

REVISED GENERAL EDUCATION COURSE PROPOSAL
MUS 3553G SURVEY OF MUSICAL MASTERWORKS

1. Catalog Description

MUS 3553G. Survey of Musical Masterworks. SURVEY MUS MAST (3-0-3) F, S. Important compositions of Western Classical Music will be examined. Compositions will be selected from at least four different stylistic periods. This course is not open to music majors. Prerequisite: None. This course is writing-active.

2. Student Learning Objectives

a. General Education Objectives

In successfully completing this course, students will:

- 1) Learn to listen with comprehension and to focus on a complex event (critical thinking)
- 2) Analyze and evaluate musical works verbally and in writing (speaking, writing, critical thinking)
- 3) Study pieces of music in their various social contexts and in relation to other arts (critical thinking)
- 4) Obtain a more thorough understanding of some of the musical works that have helped shape Western culture (critical thinking, citizenship)
- 5) Gain an understanding of and familiarity with music from various cultures (citizenship)

b. Specific Course Objectives

In successfully completing this course, students will:

- 1) Acquire a basic musical vocabulary which they will use to articulate critical and evaluative commentary
- 2) Appreciate the major works in the canon of Western art music
- 3) Learn basic values of musical criticism which they will extend to other musical experiences.

3. Course Outline

This course will meet for 15 weeks of 45 fifty-minute class periods. The course will cover in detail at least four stylistic periods of music selected from the following: Ancient and Medieval, Renaissance, Baroque, Classic, Romantic, and Modern.

Week 1: Introduction, Elements of Sound

Week 2: Notation, Melody, Harmony

Week 3: Texture, Form, Style, Instruments

Week 4: Medieval and Renaissance Music
Gregorian Chant, Polyphony, Guillaume de Machaut;
Motet, Mass, Madrigal, Josquin Desprez, Palestrina

Week 5: Baroque Period
Characteristics, Figured Bass, Words and Music, Baroque Orchestra,
Baroque Forms, Elements of Opera, Claudio Monteverdi

Week 6: Baroque Period
Concerto Grosso, Concerto, Sonata, Antonio Vivaldi

Week 7: Baroque period
Suite, Cantata, Oratorio, J. S. Bach, George Frideric Handel

Week 8: Classical period
Characteristics, Social Trends and Classical Composition, Chamber
Music, Classical Orchestra, Classical Forms; Symphony, String Quartet,
Theme and Variations, Minuet and Trio, Joseph Haydn

Week 9: Classical period
Piano Concerto, Opera, Sonata Form, Symphonies, W. A. Mozart
and Ludwig Van Beethoven

Week 10: Romantic Period
Romanticism in Music, Romantic Composers and Their Public, Art
Song, Franz Schubert, Clara and Robert Schumann

Week 11: Romantic Period
Piano Music, Frederic Chopin, Franz Liszt; Program Music, Hector
Berlioz; Nationalism and Russian Composers

Week 12: Romantic Period

Symphonies, Johannes Brahms; Operas, Giuseppe Verdi; Music of Richard Wagner

Week 13: The Twentieth Century

Musical Styles from 1900-1950; Impressionism, Claude Debussy; Neoclassicism, Igor Stravinsky; Expressionism, Arnold Schoenberg

Week 14: The Twentieth Century

Charles Ives, George Gershwin, and Aaron Copland; Musical Styles Since 1950

Week 15: The Twentieth Century

Aleatoric Music, John Cage; Minimalism, Steve Reich; Electronic Music; Future Trends

4. Evaluation of student learning

a. Achievement of student learning will be based on the following:

- Examinations 50%

There will be at least three exams during the semester on materials covered in lectures, readings, listening assignments, and class discussions. An essay portion of each exam will require detailed musical knowledge of a composer and his/her works.

- Written assignments 40% (to be selected from the following according to instructor)

- (1) Students will choose two recordings of a specific composition and write a review comparing performance styles.
- (2) Students will write a concert review based on a campus recital or concert. They will be expected to articulate their understanding of the concert's musical content using class discussions as a model.
- (3) During the latter half of the semester, a three-page paper will be assigned in which the student will describe an unfamiliar musical composition.
- (4) The student will be asked to provide a written description of music, according to the musical elements of timbre, texture, rhythm, melody, harmony, and form.

- (5) Occasional impromptu essays will be completed in class, noting traits of compositions and/or composers.
- (6) The student will write a description of three musical examples the initial class meeting. These examples will be repeated near the end of the semester, providing the student with an opportunity to gauge the development of listening skills.
- (7) The student will present a written description of a general musical genre or period style that is under discussion.

- Class discussion 10%

- b. This course satisfies the criteria for a writing-active course through the numerous short written assignments described above.

5. Rationale

- a. This will be placed in the Fine Arts and Humanities General Education segment:

The study of music can provide the student with insight not only into beauty but into life itself. Encountering important works in the Western classical tradition can lead the listener to contemplate not only structural beauty but also to think about important human emotions. Organizing the course historically has the additional benefit of allowing the student to see how styles change, how music relates to its historical era, and how the human mind searches for new modes of expression. The student should learn to appreciate music as an act of imagination, as an intellectual process, as an emotional expression, as a comment on life, and as a political/historical event. The course will be taught in a humanistic way in the spirit of general education. Reference will be made to other arts and to the societies from which the music springs. In this way, the student should come to realize that all areas of human knowledge are interrelated and that all of his/her studies and life experiences are valuable. Understanding and evaluating a work of art calls upon one's entire being.

- b. This course is offered at the upper division level due to its in-depth historical and analytical nature. Students will be required to put forth a significant effort both in and out of class.
- c. This course does not duplicate any other course for non-music majors.

- d. This course partially fulfills the upper-division elective requirement for music concentrations and minors. This course is not open to music majors.
6. Implementation
- a. Initial assignment: Parker Melvin, Christopher Smith, Diane Boyd, Doug DiBianco, Joseph Martin
 - b. Texts and Supplementary Materials:

Kamien, Roger. Music: An Appreciation, 3rd brief edition. Boston: McGraw-Hill, 1998.

Compact discs and videos on reserve at SMC of Booth Library.
 - c. Additional costs to students: none.
 - d. Term in which course will first be offered: Fall, 2000.
7. Community College Transfer: A community college course may not be judged as equivalent to this course.
8. Date approved by the department March 9, 2000
9. Date approved by the college curriculum committee March 22, 2000
10. Date approved by CAA

Departmental contact person: Roger Stoner

Campus phone: 3010

REVISED GENERAL EDUCATION COURSE PROPOSAL

MUS 3593G SURVEY OF MUSICAL MASTERWORKS, HONORS

1. Catalog Description

MUS 3593G. Survey of Musical Masterworks, Honors. (3-0-3) F, S. SURVEY MUS MAST. Important compositions of Western Classical Music will be examined. Compositions will be selected from at least four different stylistic periods. This course will not be open to music majors. Prerequisite: Admission to the University Honors Program. This course is writing-intensive.