The Nineteenth Century
Part 5: The Twentieth Century

LATE WORK
Any work that is deemed late will not be accepted. No exceptions.
SMALL ASSIGNMENTS/QUIZZES:
There will be quizzes and short writing assignments given throughout the semester. They will be done outside of class time, on D2L. Grades for these quizzes and assignments will be evenly distributed across 15% of your final grade.

EXAMS:
There are three regular exams throughout the semester that are each worth 10% of your final grade. Every exam will include short answer listening questions, multiple choice, matching, short essay, and long essay questions. Exams 1 and 2 will be done in class and Exam 3 will be done on D2L. The final exam will test your cumulative knowledge. Students are required to bring green Scantron (882-E) sheets in order to take portions of these exams. All exams are knowledge intensive and will require regular study of course content and listening examples. Keeping up with reading assignments, taking careful notes in class, and frequent active listening are necessary for your success in this course.

MAJOR ASSIGNMENTS:
Students are strongly encouraged to visit the AARC at least one week prior to writing assignment due dates. Most students do not receive A’s on writing assignments due to writing them at the last minute, not proofreading them, and submitting papers with many grammatical problems. I will devote some class time to advice on writing.

1. Documentation Assignment (5%):
Complete the Writing Handbook Quiz. 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. This assignment will be completed on D2L as the *Writing Handbook Quiz*.

*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.*

2. Library Research/Annotated Bibliography Assignment (5%):
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. Submit finished work in the D2L Dropbox folder. **Due on September 19th, 2019.**

*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 the writing guide for this course.*
3. Writing Outline (5%)
In preparation of your Composer Report, create a Writing Outline to begin organizing your thoughts and research. This Writing Outline will develop into your Composer Report. This assignment should begin with a fully realized introduction paragraph containing your thesis statement, followed by a detailed outline of the topics and discussions you’ll cover in your composer report as it pertains to your current state of research. You will be required to include correctly cited sources to support your introduction paragraph and outline. **Due October 17th, 2019.**

*This assignment is intended to develop your writing skills by practicing helpful drafting techniques. Creating a Writing Outline will allow the instructor to provide guidance and feedback on your research and writing skills.*

4. Composer Report (10%):
Utilizing your research from the previous assignments, write a composer report of 500 to 750 words in length, typed with Microsoft Word, double-spaced, and 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. Submit finished work in the D2L Dropbox folder. **Due on November 7th, 2019.**

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

5. Melody Transformation Group Performance (15%) (for university assessment)
Each section will split into groups of five to give an in-class performance that demonstrates knowledge of the style periods and genres common to the Western art music tradition. Each group will choose a simple melody to transform based on the musical characteristics of each historical style period, and perform a chronological medley using any combination of instruments and/or voices as appropriate. Each group member will evaluate themselves and their group members using the Teamwork Worksheet. The composite grade for the assignment will be split between performance quality and presentation creativity and thoroughness. **This will be presented on 12/5/19 in class.*

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

**MHL 245 Exam Dates:**
- 9/24/19 (Week 5) – Exam 1: Fundamentals, Medieval, Renaissance (Ch. 1-7)
- 10/22/19 (Week 9) – Exam 2: Baroque/Classical (Ch. 8-14)
- TBA-Exam 3: Romantic/20th Century (Ch. 15-19) (Done on D2L)
- Final Exam: CUMULATIVE, 12/12/19, 10:30 AM – 12:30 PM

*You must bring a Green Scantron (form 882-E) and a pencil for Exams.*

**NO CLASS:**
- 11/14/19 – Dr. T gone to PASIC
- 11/26/19, 11/28/19 – THANKSGIVING
PROJECTED TIME COMMITMENT
MHL 245 “Intro to Music Literature” (3 credits) typically meets three times each week (MWF) in 50-minute segments for 15 weeks, and also meets for a 2-hour final examination. Students have significant weekly reading assignments, are expected to take regular exams/quizzes and a final examination, are required to complete an annotated bibliography, are required to complete a research paper on a composer of their choosing, and complete a group project that has them transform simple melodies based on the musical characteristics of the six historical periods covered in this course. These activities average at a minimum 6 hours of work each week to prepare outside of classroom hours.

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 http://www.sfasu.edu/policies/academic_integrity.asp

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.

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.

ACCEPTABLE STUDENT BEHAVIOR:
Classroom behavior must 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.

Cell phones must be put away and turned off. If using other devices as a learning aid, this must be approved by the instructor. If using your phone or any other electronic device during class without approval, you will not be given credit for attending class session.

