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 Oratorio 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, 1999

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, 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 skills³:

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.
Fine and Performing Arts Learning Objectives

- 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.\(^8\)

- 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; and\(^11\)
- 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 period relationships between music and society, and effective listening techniques.

Textbook


Resources related to your computer


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

---

\(^6\)Since 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.

\(^7\)Each 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.

\(^8\)Through 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.

\(^9\)A 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.

\(^10\)Weekly 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.

\(^11\)Weekly 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.

\(^12\)Objective 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.

11 Concert 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 twice 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—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](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**

<table>
<thead>
<tr>
<th>Week/Date</th>
<th>Topic</th>
<th>Online Reading</th>
<th>Text Reading</th>
<th>Listening</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Week 1: 8/26-8/30</strong></td>
<td>Orientation</td>
<td>Introduction, Syllabus, Orientation, and Learning Unit 1</td>
<td>pp. 2-11</td>
<td></td>
</tr>
<tr>
<td><strong>Week 2: 8/31-9/6</strong></td>
<td>Properties of Sound – Dynamics, Pitch, Duration, Tone Color</td>
<td>Learning Unit 2</td>
<td>pp. 11-65</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Elements of Music- Melody, Rhythm, Harmony, Texture, Form</td>
<td>Learning Unit 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Week 3: 9/7-9/13</strong></td>
<td>Performing Media – Voices and Instruments</td>
<td>Learning Unit 4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quiz No. 1</td>
<td>Instrumental Baroque Masterpieces – General Info</td>
<td>Learning Unit 5</td>
<td>pp. 116-123</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Vivaldi: <em>The Four Seasons</em></td>
<td>Learning Unit 6</td>
<td>pp. 144-151</td>
<td>CD 1-Tracks 62-67</td>
</tr>
<tr>
<td><strong>Week 4: 9/14-9/20</strong></td>
<td>Handel: <em>Water Music</em></td>
<td>Learning Unit 7</td>
<td>pp. 151-156</td>
<td>CD 2-Tracks 1-3</td>
</tr>
<tr>
<td></td>
<td>Bach: Contrapunctus 1, from <em>The Art of the Fugue</em></td>
<td>Learning Unit 8</td>
<td>pp. 157-161</td>
<td>CD 1-Tracks 58-61</td>
</tr>
<tr>
<td>Quiz No. 2</td>
<td>Classical Instrumental Masterpieces – General Info</td>
<td>Learning Unit 9</td>
<td>pp. 176-181</td>
<td></td>
</tr>
<tr>
<td><strong>Week 5: 9/21-9/27</strong></td>
<td>Haydn: Symphony No. 94</td>
<td>Learning Unit 10</td>
<td>pp. 189-197</td>
<td>CD 1-Tracks 79-85</td>
</tr>
<tr>
<td></td>
<td>Mozart: <em>Eine Kleine Nachtmusik</em></td>
<td>Learning Unit 11</td>
<td>pp. 182-188</td>
<td>CD 1-Tracks 71-78</td>
</tr>
<tr>
<td></td>
<td>Beethoven: Symphony No. 5</td>
<td>Learning Unit 12</td>
<td>pp. 197-205</td>
<td>CD 2-Traks 4-28</td>
</tr>
<tr>
<td></td>
<td>Beethoven: “Moonlight” Sonata</td>
<td>Learning Unit 13</td>
<td>p. 210</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Berlioz: <em>Symphonie Fantastique</em></td>
<td>Learning Unit 15</td>
<td>pp. 264-270</td>
<td>CD 3-Traks 23-27</td>
</tr>
<tr>
<td></td>
<td>Schubert: “The Erlking”</td>
<td>Learning Unit 17</td>
<td>pp. 238-244</td>
<td>CD 2-Traks 57-64</td>
</tr>
<tr>
<td></td>
<td>Schumann: <em>Dichterliebe</em></td>
<td>Learning Unit 18</td>
<td>pp. 244-247</td>
<td>CD 2-Traks 65-66</td>
</tr>
<tr>
<td><strong>Week 7: 10/5-10/11</strong></td>
<td>Concert Reaction Report No. 1 due</td>
<td>Learning Unit 19</td>
<td>pp. 248-255</td>
<td>CD 2-Traks 67-71</td>
</tr>
<tr>
<td></td>
<td>Chopin: Polonaise in A major</td>
<td>Learning Unit 20</td>
<td>pp. 255-258</td>
<td>CD 3-Traks 1-4</td>
</tr>
<tr>
<td>Quiz No. 3</td>
<td>C. Schumann: <em>Nocturne</em></td>
<td>Learning Unit 21</td>
<td>pp. 328-345</td>
<td></td>
</tr>
<tr>
<td></td>
<td>20th Century Instrumental Masterpieces – General Info</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Week 8: 10/12-10/18
Stravinsky: The Rite of Spring Learning Unit 22 pp. 346-351 CD 4-Tracks 1-7
Copland: Billy the Kid Learning Unit 23 pp. 363-370 CD 4-Tracks 17-21
Schoenberg: Pierrot Lunaire Learning Unit 25 pp. 352-356 CD 4-Tracks 8-9
Orchestra Research Paper due

Week 9: 10/19-10/25
Crumb: Ancient Voices of Children Learning Unit 26 pp. 424-426 CD 4-Tracks 67-69
Cage: “Sonata V” from Sonatas and Interludes Learning Unit 26C pp. 427-433 CD 4-Tracks 65-66
Midtern Exam

Week 10: 10/26-11/1
Baroque Vocal Masterpieces Learning Unit 28
– General Info
Purcell: Dido and Aeneas Learning Unit 29 pp. 124-129 CD 1-Tracks 34-36
Bach: Cantata No. 80 Learning Unit 30 pp. 133-139 CD 1-Tracks 43-51
Handel: Messiah Learning Unit 31 pp. 139-143 CD 1-Tracks 52-57

Week 11: 11/2-11/8
Quiz No. 4
Classical Vocal Masterpieces Learning Unit 32
– General Info
Mozart: The Marriage of Figaro Learning Unit 33 pp. 216-227 CD 2-Tracks 49-56
Haydn: The Creation Learning Unit 34 on Naxos
Beethoven: Missa Solemnis Learning Unit 35 on Naxos

Week 12: 11/9-11/15
Romantic Vocal Masterpieces Learning Unit 36
– General Info
Verdi: Rigoletto Learning Unit 37 pp. 299-310 CD 3-Tracks 38-43
Puccini: Madame Butterfly Learning Unit 38 pp. 318-322 CD 3-Tracks 50-51

Week 13: 11/16-11/22
Wagner: Die Walkure Learning Unit 39 pp. 311-318 CD 3-Tracks 44-49
Brahms: A German Requiem Learning Unit 40 pp. 291-294 CD 3-Tracks 29-33
Quiz No. 5
20th Century Vocal Masterpieces – General Info

Week 14: 11/23-11/29
THANKSGIVING BREAK

Week 15: 11/30-12/6
Berg: Wozzeck Learning Unit 42 on Naxos
Corigliano: The Ghosts of Versailles Learning Unit 43 on Naxos
Stravinsky: Symphony of Psalms 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