

# MUS 150: Introduction to Musical Traditions

## Course Information:

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| Instructor:     | Terry L. Dean  |
| Class Meetings: | MWF 8:00 – 8:50 a.m. Fine Arts, Rm. 311                                  |
| Office:         | Fine Arts, Rm. 225   |
| Office Phone:   | (812) 237-2792   |
| E-mail:         | <a href="mailto:tdean7@isugw.indstate.edu">tdean7@isugw.indstate.edu</a> |
| Office Hours:   | MWF 2:00 – 3:00 p.m. and by appointment                                  |

**Purpose:** This course is designed to provide students with a variety of skills paramount to their development as musicians. First and foremost, this course will introduce the disciplinary conventions of writing and conducting research in the field of music. In part this will involve learning about library resources, but also about strategies for completing the writing process itself. In addition to writing and research skills, you will gain an understanding of what it means to study music from a musicological perspective—moving beyond the compiling of facts, dates, and biographical details—in order to make informed decisions about the historical, cultural, and aesthetic significance of individual composers, works, and artistic movements. Finally, you will begin to develop listening and score study skills as well as an understanding of the evolution of musical style over time and as a cultural expression.

## Foundational Studies Learning Objectives (FSLO):

This course fulfills the Foundational Studies requirement for a course in Fine and Performing Arts. In accordance with the goals of the Foundational Studies Program, upon completing the program students will be able to:

1. Locate, critically read, and evaluate information to solve problems;
2. Critically evaluate the ideas of others;
3. Apply knowledge and skills within and across the fundamental ways of knowing (natural sciences, social and behavioral sciences, arts and humanities, mathematics, and history);
4. Demonstrate an appreciation of human expression through literature and fine and performing arts;
5. Demonstrate the skills for effective citizenship and stewardship;
6. Demonstrate an understanding of diverse cultures within and across societies;
7. Demonstrate the skills to place their current and local experience in a global, cultural, and historical context;
8. Demonstrate an understanding of the ethical implications of decisions and actions;
9. Apply principles of physical and emotional health to wellness;
10. Express themselves effectively, professionally, and persuasively both orally and in writing.

As a Foundational Studies course in Fine and Performing Arts, students will (FPALO):

1. Demonstrate aesthetic responsiveness and interpretive ability;<sup>1</sup>
2. Connect works of art to their literary, cultural, and historical contexts;<sup>2</sup>

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<sup>1</sup> Similar to a traditional music history or music appreciation course, much of the course involves listening to and evaluating works of music from the Western canon as well as traditions beyond Europe and the United States. Students spend considerable time developing a working vocabulary of music in order to intelligently describe and discuss works of music (familiar and unfamiliar alike) when they encounter them.

<sup>2</sup> Each piece of music is discussed in connection with its greater historical, cultural, and, when appropriate, literary context. This reinforces the notion that music as an art does not occur in a vacuum and is more frequently than not an active response to historical events and cultural needs/functions.

3. Employ knowledge of the arts to analyze issues and answer questions relating to human experience, systems, and the physical environment;<sup>3</sup> and
4. Reflect on themselves as products of and participants in traditions of the fine and performing arts.<sup>4</sup>

Ultimately, the course is designed to develop skills directly related to applied learning. As such, the course will (S&ALO):

1. Contribute to the development of critical thinking skills;<sup>5</sup>
2. Contribute to the development of information literacy skills; and
3. Include a graded developmental writing component.

### **Required Text:**

Willoughby, David. *The World of Music*. Seventh Edition. Boston: McGraw-Hill Higher Education, 2010. Accompanying 3-disc CD set

### **Optional Resource:**

Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*. Seventh Edition. Edited by Wayne C. Booth, Gregory G. Colomb, Joseph M. Williams. Chicago: The University of Chicago Press, 2007.

### **Course Policies**

Attendance: Class attendance is an essential and integral part of your educational experience. Each student will be allowed to be absent for 2 class meetings without any negative effect on your final grade. Excused absences must be reported to the instructor before the class for which the student will be absent. Excused absences include personal injury or illness (with proper medical documentation only), family emergency, and conflicting departmental activities (tours, performances, etc.). Beginning with the third unexcused absence, each day a student is not present in class will lower the final grade by 5 points. Also, you must attend each class in its entirety. Therefore, you are expected to arrive on time and remain in class until you are dismissed by the instructor.

Classroom Etiquette: Turn off cell phones and pagers prior to the beginning of class. Disruptive behavior will not be tolerated in the classroom, either. Talking with your friends, enjoying your breakfast, or sleeping are examples of unacceptable behavior. The instructor reserves the right to determine what is proper and improper behavior in the classroom. If the behavior of a student becomes a problem, you will receive one warning from the instructor. If the problem persists the student will be asked to leave the class, perhaps permanently.

