MUS 167: Symphonic Literature
Course Syllabus
Spring, 2012
Course Meeting Time: Mondays, Wednesdays, and Fridays, 12:50 PM -1:50 PM
Course Location: Patterson Hall (PH) Studio AA

Professor:
Dr. Melinda Crawford Perttu
Office: Patterson Hall; Room 61A
Office Hours: As according to the schedule on my office door and by appointment
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Course Description: A chronological survey of symphonic music, from the pre-Classic period through the 20th century with emphasis on both the aural and analytical understanding of this repertoire.

Prerequisite: MUS 142
Co-requisite: None.
Credit: 4 semester hours.
Note: A letter grade of at least C- must be attained in MUS 167 in order to count for graduation as a music major.

Course outcomes: By the end of the course, the students will be able to:

- identify, discuss, and analyze seminal musical works for the symphonic orchestra.
- identify prominent musical themes from works studied.
- explain how different composers influenced the development of symphonic music.

Assignments and Exams: In general, assignments consist of assigned readings. Due to limited time during class, the readings will not always be discussed in class. However, there will ten small open-book quizzes that will be given at random in class. The quizzes are based on the assigned readings. There will also be one paper, two mid-term exams, and one cumulative final exam. Each exam will include a written and a listening portion.

Grading: The following is the grade breakdown for Symphonic Literature:

1. Quizzes: 10 @ 3% each = 30% of total grade
2. Paper: 1 paper @ 15% = 15% of total grade
3. Mid-term Exams: 2 exams @ 15% each = 30% of total grade
4. Final Exam: 1 exam @ 20% = 20% of total grade
5. Class Participation: 5% of total grade

Grading Scale:

93-100	A	80-82	B-	67-69	D+
90-92	A-	77-79	C+	63-66	D
87-89	B+	73-76	C	60-62	D-
83-86	B	70-72	C-	Below 60	F

Students must attain a grade of C- or higher in order for this course to count toward the music major.

Please be aware that this course covers a great deal of information in a very short amount of time. To maximize the instructional time available, I will not discuss personal grading issues in class. Please make an appointment outside of class time to speak with me one-on-one about any questions or concerns that you may have.

Note on exams: A missed exam will count as a zero percent, unless the student has missed due to an *excused* absence. This course follows the policy regarding exams and excused absences that is outlined in the Westminster College Undergraduate Catalogue.

Textbooks and Course Materials: Students are responsible for obtaining a copy of each of the following items.

- *The Symphony: A Listener's Guide* by Michael Steinberg. Published by Oxford University Press, 1998.
- *The Concerto: A Listener's Guide* by Michael Steinberg. Published by Oxford University Press, 2000.

Attendance Policy: The attendance policy in this course follows the College policy, which is outlined in the Westminster College Undergraduate Catalogue. Students are expected to attend all classes. Research has shown that performing well in a course is associated with high attendance. Students should be aware that "showing up" is highly valued not only in this course and College, but in the workforce and society in general. In addition, I will not re-teach—either in class or during office hours—material missed due to an unexcused absence.

I may excuse absences for the following reasons: course-related field trips; illness that is documented by a doctor's note (not including the "self-reported sick in room" notice from the Student Health Center); death or serious illness in the immediate family as is verified by someone other than the student; appearance in court; co-curricular and extracurricular activities recognized and/or sponsored by the College; or another extraordinary reason as deemed appropriate by me. Students are responsible for obtaining the information that they missed during class.

E-mail and Computer Use: I will be e-mailing students in the course critical information and will also be posting important files to network accounts. Students are required to use the Westminster.edu e-mail account and network accounts, or must have their e-mails forwarded from Westminster.edu to another account. In addition, students are required to check e-mail with reasonable frequency, preferably every day, as important course updates may occur via e-mail rather than in class, in an effort to preserve valuable class time. If e-mail accounts are too full or over quota, I will NOT resend e-mails; students are required to monitor the quotas on their accounts.

