

MUS 115-003/Survey of Music/Three Credits Spring 2012/MW 5:00-6:15/CA 1023

Instructor: Dr. B. Salwen

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Office Hours: By appointment, during hours to be posted, or otherwise if needed.

Simply see me after class, call me, or email to make a time.

Course Overview: Welcome to Survey of Music! This is a brief course on European art music, with a couple of forays outside that area. We will have a look at a large field that forms an important part of the Western heritage. An introduction to musical terms, concepts and instruments will be followed by a survey of some of the musical high points of the last 300 years. Historical background to the composers and their eras is an important part of the material as well. The course is intended for those with little or no previous background in music. It is a 100 level course, but it is not a quick "A"! If you are ready to apply yourself to a new, not always easy, but stimulating subject, then you are in the right classroom. It is my hope that all will leave the course with an appreciation of the varied and wonderful, often intense and exciting creative output that we will explore.

Course layout: Introduction to the material, followed by musical terminology
The baroque period; The classical period;
The romantic period;
The 20th century. With a brief look at jazz, rock, and musical theatre

Required Text: *Listen to This*, by Mark Evan Bonds. You can choose from two versions. One is the hard copy textbook plus the online Music Lab. The Lab holds a large number of valuable resources, including the listening with guides to the music. For a bit less money you can get everything online, including the textbook content. Then of course you do all the reading, as well as the listening, online.

Course Goals

- Demonstrate the ability to critically analyze, appreciate, and make cogent subjective judgments about musical works, using the terms and language of music. (AIL 1)
- Develop a familiarity with the basics of musical history through assigned readings and lectures. (AIL 1)
- Understand the larger socio-historical contexts of the musical works and the lives of their composers. (AIL 2)
- Develop critical and analytical listening skills through analysis and evaluation of music considered high art, in distinction to popular music - which originates from a very different social context. (AIL 2)
- Expression through discussion of works that in many cases contain substantially innovative content. (AIL 3)
- Demonstrate knowledge of the role of the composer and performer of music in society, and often as one challenging the conventions of society. (AIL 3)

AIL stands for Aesthetic, Interpretive, & Literary, one of the components of the new University Studies Curriculum. Link for full detail on this: <http://uncw.edu/universitystudies/curriculummain.html>

Classroom note: NO ELECTRONICS. No cell phones, no texting, no laptops. None. Turn them off and put them away before class begins; they need to stay there until after class is over. I will make an exception and allow use of a laptop on an individual basis if you talk to me first and have a strong reason that a laptop will help you in the class. Any inappropriate use will be grounds for ending the privilege.

Course Expectations

A. Repeated listening. Hear each piece a number of times. This is the best way of getting to know any music, especially in a style new to you. Listening will be assigned regularly. Get to know each work before we hear and discuss it in class. For the most part well-known masterpieces will be assigned; these merit many hearings outside of any class requirements. The listening guides, which stream together with the music, are invaluable. Tests will include listening questions and an essay on a piece we have studied.

B. Reading. Assignments will include readings from the text. The book provides a framework for the facts, history, and concepts discussed in class. The terminology that will be vital for class, for your papers, and for tests is all here.

C. 1. Concert Attendance. There is a great difference between hearing music in front of speakers and hearing it live. Hearing music in concert is a vital, often exciting part of the experience. For this reason, the course requirements include going to FOUR live performances. There is a wide variety to choose from. The criterion is that the primary material on each program be “concert” music, i.e. the category of music mostly heard in class. No pop, rock concerts, or hymn festivals (even if I like the music) will receive concert credit. You may attend one jazz concert for credit, which must take place in the Cultural Arts recital hall (Beckwith). If in doubt as to "creditworthiness," consult me before attending.

Concert attendance equals 15% of the course grade. So if you attend and properly submit programs with stamps for four concerts, you get 15 points. Note that going to 3 concerts gives you quite a few points less than going to 4. Plan ahead, and go to all your concerts! It's good for your grade, and can definitely be fun!

Your primary source of concerts will be the recital hall in the cultural arts building. Consult the music department events calendar for listings and updates: <http://appserv02.uncw.edu/caic/events-MUS.asp> Things can change, so check in regularly. There will be dozens of events in the course of the term. All or most of those taking place in our recital hall are free to UNCW students; bring your ID card. There are also a few performances in Kenan Auditorium, though these usually have a (modest) student admission charge. Consult the Kenan performance calendar for events information: <http://www.uncw.edu/arts/kenan.html> Click on performance calendar on the bottom left to get to the list of events. Ask the box office (962-3500) if needed information isn't on the website.

