

MUS 333-301

Course title: Masterpieces of Classical Music

Course number: 333-301

Course discipline: Music

Course description: This course features in-depth listening and discussion of significant works by composers whose music has affected generations of listeners. A General Education course for non-music majors.

Course date: Wednesday, August 26, 2009, through Friday, December 18, 2009

Location: A Fully Online Course

Instructor Information

Name: Mrs. Julie Edwards

Email: Jedwards9@indstate.edu

Office location: Fine Arts Building, Room 318

Office hours: TBA

Phone: 237-8879

Biography: **Julie Edwards** teaches music theory, music skills, piano and music history/literature at Indiana State University, and is involved in the Advanced Placement Program in Music Theory, sponsored by The College Board, in which she has served as a course syllabus auditor, an author of professional development materials for high school AP teachers, and as a table leader and reader at the annual AP Reading where exams are scored. Ms. Edwards has been on the faculty of the Indiana State University Summer Piano Camps, and has been an independent piano teacher for many years. A soprano, she has also performed with the Greensboro Orchestra Society. Ms. Edwards is an active church musician, serving as vocal soloist, pianist, organist, and choir director. Prior to teaching at ISU, she worked several years for a regional educational research laboratory that was contracted by the U. S. Department of Education.

MM The University of North Carolina at Greensboro, 1995; BA Indiana State University, 1992

Foundational Studies

Foundational Studies Credits: This course satisfies the elective requirement for the Fine and Performing Arts category of the Foundational Studies Program (3.0). The Foundational Studies program is designed so that ISU graduates can analyze problems, think critically and creatively, integrate a variety of approaches to gain knowledge, recognize the ethical, social, and cultural implications of issues, and communicate professionally, persuasively and effectively. This course will give students the opportunity to develop **critical thinking skills**,¹ **information literacy skills**,² and **writing skills**:³

Learning Objectives

Program Objectives: Students will:

- **Critically evaluate the ideas of others;**⁴
- **Demonstrate an appreciation of human expression through literature and fine and performing arts;**⁵

¹ The discussion board questions deal with issues in music, requiring students to think critically in order to formulate and clearly state a response. Then they must critically evaluate the ideas put forth by their peers and respond again to a classmate's response.

² Information literacy skills are developed through the research papers. Students must locate and select appropriate sources of information to include in their papers.

³ This course requires writing throughout the semester, through weekly discussion board posts, two concert reaction reports, and two formal research papers.

⁴ Students must carefully choose sources for their research papers, and they must respond to one another's ideas put forth in discussion board questions.

- Demonstrate an understanding of diverse cultures within and across societies;⁶
 - Demonstrate the skills to place their current and local experience in a global, cultural, and historical context;⁷
 - Express themselves effectively, professionally, and persuasively both orally and in writing.⁸
- Fine and Performing Arts Learning Objectives
- Demonstrate aesthetic responsiveness and interpretive ability;⁹
 - Connect works of art to their literary, cultural, and historical contexts;¹⁰
 - Employ knowledge of the arts to analyze issues and answer questions relating to human experience, systems, and the physical environment; and¹¹
 - Reflect on themselves as products of and participants in traditions of the fine and performing arts.¹²

Course Goals

Course Goals: The purpose of this course is to deepen the students' understanding of classical music and ways in which it reflects human experience through developing a familiarity with the masterpieces and prominent composers of music history. This familiarity will be attained through the exploration of musical terminology and notation, standard formal designs, stylistic periods, and relationships between music and society, and effective listening techniques.

Textbook

Required reading: *The Enjoyment of Music*, Joseph Machlis and Kristine Forney, W. W. Norton and Company, Shorter Edition, packaged with one multi-media CD ROM and four audio CDs, 2007, 0-393-92888-8

Resources related to your computer

Distance Learner's Handbook: <http://web.indstate.edu/distance/student-handbook/>

University Computing Policies and Procedures: http://www.indstate.edu/itdept/official_docs/compolicy.html

Taking a Quiz in BlackBoard

Taking a Quiz in BlackBoard:

1. It is important to note that there is a time limit on the ISU portal.
2. All quizzes will be set based on Terre Haute, Indiana time.
3. You can access Blackboard through MyISU or you can use the following URL:

⁵Since the course is focused on the masterworks of music literature, students gain much experience with human expression through music. Each masterwork is related to literature and the other fine and performing arts.

