

SAMPLE SYLLABUS
(NOT INTENDED FOR STUDENTS ENROLLED IN THIS CLASS)

DRAKE UNIVERSITY
COLLEGE OF ARTS AND SCIENCES
DEPARTMENT OF MUSIC
MUS 005, INTRODUCTION TO MUSIC LITERATURE

Instructor: Dr. Eric Saylor (FAC 233) Office Phone 271-1989 (Eric.Saylor@drake.edu)
Office hours: MTWR 1-2, or by appointment

REQUIRED TEXTS:

Machlis, Joseph, and Kristine Forney. *The Enjoyment of Music*. 10th ed., shorter version. New York: W. W. Norton, 2007.

Forney, Kristine, ed. *The Norton Scores*. 10th ed. 2 vols. New York: W. W. Norton, 2007. Comes with 4 CD set.

RECOMMENDED TEXT:

Wingell, Richard J. *Writing About Music: An Introductory Guide*. 4th ed. Upper Saddle River, N.J.: Pearson/Prentice Hall, 2009.

Please note: This course requires extensive reading and/or listening to texts, scores, and recordings, and will likely be time-consuming. I *strongly* urge you to keep up with assignments as they are given (either in class or on the syllabus), as the amount of material we cover cannot be mastered in last-minute cram sessions.

COURSE OBJECTIVES

Assuming you complete all requirements and assignments, you should be able to:

- Explain various basic applications and manifestations of harmony, melody, time, timbre, texture, genre, and form
- Retain a general chronology of genres, composers, works, and styles in the western art music tradition between ca. 1000 – 2000
- Understand basic issues related to scholarly research and writing, including critical appraisal of sources and bibliographic citation

EXAMS AND QUIZZES

The four exams represent 60% of your final grade (15% x 4 = 60%). The exams are not cumulative—that is, Exam 1 will cover materials discussed from the first five weeks of class, Exam 2 the next four weeks, and so on. **Please note that the final exam will be Thursday, Dec. 18 at 9:30 am.** The exams will be based upon material drawn from lectures, the textbook, listening materials, and your study of the musical scores, and will involve both written and listening components. Please adjust your schedules now as no accommodations will be made for early or make-up exams except under extraordinary circumstances. An unexcused absence from an exam will be graded as 0%.

A series of short quizzes based on the assigned readings will also be given over the course of the term. Typically, quiz questions will be based on broad topics (genre or composer identification, major musical trends, etc.) and will address the major issues in a

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given chapter or chapters. These will count for 5% of your final grade; you will not be allowed to make up a quiz if you are tardy or absent.

TWO SHORT PAPERS

Over the course of the term, you will be asked to write two papers on assigned topics, which will be announced on **Aug. 29 and Oct. 22**. First drafts are **due Sept. 29 and Nov. 10**, respectively; these will be corrected and returned to you, with final versions due **Oct. 17 and Dec. 1**, respectively. Papers must be typed, should reflect *your work exclusively*, and will count for 30% (15% x 2) of your final grade. Late papers will not be accepted. The grades for these papers will be based on a variety of criteria; the following list should provide a sense of how my expectations correlate to grades (please bear in mind that this is a *general* guide, and should not be taken as an absolute set of benchmarks):

A: Presents interesting and well-supported opinions, insights, observations, and/or queries of all material; grammatically coherent, clear, and consistently accurate prose; demonstrates exceptional creative engagement with or expression of the material

B: Demonstrates clear and detailed understanding of major issues of the assignment with limited acknowledgement of secondary materials; generally clear writing with some errors in grammar or syntax; a few examples of significant, individual creative expression

C: Basic (if limited) engagement with major issues with little or no engagement of secondary material; consistently displays grammatical or syntactical errors; demonstrates basic creative competence in terms of understanding or expressing the subject

D: Cursory or erroneous engagement with material; significant problems with textual coherence; unclear whether or not the writer understands the subject

F: Does not fulfill requirements laid out in the assignment; textually incoherent; consistently erroneous assertions; writer does not appear to understand the subject at all

ATTENDANCE

Class meetings, like rehearsals and concerts, are a professional obligation. Students are expected to attend and arrive on time for every class, to complete all assigned reading and listening assignments before coming to class, and to bring all necessary books and scores. Attendance and class participation will count for 5% of your final grade. More than three absences, regardless of the reason, will result in a zero for your attendance grade.

