

Cornerstone Learning Community
The Soundtrack of History: German Music and Literature

MUS 115-125/Survey of Music Literature/Three Credits
Fall 2011/TR 2:00-3:15/CS 140

Instructor: Dr. B. Salwen

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Office Hours: By appointment. See me after any class, call, or email.

Course Overview: Welcome to Survey of Music! This is a brief course on European art music, a large field that forms an important part of the Western heritage. It is also one part of a learning community that will integrate leading works and creative figures in the German-speaking literary and musical world from the 16th century to the present – but mostly from the past 200 years. Figures like Mozart, Beethoven, and Wagner will form the core of the musical content. The course is intended for those with little or no previous background in music. It is a basic studies course, but note that it is not a quick "A"! Be ready to apply yourself to a new, not always easy, but stimulating subject. It is my hope that all will leave the course with an appreciation of the varied and often exciting creative output that we will explore.

This course takes place simultaneously with Ger 209, in which you will study German literary masterpieces in conjunction with the music of German composers being heard here. This will introduce you to manifold interrelations between the two artistic areas and their creative figures, as well as aspects of German cultural history.

Course plan: Introduction to the course, followed by musical terms and concepts
The baroque period – Bach
The classical period – Haydn, Mozart, Beethoven
The romantic period – Beethoven (cont'd), Schubert, Wagner
The 20th century – Schoenberg, Berg, Brecht/Weill, Zimmermann

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>
Transdisciplinary Clusters, a category still being developed, is a main aspect of this course as well.

Classroom note: NO ELECTRONICS. No cell phones, no texting, no laptops. 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.

Text: There is no text that comes close to the content of this particular course. You can instead expect to be doing reading and listening online and/or in the library. Materials will be put on library reserve or specified by online location. This will constitute the formal reading and listening expectations. Treat this material just as you would a textbook and CD set. Prepare in advance of class. Take notes on what you read and hear. Know the content. Expect to need it for the tests.

Course Expectations

A. Repeated listening. Hear each piece as many times as you can. This is the most effective way to develop knowledge and appreciation of any music, especially music in a style new to you. Listening will be assigned regularly. Get to know each work well, beginning before we hear and discuss it in class. Everything we will study is a well-known masterpiece; such works merit many hearings outside of any class requirements.

B. Reading. Readings will be assigned regularly. It is important that you keep up with them, as they help form the framework for the classes.

C. Tests/Due Dates. Four tests, all announced. 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, which will be an essay plus some multiple choice. 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 test (midterm) 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. This includes the final exam. 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.

Here are the test and other due dates. Enter them in your calendar. A test make-up will be given only in case of documented emergency. Otherwise, you will get a 0 for that test.

First test	Tues., 20 Sep.	15%
Mid-term exam (cumulative)	Tues., 18 Oct.	15%
Third test	Tues., 8 Nov.	15%
Final exam (cumulative)	Thurs., 15 Dec. 3:00 P.M. (same room)	15%
Missing a test or an exam		0
Short concert write-up due	Thurs., 6 Oct.	5%
Paper topic and projected bibliography due:	Thurs., 10 Nov.	Otherwise, 3 point deduction
Paper	Due date: Thurs., 1 December	20%
Concert Attendance		15%

D. Term Paper. The projected topic and a tentative bibliography are due on Thursday, 10 November. This may be submitted in class or 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. Submitting this material late (or not at all) will result in a 3-point grade deduction.

Your term paper is due Thursday, 1 December. You may choose any topic with a reasonable connection to German music. The idea is to give you an opportunity to explore a subject of interest to you. Your topic could be a composer, a performer, or even a polemic. Perhaps we mentioned a composer whom you'd like to know more about. Or maybe there is a piece you have heard and would like to know much better. You can study an area from any period, 17th century to the present. For best results, your topic should be fairly narrow, as this is a short paper. Whatever the topic, the essential characteristics are 1) 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.

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 title of the paper; text begins at the top of the following page. Citations for quoted or paraphrased text are expected; failure to cite will reduce your grade. Bibliography: in any standard format on a separate last page. Research sources: At least three, besides our textbook and any sound source(s). No more than one source may be the internet. 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!

An excellent starting point for any topic: the multi-volume New Grove Dictionary of Music and Musicians. This will give you an article and bibliography for about any topic in the field. It is in the reference section of the library; its catalogue number is ML100. N48 2001. The reference librarians can also be very helpful in leading you to books and articles. I may be able to give you research source ideas individually if you need further guidance.

*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 read through carefully. 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 on email by 22 November (the last class before Thanksgiving).

E.1. Concert Attendance: 4 concerts required.