“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)
Course Schedule MHL245.002

Week 1 (8/27, 8/29)
1) Course Introduction
2) Music Form and Musical Style
   a. Reading: pgs. 4-40

Week 2 (9/3, 9/5)
1) Middle Ages
   a. Reading: pgs. 41-51
      i. Anonymous, “In paradisum”
      ii. Hildegard of Bingen, “Columba aspexit”
      iii. Bernart de Ventadorn, “La dousa votz”
2) Middle Ages
   a. Reading: pgs. 52-59
      i. Perotin, “Alleluia. Diffusa est gratia”
      ii. Anonymous, “Sumer is Icumen In”
      iii. Machaut, “Dame, de qui toute ma joie vient”

Week 3 (9/10, 9/12)
1) Renaissance
   a. Reading: pgs. 60-71
      i. Guillaume Dufay, “Ave maris stella”
      ii. Josquin Desprez, Pange Lingua Mass, Kyrie & Gloria
      iii. Palestrina, Pope Marcellus Mass
2) Library Day

Week 4 (9/17, 9/19)
1) Renaissance
   a. Reading: pgs. 72-76
      i. Thomas Weelkes: As Vesta Was from Latmost Hill Descending
      ii. Anonymous, Galliard “Daphne”, and Pavane, “Kemp’s Jig”
2) Review/Early Baroque Intro (Annotated Bibliography Due)
   a. Pgs. 79-83
      i. Gabrieli, “O Magnum mysterium”

Week 5 (9/24, 9/26)
1) Exam 1 (Musical Form, Middle Ages, Renaissance)
2) Early Baroque
   a. Pgs. 84-93
      i. Monteverdi, The Coronation of Poppea
      ii. Purcell, “Thy Hand Belinda” (Recitative) and “When I am Laid in Earth” (Aria)
         from Dido and Aeneas
      iii. Frescobaldi, Suite (Canzona, Balletto, Corrente, and Passacaglia)
Week 6 (10/1, 10/3)
1) Late Baroque
   a. Pgs. 98-134
      i. Vivaldi, Violin Concerto in G, movements I
      ii. Bach, Brandenburg Concerto No. 5, movement I and II
      iii. Bach, Fugue No. 1 in C Major
      iv. Handel, Minuet from the Royal Fireworks,

2) Late Baroque
   a. 135-149
      i. Handel, “La guistizia” from Julius Caesar.
      ii. Handel, “There were shepherds,” “Glory to God” from Messiah
      iii. Bach, Christ lag in Todesbanden

Week 7 (10/8, 10/10)
1) Prelude: Music and the Enlightenment
   a. Pgs. 150-160

2) The Symphony
   a. Pgs. 161-180
      i. Mozart, Symphony No. 40, movement I
      ii. Haydn, Symphony No. 94 “Surprise”, movement II

Week 8 (10/15, 10/17)
1) Other classical genres
   a. Pgs. 181-195
      i. Mozart, Piano Concerto No. 23 in A Major, movement I
      ii. Mozart, Opera buffa: Don Giovanni, Act I, scene iii (Aria and Recitative).

2) Beethoven (Writing Outline Due)
   a. Pgs. 202-217
      i. Beethoven, Symphony No. 5, movement i
      ii. Beethoven, Piano Sonata in E, Op. 109, movement I

Week 9 (10/22, 10/24)
1) Exam 2 (Baroque and Classical)
2) Beethoven
   a. Pgs. 202-217
      i. Beethoven, Symphony No. 5, movement I
      ii. Beethoven, Piano Sonata in E, Op. 109, movement I
      iii. Beethoven, Symphony No. 9, movement IV

Week 10 (10/29, 10/31)
1) Prelude: Music After Beethoven
   a. Pgs. 218-232
2) Early Romantics
   a. Pgs. 233-235
      i. Schubert, *Erlkonig*
      ii. Schumann, “Im wunderschonen Monat Mai” from *Dichterliebe*
      iii. Chopin, *Nocturne* in F-sharp
      iv. Berlioz, *Symphonie Fantastique*, movements IV, V

Week 11 (11/5, 11/7)
1) Late Romantics
   a. Pgs. 277-296
      i. Tchaikovsky, *Romeo and Juliet*
      ii. Mussorgsky, *Pictures at an Exhibition*, “Promenade”
      iii. Brahms, *Violin Concerto in D*, Op. 77

2) Romantic Opera (Composer Report Due)
   a. Pgs. 256-276
      i. Verdi, *Rigoletto*, Act III, scene i
      ii. Wagner, *Die Valkyrie*, Act I, scene I
      iii. Puccini, *Madame Butterfly*, “Un bel di” from Act II

Week 12 (11/12, 11/14)
1) Prelude: Music and Modernism
2) Dr. T at PASIC! (Exam 3 on D2L, Beethoven and Romantic)

Week 13 (11/19, 11/21)
1) Early Modernism
   a. Pgs. 312-334
      i. Debussy, *Nuages*

2) Late 20th Century
   a. Pgs. 335-343, 358-371
      i. Ravel, *Piano Concerto in G*, movement I
      ii. Copland, *Appalachian Spring*
      iii. Varèse, *Poème électronique*
      iv. Reich, *Music for 18 Musicians*

Week 14 (11/26, 11/28)
1) Thanksgiving
2) Thanksgiving

Week 15 (12/3, 12/5)
1) Review
2) Melodic Transformation Performance/Review

EXAM: 12/12/19, 10:45 AM – 1:15 PM