In order to minimize distractions and interruptions, please turn off all cell phones, pagers, text messaging devices, Blackberries, and any other electronic communications equipment by the beginning of class. Laptop computers are to be used for taking notes only; do not check, write, or send e-mail or surf the web during class.

ACADEMIC DISHONESTY

Academic dishonesty will not be tolerated. Academic dishonesty, according to the College of Arts and Sciences' definition listed in the Drake University Student Handbook (<http://www.drake.edu/dos/handbook/academic.php>) involves "any activity that seeks to gain credit for work one has not done or to deliberately damage or destroy the work of others." This includes, but is not limited to, plagiarism ("misrepresenting another's ideas, phrases, discourse, or works as one's own") and cheating ("the act, or attempted act, of giving or

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obtaining aid and/or information by illicit means in meeting any academic requirements, including examinations”). Penalties for violating academic honesty standards range from failing grades on the assignment or exam to expulsion from the university. If you are unsure whether or not certain practices violate the principles of academic integrity, please ask me for clarification. For more, please refer to the *Academic Dishonesty: Cheating and Plagiarism* entry contained in the Drake Student Handbook.

Lecture-Exam-Paper Schedule; Reading and Listening Assignments

Week/Date	Readings (EM) and Listening (NS I and NS II)
1 8/25-29	“Music and Me” paper; introduction to library; PAPER 1 ASSIGNED
2 9/3-5	How to listen to music (Analysis outline): Media, texture; EM Chapters 1, 4, 7 –10
3 9/8-12	Analysis outline cont.: melody, harmony, time; EM Chs. 2-3, 6, 17, 18
4 9/15-19	Analysis outline cont.: form; EM Chs. 5, 26-29 (<i>not</i> Transition II); NS I 24, 26, 27, 28, 30, 32
5 9/22-26	Analysis outline cont.: genre, other characteristics; EXAM 1
6 9/29-10/3	PAPER 1 DRAFT DUE ; Overview of musical eras: Monday: EM Chs. 10, 11, 14, Transition I Wednesday: Chs. 19, 20, Transition II, Chs. 30-31, Transition III Friday: Chs. 40-41, Transition IV, Chs. 64, 65, 75
7 10/6-10	Sacred vocal music—EM Ch. 12, pp. 460-63, Chs. 15, 23, 24, 56; NS I: 2, 7, 9, 20, 21; NS II: 16, 50
8 10/13-17	Song—EM Ch. 13, 16, 42-44, 67, 71; NS I 6, 13, 14; NS II 1, 4, 28, 40; PAPER 1 REVISIONS DUE
9 10/22-24	Song cont., opera—EM Chs. 21, 39; NS I 16, 40; EXAM 2; PAPER 2 ASSIGNED
10 10/27-31	Opera cont.—EM Chs. 58-61, 73; NS II 18, 19, 21, 43
11 11/3-7	Keyboard music, EM 38, 45-48, pp. 427-30; NS I 36, 37; NS II 5, 8, 9, 38, 44; no class on Friday, 11/7
12 11/10-14	Concerto—EM Ch. 25, 37, 54; NS I 25, 34, 35, NS II 14; PAPER 2 DRAFT DUE
13 11/17-21	EXAM 3 ; Symphonic music—EM Ch. 34-36, 49-53; NS I 32, 33; NS II 10, 11
14 11/24	Symphonic music cont—EM Ch. 62; NS II 22, 23
15 12/1-5	Symphonic music cont.—EM Ch. 63, 66, 70; NS II 24, 26, 30, 36; PAPER 2 REVISIONS DUE
16 12/8-10	Symphonic music cont.—EM Ch. 78, pp. 432-36, pp. 463-65, NS II 48, 51, <i>Raiders</i> music
17 12/18	FINAL EXAM, 9:30 AM

THIS SYLLABUS IS SUBJECT TO CHANGE!!!