⁶Each piece of music is studied in its cultural and historical context. Masterpieces from each musical style period are included, often encompassing several cultures in each historical period.

⁷Through discussion board questions and concert reaction reports, students are asked to compare their own experiences with those of participants in and consumers of music in other periods, in other cultures and on a global scale.

⁸A great deal of writing is required in this course, via research papers, concert reaction reports, and discussion board posts. One discussion board post must be in audio or video format, giving students the opportunity to express themselves orally.

⁹Weekly listening assignments and listening comprehension questions on quizzes and exams allow students to relate what they hear to what they are reading. Concert reaction reports allow students to respond to other musical works and relate them to the masterworks that they have studied.

¹⁰Weekly textbook and online learning unit readings cover the historical and cultural context of each piece, including the relationship of music to the other arts. Research papers allow students to explore the context of an orchestral piece and an opera more deeply. Quiz and exam questions assess knowledge of these contextual connections.

¹¹Objective questions on exams and quizzes deal with the relationship of musical masterworks to the human experience. The discussion board questions require students to think critically in responding to such issues as functions of music in society, music and religion, the effects of recording technology on music (preservation of live performances or edited perfection), finding compelling subjects for modern opera, the castrati aesthetic in modern music, revolutionary elements in Beethoven's music, music and religion, and women and music.

¹²Concert reaction reports give students the opportunity to actively participate in the art of music as audience members, and to reflect on the experience through the written report. Discussion board questions ask students for their individual perspectives as consumers of music in 21st-Century America and inquire how their background and experiences affect their interaction with the arts.

<http://blackboard.indstate.edu> Your Sycamore ID and password are the same to access the site through this URL. You can access a tutorial about "Taking your First Quiz in BlackBoard" at http://www.indstate.edu/cta/Tutorials/student/bbstudent/bb_assignment/bb-test.htm.

Evaluation

Evaluation:

- Class participation via the discussion board (10%)
 - **Discussion Questions:** Each week, I will pose a question on the discussion board to begin a class discussion. You will each post two times in the discussion for participation points: once to submit your answer to the question I posed, and once to respond to a post by one of your classmates. Feel free to post more than two during the week. I hope that we can use this tool to demonstrate and further your understanding of the material by using the vocabulary terms. I also want you to communicate with one another as well as with me. Rules of the game: no profanity will be tolerated, and posts must be respectful. Feel free to disagree with an opinion – that's what makes for an interesting, lively discussion – but be careful to do so without offending one another.
 - **Notes:** Each week you will post the notes that you have taken from the online learning units and the assigned reading/listening to let us both know you are keeping up with the material. Notes must be in your own words – a simple copy/paste from the course web site is not acceptable.
- Reading/listening quizzes (10%) test your reading through objective questions and your listening by testing your ability to recognize the masterworks from an audio clip by title, composer and style period
- Examinations: Mid-term Exam covering instrumental music (15%), Final Exam covering vocal music (15%)
- Two concert reaction papers (20% total – 10% each)
 - Two reaction papers (each 2-3 pages in length) resulting from live concerts attended as an audience member during the semester. Choose from instructor-approved events and follow the *Concert Reaction Guidelines* for form and content.
- Two research papers (30% total – 15% each)
 - One research paper (3-4 pages in length) based on a specific orchestral work and its cultural and historical setting. Details regarding this assignment will be discussed in the orientation Learning Unit and in the Writing Guidelines, the general purpose of the paper is to research the life of the composer and the history/background of the piece using scholarly references beyond the textbook.
 - One research paper (4-5 pages in length) based on a specific opera and its cultural and historical setting. Details regarding this assignment will be discussed in the orientation Learning Unit and in the Writing Guidelines, but the general purpose of the paper is to research the life of the composer and the history/background of the opera.

Citation Style

Citation Style: All sources for written work in this course must be properly cited. You may use whatever standard citation style you choose (APA, MLA, Turabian, etc.), but you must use it correctly.

consistently, referring to a writing styles manual when necessary. Work submitted without proper citation will not be graded and a grade of '0' will be recorded.