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<sup>3</sup> Since musical works are discussed within historical, cultural, and literary contexts, pieces are examined in detail in order to demonstrate how each work relates to its relevant contexts. As such, students become aware that musical works are a reflection of a particular time as well as the cultural experiences of individuals (i.e. composers and performers).

<sup>4</sup> Whenever possible, attempts are made to connect the pieces of music discussed in class to the students' own cultures. Occasionally, this involves establishing relationships between the music of the text and the musics students listen to in their daily lives, most often popular music. However, connections with film, other literary works, and popular culture are frequently discussed as well.

<sup>5</sup> One of the goals of the course is to begin to provide students with a core repertory of musical works against which they can compare unknown works of music when they encounter them. By drawing upon their knowledge of these representative compositions, students can then employ critical thinking skills and make informed decisions about the possible historical, cultural, and/or stylistic origins of unknown works of music.

**Make-up Policy:** No make-up quizzes will be given. Make up exams are at the discretion of the instructor and require prior arrangement. Written work must be turned on the announced date; I will not accept late papers.

**Academic Honesty:** I cannot give you credit for work that is not your own. Plagiarism and other forms of cheating will not be tolerated. Depending of the nature of the assignment and the seriousness of the offense, penalties range from no credit given for the assignment, to a failing grade in the course, to suspension or expulsion as determined by Student Judicial Programs. Consult your copy of The Code of Student Conduct for more information about the University's policy on academic integrity.

**University Policies:** The University has policies regarding academic freedom, students with disabilities and other matters. Information related to these policies is available for your review at the following address:

<http://www.indstate.edu/gened/docs/Foundational%20Studies/Info%20on%20Sycamore%20Standard%20and%20ADA%20and%20Laptops%20and%20Academic%20Freedom.pdf>

**Laptop Usage Forbidden:** While the university has chosen to require laptops of its students, the university also recognizes and respects the right of faculty to conduct their classes as they deem appropriate. In this course, no laptop may be used. Failure to comply with this direction is a violation of the Code of Student Conduct.

**Academic Integrity:**

The University Standards statement of Academic Dishonesty (Part I, Section 1) is: "Because academic integrity is a cornerstone of the University's commitment to the principles of free inquiry, students are responsible for learning and upholding professional standards in research, writing, assessment, and ethics. In the academic community the high value of honesty mandates a corresponding intolerance of dishonesty. Written or other work which students submit must be the product of their own efforts and must be consistent with appropriate standards of professional ethics. Academic dishonesty, which includes cheating, plagiarism, and other forms of dishonest or unethical behavior, is prohibited." Please consult the Indiana State University Code of Student Conduct for more specific information regarding academic integrity.

*Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 237-2301 and the office is located in Gillum Hall, Rm. 202A. The Director will ensure that you receive all the additional help that Indiana State University offers.*

*If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms.*

**Other General Class Guidelines:**

1. Have all assignments completed before class. Credit will not be given to assignments completed in class or turned in late.
2. Listen to and study musical examples before class using the score/listening worksheet.
3. Class participation does count toward your grade. Each day you will receive a mark in my grade book for attendance and participation.

**Grading Policy:** The grade attained in this class will be based on two unit tests, the final exam, one research paper and its components, assignments, and quizzes (both announced and unannounced). **See course schedule for important dates.**

- I. Course Journal (10%)
- II. Four Exams (60% at 15% each)
- III. Program Note (10%)
- IV. Library Project (20%)

**1) In-class Exams**

It is understood that each one of you learns differently and performs best under different circumstances. Therefore, your work in this course will be evaluated in a number of different ways. There will be **four in-class exams** during the course of the semester. You should also be prepared for occasional unannounced quizzes, which will focus primarily on assigned readings and score study exercises. [FSLO & FPALO 1]

**2) Research/Library Project**

Among the major skills you will work on in this course, essential to your careers as musicians, educators, and scholars is learning how to write articulately about music and how to conduct academic research. There are four major writing assignments for this course. They are:

Library Project: Over the course of the semester, you will learn to use the resources of the Cunningham Library and conduct research on a musical work of your choosing. With my guidance, you will locate sources and prepare a proposal and annotated bibliography which you could use to communicate a well-structured argument in the form of an essay. [FSLO 10; FPALO 2, 3, 4; S&ALO 2, 3]

Program Note: One task that each of you may be called upon to do in your professional careers as musicians is the writing of program notes. Therefore, this semester, you will learn to prepare program notes which effectively communicate to a variety of audience types. [FSLO 10; FPALO 2, 3, 4; S&ALO 2, 3]

Course Journal (2-3 handwritten pages per day MWF): In addition to preparing the formal writing assignments, you will maintain a daily journal in which you address questions presented in class, or via Blackboard. These journal entries will not only serve as a springboard for the high-stakes writing assignments, but, as writing is a cognitive task, they will also help you to develop your critical thinking and listening skills. [S&ALO 1]