To get credit for attending a concert:

- 1) Arrive on time and get a program. Ushers will stop handing out programs shortly after the concert begins; don't be late!
- 2) Stay for the whole concert; do not leave in the middle;
- 3) At the end of the concert, have your program stamped. There will be a staff person in some fairly obvious position for doing this. Don't fail to get your program stamped. Credit deduction! If no one is stamping, and only in that case, ask an usher to sign your program instead.
- 4) Give me the stamped program at the next class, or not later than one week after the event. That will be your record of attendance for credit.

No program = no credit, unless the venue staff informs us that they ran out of programs. If that happens, there should be a list for you to sign indicating your attendance.

No stamp = half credit, unless staff informs that nobody was there to stamp programs.

If you attend a concert off campus, then a program without stamp will suffice, plus a short (one-page) description of the event. Students have gone to concerts as far from here as Washington and London.

C. 2. Short Concert Write-up. To be turned in by Monday, 5 March. An essay about one or two pieces on a non-jazz concert you attended. The purpose of this is to discuss live music applying the terms and concepts introduced in class. Use as much musical terminology as possible. Be as specific as possible. Keep non-musical recounting to a minimum. Make notes while you are listening; it is hard to rely on memory alone. Do not try to write about a whole concert. Discuss one or two pieces and try to get some detail. Also: plan to attend at least one other concert before writing this; you will have experience to draw on. While objective specifics are the main point, subjective observations can contribute as well. Music at its best is an emotional experience, and I encourage you to offer personal reactions. What did you particularly like or dislike? Why? How did the piece make you feel? Why?

Specifications: At the top, put your name, the date and location of the concert, the title and composer of the piece, the name(s) of the performer(s), and the instruments appearing. (For a large group, just give the name of the ensemble.) That should be just a few lines. Then the rest of the write-up will be as described above. Length: 1 to 2 pages, Times 11 or similar font. Double spaced, 1-inch margin on all sides. Organization, grammar, and spelling are important aspects of writing and will be considered in grading. Do not copy from the program notes, though you may use one or two excerpts if properly cited. Otherwise, these are your own observations, using the terms we have applied in class.

A few excellent possibilities, out of a much longer list. All are in Beckwith Recital Hall, which is here in Cultural Arts (where this class is taking place).

Tuesday, 7 February, flute and piano recital, 7:30

Monday, 20 February, violin and piano recital, 7:30

Saturday, 14 April, senior student voice recital (terrific singer), 7:30

Monday, 23 April, Atlantean piano trio (violin, cello, piano), 7:30. **Includes Salwen, pianist.**

D. Paper

Your projected topic and a tentative bibliography for the term paper are due on Monday, 2 April. Send via email by the class time on that date. A paper of this kind should be planned and thought through, and the interim deadline is intended to keep you on schedule. It also ensures that materials you want to use are actually available. Include 1) a brief description of your topic; 2) a working title; 3) a list of your sources; and 4) the music you plan to discuss. Submitting this late (or not at all) will result in a 3-point grade deduction.

The term paper is due Wednesday, 25 April. You may choose any topic with a reasonable connection to concert music. The idea is to give you an opportunity to explore a subject of interest to you. Perhaps a composer discussed in class piqued your curiosity, or you have always wanted to know more about a certain opera singer. Your topic could be a composer, a performer, a piece of music, or even a polemic. You can study something from any period, especially 17th century to the present. Whatever you choose, the subject should be narrow; this is a short paper. The essential characteristics are 1) there will be a research component; 2) you need to write at meaningful length (at least half a page) about a specific piece of music using musical terms. This is meant to be a piece of music that you have heard and know, and about which you can write *your own observations*. It should be short: between 3 and 10 minutes.

Specifications. Length: 3 – 4 pages. Font: Times New Roman 11 (the font in which this syllabus is written). Format: One-inch margins on all sides, double spaced text, left justified. Use a cover page with your name and the paper title; text begins at the top of the following page. Citations for all quoted or paraphrased text are expected. Randall Library has workshops if you need help; failure to cite will reduce your grade. Bibliography: in any standard format on a separate last page; include your sound source.

I would prefer that your choice of music not be a piece we have discussed in class, but something new to you. If you have strong interest in a piece studied in class, I would want you to bring something different to it. Don't duplicate the listening guide in the book.

Research sources: At least three, besides your sound source(s). These should be qualitative scholarly materials: books or articles. No more than one may be the internet; don't use the class textbook. Please adhere to all the guidelines accurately. I reserve the right to deduct from your grade if you do not. The only exception is length. If your paper is longer, I'll read every word!

*Please be attentive to the quality of your writing. Full sentences, a logical flow to the material, and clarity of expression contribute to a good paper. Also, be sure to proofread. Spelling mistakes and confused grammar detract from a paper. **Spellcheck on its own is not sufficient!** You need to actually proofread with care. Numerous or glaring writing errors will reduce your grade.

If you feel you need help in crafting a good paper, do not hesitate to consult Writing Services. Their web address is <http://www.uncw.edu/ulc/writing/index.html> I am also willing to look over your paper and give you feedback that could improve your grade. Please submit to me by 18 April (one week before the paper due date).