Communication

Communication: I will send you weekly e-mail with the week's task list (sent the Thursday or Friday before the week begins). New information and changes will be posted on the course website as announcements.

Naming Conventions for assignments: Use the following naming convention for naming all work submitted: Last Name, First Initial, Research1 JonesJResearch1.doc

Grading Scale

Grading Scale: This course follows the following grading scale:

Excellent	A+ (97-100), A (90-96), A- (87-89)
Good	B+ (83-86), B (80-82), B- (77-79)
Fair	C+ (73-76), C (70-72), C- (67-69)
Poor	D+ (63-66), D (60-62), D- (57-59)
Fail	F (0-56)

Participation Policy

Participation Policy: In this fully online course, the environment is asynchronous. Therefore, there are no scheduled class meetings and attendance is not taken. However, **participation is mandatory throughout the semester.**

Students will earn participation points by posting at least three well-constructed contributions to the discussion board each week – two times to the weekly class discussion topic (5 points per post) and once to the Course Notes (5 points).

The participation grade will be figured by dividing the number of points each student earns by the number of possible points.

Academic Integrity

Academic Integrity: All students are required to read and abide by the Academic Integrity Policy found in the Code of Student Conduct. Violations of the Academic Integrity Policy, including plagiarism, will result in disciplinary action as provided in the Code. Definitions and examples of plagiarism are set forth in the Code. The Code is available online at: <http://www.indstate.edu/sjp/code.htm>

Americans with Disabilities Act Information

Americans with Disabilities Act Information: 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, Room 202A. The Director will ensure that you receive all the additional help that Indiana State offers.

Academic Freedom

Academic Integrity: "Teachers are entitled to freedom in the classroom in discussing their subject, but they should be careful not to introduce into their teaching controversial matter which has no relation to their subject. The preceding comes from the American Association of University Professors statement on academic freedom. Though the entire statement speaks to many issues, it is this portion on the conduct of the course that is most relevant. For the purpose of Foundational Studies courses this means that faculty have the right to conduct their class in a fashion they deem appropriate as long

as the material presented meets the learning objectives laid out by the entire faculty.

<http://www.aaup.org/AAUP/pubsres/policydocs/contents/1940statement.htm>

In this course, we will focus our discussion on the pieces of music commonly accepted as masterpieces, but we will also deal with the historical and cultural context of those works, and the relationship to current issues facing today's musicians and consumers of music.

Approximate Schedule

Week/Date Topic	Online Reading	Text Reading	Listening
<u>Week 1: 8/26-8/30</u> Orientation	Introduction, Syllabus, Orientation, and Learning Unit 1	pp. 2-11	
<u>Week 2: 8/31-9/6</u> Properties of Sound – Dynamics, Pitch, Duration, Tone Color Elements of Music- Melody, Rhythm, Harmony, Texture, Form	Learning Unit 2 Learning Unit 3	pp. 11-65	
<u>Week 3: 9/7-9/13</u> Performing Media – Voices and Instruments Quiz No. 1 Instrumental Baroque Masterpieces – General Info Vivaldi: <i>The Four Seasons</i>	Learning Unit 4 Learning Unit 5 Learning Unit 6	pp. 116-123 pp. 144-151	CD 1-Tracks 62-67
<u>Week 4: 9/14-9/20</u> Handel: <i>Water Music</i> Bach: Contrapunctus 1, from <i>The Art of the Fugue</i> Quiz No. 2 Classical Instrumental Masterpieces – General Info	Learning Unit 7 Learning Unit 8 Learning Unit 9	pp. 151-156 pp. 157-161 pp. 176-181	CD 2-Tracks 1-3 CD 1-Tracks 58-61
<u>Week 5: 9/21-9/27</u> Haydn: Symphony No. 94 Mozart: <i>Eine Kleine Nachtmusik</i> Beethoven: Symphony No. 5 Beethoven: <i>"Moonlight" Sonata</i>	Learning Unit 10 Learning Unit 11 Learning Unit 12 Learning Unit 13	pp. 189-197 pp. 182-188 pp. 197-205 p. 210	CD 1-Tracks 79-85 CD 1-Tracks 71-78 CD 2-Tracks 4-28 CD 2-Tracks 40-48
<u>Week 6: 9/28-10/4</u> Romantic Instrumental Masterpieces – General Info Berlioz: <i>Symphonie Fantastique</i> Smetana: "The Moldau" Schubert: "The Erlking" Schumann: <i>Dichterliebe</i>	Learning Unit 14 Learning Unit 15 Learning Unit 16 Learning Unit 17 Learning Unit 18	pp. 230-237 pp. 264-270 pp. 271-276 pp. 238-244 pp. 244-247	CD 3-Tracks 23-27 CD 3-Tracks 18-25 CD 2-Tracks 57-64 CD 2-Tracks 65-66
<u>Week 7: 10/5-10/11</u> Concert Reaction Report No. 1 due Chopin: Polonaise in A major C. Schumann: <i>Nocturne</i> Quiz No. 3 20 th Century Instrumental Masterpieces – General Info	Learning Unit 19 Learning Unit 20 Learning Unit 21	pp. 248-255 pp. 255-258 pp. 328-345	CD 2-Tracks 67-71 CD 3-Tracks 1-4