**Grade Scale**

|    |              |    |             |    |             |
|----|--------------|----|-------------|----|-------------|
| A+ | 97.0 – 100.0 | B- | 82.9 – 80.0 | D  | 66.0 – 67.9 |
| A  | 93.0 – 96.9  | C+ | 77.0 – 79.9 | D- | 65.0 – 65.9 |
| A- | 92.9 – 90.0  | C  | 73.0 – 76.9 | F  | < 64.9      |
| B+ | 87.0 – 89.9  | C- | 72.9 – 70.0 |    |             |
| B  | 83.0 – 86.9  | D+ | 68.0 – 69.9 |    |             |

**MUS 150—Schedule**

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|---|-------|--|
| M | 01/12 | Introduction to course: review syllabus (class expectations, grading, writing assignments, etc.) |
| W | 01/14 | What is musicology?  |
| F | 01/16 | Writing: Benefits, Problems, and Strategies  |
| M | 01/19 | <b>No Class: Martin Luther King, Jr. Day</b>   |
| W | 01/21 | Elements of Musical Style  |
| F | 01/23 | Library Workshop No. 1 (Dictionaries/Encyclopedias)  |

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| M     | 01/26      | Elements of Musical Style, cont.   |
| W     | 01/28      | Elements of Musical Style, cont.   |
| F     | 01/30      | Library Workshop No. 2 (Histories, Chronologies, and Iconography)  |
| M     | 02/02      | Introduction to World Music Traditions – Perspectives of Study and Music as a Cultural Phenomenon                          |
| W     | 02/04      | Music Beyond the Americas: India and Japan   |
| F     | 02/06      | Library Workshop No. 3 (LUIS, ILLiad, and WorldCAT)  |
| M     | 02/09      | Music Beyond the Americas: Sub-Saharan Africa and Indonesia  |
| W     | 02/11      | Music Beyond the Americas: Music in Eastern Europe, Jewish Music, and Celtic Music   |
| F     | 02/13      | <b>Exam No. 1</b>  |
| M     | 02/16      | Music of the Americas: Native American Music   |
| W     | 02/18      | Music of the Americas: Reggae, Cajun and Zydeco  |
| F     | 02/20      | Library Workshop No. 4 (RILM, Music Index, JSTOR, Dissertation Abstracts, DDM, Composer Bibliographies, and Festschriften) |
| M     | 02/23      | Music of the Americas: Music of South America, Mexico, and the Caribbean   |
| W     | 02/25      | Popular Music in the United States: Folk Traditions (Blues and Appalachian Folk)   |
| F     | 02/27      | Library Workshop No. 5 (RISM, M2s, M3s, General Bibliographies, and Thematic Catalogs)                                     |
| M     | 03/02      | Popular Music in the United States: Religious Musics (Shape-note Singing and Gospel)                                       |
| W     | 03/04      | Popular Music in the United States: Early Jazz to the Swing Era  |
| F     | 03/06      | Popular Music in the United States: Bebop to Modern Jazz   |
| M – F | 03/09 – 13 | <b>No Class: Spring Break</b>  |
| M     | 03/16      | Popular Music in the United States: Pre-Twentieth Century to Tin Pan Alley   |
| W     | 03/18      | <b>Exam No. 2</b>  |
| F     | 03/20      | Music to 1600: Chant and Early Sacred Polyphony  |
| M     | 03/23      | Music to 1600: Renaissance Sacred Polyphony  |
| W     | 03/25      | Music to 1600: Renaissance Sacred Polyphony, cont.   |
| F     | 03/27      | Music of the Baroque: Opera and Choral Music   |
| M     | 03/30      | Music of the Baroque: Orchestral Music   |
| W     | 04/01      | Music of the Baroque: Chamber and Keyboard Music   |
| F     | 04/03      | Music of the Classical Era: Symphony and Sonata Form   |
| M     | 04/06      | Music of the Classical Era: Vocal, Choral, and Operatic Genres   |
| W     | 04/08      | Music of the Classical Era: Beethoven  |
| F     | 04/10      | <b>Exam No. 3</b>  |
| M     | 04/13      | Music of the Nineteenth Century: Instrumental Genres   |
| W     | 04/15      | Music of the Nineteenth Century: Opera and Ballet  |

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| F | 04/17 | Music of the Nineteenth Century: Keyboard Music                         |
| M | 04/20 | Music of the Nineteenth Century: Song                                   |
| W | 04/22 | Music of the Twentieth Century: Impressionism and Expressionism         |
| F | 04/24 | Music of the Twentieth Century: Igor Stravinsky and Primitivism         |
| M | 04/27 | Music of the Twentieth Century: Electronic and Chance Music             |
| W | 04/29 | Music of the Twentieth Century: Nationalism (Bartok)                    |
| F | 05/01 | Music of the Twentieth Century: American Nationalism (Ives and Copland) |
| F | 05/08 | <b>Final Exam (8:00 – 10:00 a.m.)</b>                                   |

**\*\*The contents of this syllabus are subject to change as deemed necessary by the instructor\*\***