Event to be attended by everybody: Live at the Met - Siegfried – Saturday, 5 November, Lumina Theater. This is the third of Wagner's Ring operas, and we will be discussing it in class before the performance. It begins at 12 noon and can be expected to last until sometime after 5:00. (Don't plan to be anywhere else before 6:00.) Siegfried is a large three-act opera with two intermissions. It is also a powerful and magnificent epic work. We are privileged to be able to see it here, and privileged also to be receiving free tickets. These are through the generosity of the Osher Lifelong Learning Center, the continuing education arm of UNCW.

You choose three other concerts to attend. There is a great difference between hearing music in front of speakers and experiencing it live. Hearing music in concert is a vital, often exciting part of this course. 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 heard in class. If the content is partly German, so much the better. No pop, rock, jazz concerts, or hymn festivals (even if I like the music) will receive concert credit. When in doubt as to "creditworthiness," consult me before attending. Submit the program for any concert you attend at the class following the performance.

A few concerts upcoming, out of a significantly longer list:

Wednesday, 7 Sept., Norman Bemelmans, piano, all-Liszt concert, 8:00, Kenan Auditorium
Thursday, 15 Sept., Mary Jo White, flute, Elizabeth Loparits, piano, 7:30, Beckwith Recital Hall
Saturday, September 17, North Carolina Symphony, including a great symphony by Schubert, a composer we will be discussing in class. 8:00pm, Kenan Auditorium

Tuesday, 4 Oct., Liszt program including Salwen, piano, also violin, voice; 7:30, Beckwith
Friday, 7 Oct., Vincent van Gelder, piano, 7:30, Beckwith
Saturday, 22 Oct., Wilmington Symphony plays Liszt, including Salwen. 8:00, Kenan Auditorium

Your sources for concerts will be 1) the recital hall of the cultural arts building, where the department of music offers a plethora of events each semester. Consult the music department events calendar regularly for listings and updates: <http://appserv02.uncw.edu/caic/events-MUS.asp> Just about every concert in the cultural arts building recital hall is free to UNCW students. Carry your ID card.

2) There are also 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 left to get to the list of events. Ask the box office (962-3500) if needed information isn't on the website.

Plan ahead. The process will be simpler and you may save money if you do not leave several concerts for the end of the term. In general I would prefer that you attend on-campus concerts. However, if you find something good elsewhere, go for it, assuming it includes the intended type of material. (Students have gone to concerts as far from here as Washington and London.)

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;
- 2) Stay for the whole concert;
- 3) Have your program stamped by an usher at the end. He or she will be standing in an obvious place near the exit or in the lobby;
- 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 (half-page) description of the event.

Grading scale for concert attendance: 4=100%; 3=60%; 2=40%; 1=20%; 0=0.

Concert attendance equals 15% of the course grade. So if you attend and properly submit stamped programs 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!

E. 2. Short Concert Write-up. To be turned in by Thursday, 6 October. The purpose of the write-up 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. Make notes while you are listening; it is hard to rely on memory alone. Also: try to attend a couple of concerts before writing this; you will have more 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(s) make you feel? Why?

Specifications for the write-up: At the top, put your name, the date and location of the concert, and the title and composer of the piece(s) you are writing about. 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.

F. Grading: +/-, 10-point scale. I will tend to round up final scores for the course when the overall trend has been up, or when one low score seems non-representative of the individual's work overall. By rounding up, I mean raising, for instance, a B average, if it is within a point or so of a B+, to that higher grade, in other words, a three-point grade level up. Once in a while I have raised a grade two levels. Another factor that can get your grade rounded up: class participation. I want to reward people who demonstrate interest in the course and the material. By that I mean that you do one or more of the following: a) have 2 absences or fewer, arrive on time and stay attentive; b) speak up to voice reactions to the material or ask questions about it (with the exception of "is that going to be on the test?"); c) have opinions or ideas that show you have been thinking about what we are studying.

G. Attendance: Not graded. You are now adults, and it is up to you to decide to be in class. However, attendance is highly recommended. One reason is that classes will include material not in your assigned reading. Also, consistent attendance - and attentiveness - mean you are serious about learning and are likely to do your best. I am not indifferent about whether you come, I just believe that you are old enough to decide for yourselves. I hope you will come to every class. If you are absent, you will need to get notes from a classmate, rather than from me. The only exception to voluntary attendance is tests. Missing a test without a documented emergency = 0 for that test.

End notes

1) UNCW email account: Check this every day. In addition to the class itself, this is the official means of campus communication. It is the address I will have from your student record. Make sure you check your student email box each day. It is not an excuse to say that you don't read it, or that it was full. Make sure that your student email account is a working method of communication, and that you use it.

2) If you have studied the class material and feel you need additional help, please make an appointment to see me. This can make a great difference. Also: feel free to raise your hand in class and ask as soon as a question arises.

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>.