Week 8: 10/12-10/18

Stravinsky: <i>The Rite of Spring</i>	Learning Unit 22	pp. 346-351	CD 4-Tracks 1-7
Copland: <i>Billy the Kid</i>	Learning Unit 23	pp. 363-370	CD 4-Tracks 17-21
Schoenberg: <i>Pierrot Lunaire</i>	Learning Unit 25	pp. 352-356	CD 4-Tracks 8-9

Orchestra Research Paper due**Week 9: 10/19-10/25**

Crumb: <i>Ancient Voices of Children</i>	Learning Unit 26	pp. 424-426	CD 4-Tracks 67-69
Cage: "Sonata V" from <i>Sonatas and Inteludes</i>	Learning Unit 26C	pp. 427-433	CD 4-Tracks 65-66
Adams: <i>Tromba lontana</i>	Learning Unit 27	pp. 450-453; pp. 459-465	CD 4-Tracks 86-90

Midtern Exam**Week 10: 10/26-11/1**

Baroque Vocal Masterpieces – General Info	Learning Unit 28		
Purcell: <i>Dido and Aeneas</i>	Learning Unit 29	pp. 124-129	CD 1-Tracks 34-36
Bach: <i>Cantata No. 80</i>	Learning Unit 30	pp. 133-139	CD 1-Tracks 43-51
Handel: <i>Messiah</i>	Learning Unit 31	pp. 139-143	CD 1-Tracks 52-57

Week 11: 11/2-11/8**Quiz No. 4**

Classical Vocal Masterpieces – General Info	Learning Unit 32		
Mozart: <i>The Marriage of Figaro</i>	Learning Unit 33	pp. 216-227	CD 2-Tracks 49-56
Haydn: <i>The Creation</i>	Learning Unit 34		on Naxos
Beethoven: <i>Missa Solemnis</i>	Learning Unit 35		on Naxos

Week 12: 11/9-11/15

Romantic Vocal Masterpieces – General Info	Learning Unit 36		
Verdi: <i>Rigoletto</i>	Learning Unit 37	pp. 299-310	CD 3-Tracks 38-43
Puccini: <i>Madame Butterfly</i>	Learning Unit 38	pp. 318-322	CD 3-Tracks 50-51

Week 13: 11/16-11/22

Wagner: <i>Die Walkure</i>	Learning Unit 39	pp. 311-318	CD 3-Tracks 44-49
Brahms: <i>A German Requiem</i>	Learning Unit 40	pp. 291-294	CD 3-Tracks 29-33

Quiz No. 5

20 th Century Vocal Masterpieces – General Info	Learning Unit 41		
--	------------------	--	--

Week 14: 11/23-11/29**THANKSGIVING BREAK****Week 15: 11/30-12/6**

Berg: <i>Wozzeck</i>	Learning Unit 42		on Naxos
Corigliano: <i>The Ghosts of Versailles</i>	Learning Unit 43		on Naxos
Stravinsky: <i>Symphony of Psalms</i>	Learning Unit 44		on Naxos

Concert Reaction Report No. 2 Due**Week 16: 12/7-12/13 – Study Week****Opera Research Paper due****Week 17: 12/14-12/18****Final Exam**