An excellent starting point for any topic: The New Grove Dictionary of Music and Musicians. The university has it online. Go to the Randall Library catalogue, click on databases, then go to letter "G" and scroll down to Grove Music Online. This will give you an article and bibliography for most any topic in the field. The reference librarians can also be very helpful in leading you to books and articles. I may also be able to give you research source ideas individually if you need further guidance.

E. Tests: Four. The dates are: Wednesday, 8 February; Midterm: Monday, 5 March (cumulative); Wednesday, 4 April; Final Exam: Monday, 7 May, 3:00 same room. Please enter these dates into your schedules and plan to keep them.

Tests will be principally multiple choice, approximately 20 to 30 questions. Normally there are also short answers and a few fill-ins. There will always be an additional listening section, usually both multiple choice and essay. Some questions may be easy, some not. Know your material. I might well ask you to think and synthesize.

The first and third tests last about 45 minutes each. The second (midterm) test will be cumulative to that point, so a bit longer. The final will be cumulative to the term, with some exclusions to be itemized in class; length, 60 - 75 minutes.

Please note carefully. Unless something specific and unavoidable forces a change, I will adhere to the scheduled dates. Therefore: Do NOT buy a plane ticket which will require you to miss any test date, unless you plan on getting a 0 for that test. The only exception will be an emergency. Should such a situation arise, I will handle that with you individually. You will need to provide documentation in order for a make-up to be considered.

F. Attendance. I hope you will come to every class. That is the best way to learn and get good grades. However, as adults it is up to you to study seriously and be in class. For this reason, I have no graded attendance requirement; you do not lose points for absences. However, if you miss, you will need to get notes from a classmate, rather than expect me to go over missed material with you.

Again, attendance is highly recommended. Consistent attendance and attentiveness mean you are serious about learning and are likely to do your best. Hearing and seeing the material presented adds a great deal to reading on your own. Furthermore, your text is a condensed history, and I will often amplify on its contents. Material will be regularly presented in class that is not in your book.

The only exception to voluntary attendance is tests. Missing a test without a documented emergency = 0 for that test.

G. Grading: +/-, 10 point scale. Each test = 15%. Your paper = 20% of the grade. (3-point deduction for submitting your topic and bibliography after the due date.) Short concert write-up = 5%. Concert attendance is 15%. Grading scale for concert attendance: 4=100%; 3=60%; 2=40%; 1=20%; 0=0.

If you are interested in a grade bonus, then you will want to know that I especially value class participation, and will round up final grades for people who participate. Ask questions about the material, react to it, raise your hand and speak up when I pose a question to the class. Having 2 or fewer absences also gets you bumped up. By rounding up, I mean raising, for instance, a B average, if you're within a point or so of B+, to that higher grade - in other words, a three-point grade level up. Once in a while I have even raised a grade two levels. Be in class, and speak up!

End Notes:

1) Every student has a UNCW student email address. This is the official method of communication between faculty and students, as well as from the university. Check your email often. If I need to communicate with you, it will probably be via email. Failing to check email, or having a full inbox, is not accepted as an explanation for failing to respond to class notices.

2) If you have studied the material and feel you need help beyond class, please feel free to make an appointment to see me. Also, don't overlook a quick way of getting help: raise your hand in class and ask when you have a question. Sometimes that can clear things up promptly and easily. For less elaborate questions, e-mail works too.

ENJOY THE COURSE!

University-required notices.

The UNCW Student Academic Honor Code: All members of UNCW's community are expected to follow the academic Honor Code. Please read the UNCW Honor Code carefully (as covered in the UNCW Student Handbook). Academic dishonesty in any form will not be tolerated in this class. Please be especially familiar with UNCW's position on plagiarism as outlined in the UNCW Student Handbook. Plagiarism is a form of academic dishonesty in which you take someone else's ideas and represent them as your own.

Campus Respect Compact: UNCW has recently instituted a Respect Compact to affirm our commitment to a civil community, characterized by mutual respect. That Compact may be accessed at: <http://www.uncw.edu/stuaff/pdc/documents/SeahawkRespectCompact.pdf> Further information about the respect Compact is available from the Office of Institutional Diversity and Inclusion.

Students with Disabilities: Students with diagnosed disabilities should contact the Office of Disability Services (962-7555). Please give me a copy of the letter you receive from Office of Disability Services detailing class accommodations you may need. If you require accommodation for test taking please make sure I have the referral letter no less than three days before the test.

Statement regarding violence and harassment: UNCW practices a zero tolerance policy for any kind of violent or harassing behavior. If you are experiencing an emergency of this type contact the police at 911 or UNCW CARE at 962-2273. Resources for individuals concerned with a violent or harassing situation can be located at <http://www.uncw.edu/wsrc/crisis.html>.