Academic Honesty: While students are encouraged to study and work in groups on homework assignments, copying work for the sake of turning in assignments on time is a breach of the College's policy on academic integrity. In addition, the standards in this course conform to the College's policy, which states: "Academic dishonesty is a profound violation of the expected code of behavior. It can take several forms including,

but not limited to, plagiarism, cheating, misrepresentation of facts or experimental results, unauthorized use of or intentional intrusion into another's computer files and/or programs, intentional damage to a computer system, and unauthorized use of library materials and privileges. Academic dishonesty in any of these forms will not be tolerated. Students who engage in academic dishonesty face penalties such as failure in the course involved or expulsion from the College. All instances of academic dishonesty will be reported to the Dean of the College."

Student Support Services and Special Accommodations: Students who have special needs that may affect their academic or personal life should seek resources on campus to assist them, such as Disability Support, the Learning Center, Diversity Services, and Library Instruction. In this course, accommodations consistent with college policy will be made for students who are utilizing appropriate support services. After consulting with the appropriate support service, students are encouraged to speak with me in a confidential appointment about necessary accommodations.

Note on Cellphone Use: Cellphones must be silenced during class. No texting is permitted.

SCHEDULE OF CLASS MEETINGS, TOPICS, AND ASSIGNMENTS (subject to change):

DATE	TOPIC	READING ASSIGNMENT DUE:
Week 1	**Baroque & Classical Eras**	
1/18	J.S. Bach, C.P.E. Bach, & J.C. Bach	
1/20	Stamitz, Haydn, Mozart	*C*: p.11-14; *S*: p. 215-217
Week 2	**Classical & Early Romanic: German**	
1/23	Mozart con.	*C*: p.303-305; *S*: p. 401-403
1/25	Beethoven	*S*: p. 24-33
1/27	Beethoven	*C*: p. 59-63; 71-76
Week 3	**Early Romanic: German con.**	
1/30	Schubert & Mendelssohn	*S*: p. 475-483
2/1	Schumann & Liszt	*S*: p. 515-518
2/3	Liszt con.	*C*: p. 237-240
Week 4	**Romantic: French & Late Romantic German**	
2/6	Berlioz	*S*: p. 59-66
2/8	Saint-Saëns & Fauré	Saint-Saëns Handout
2/10	Brahms	*S*: p. 86-91
Week 5	**Late Romantic: German**	
2/13	Brahms	*C*: p. 128-131
2/15	Bruckner	*S*: p. 114-121
2/17	Strauss	Strauss Handout
Week 6	**Late Romantic: German con.**	
2/20	Mahler	*S*: p. 279-284
2/22	Mahler	*S*: p. 312-322
2/24	**Mid-Term 1**	
Week 7	**Romantic: Russian**	
2/27	Tchaikovsky	*S*: p. 635-641
2/29	Tchaikovsky	*C*: p. 473-479
3/2	Borodin & Mussorgsky	Mussorgsky Handout
3/5-3/9	*Spring Break*	
Week 8	**Romantic: Russian con. & Romantic: Nationalists**	
3/12	Rimsky-Korsakov	Rimsky-Korsakov Handout
3/14	Rachmaninoff	*C*: p. 356-362
3/16	Smetana & Dvořák	*S*: p. 147-157
Week 9	**Romantic: Nationalists con.**	
3/19	Dvořák	*C*: p. 180-184
3/21	Grieg & Sibelius	*C*: p. 200-203
3/23	Sibelius con.	*C*: p. 444-448
Week 10	**Impressionism**	
3/26	Debussy	Debussy Handout

3/28	Ravel	Ravel Handout
3/30	*No class*	
Week 11	**20th Century: Neo-Classicism**	
4/2	Stravinsky (not on mid-term)	*S*: p. 620-623
4/4	**Mid-Term 2**	
4/6	*Easter Break – No class*	
Week 12	**20th Century: Neo-Classism & Nationalism**	
T, 4/10	Prokofiev	*S*: p. 429-433
4/11	Prokofiev & Hindemith	*C*: p. 344-347
4/13	Vaughn Williams	*S*: p. 662-667
Week 13	**20th Century: Nationalism con.**	
4/16	Delius, Respighi	Respighi Handout
4/18	Bartók & Gershwin	Bartók & Gershwin Handouts; **Paper DUE**
4/20	*PMEA – No class*	
Week 14	**20th Century: Nationalism con.**	
4/23	Copland	Copland Handout
4/25	*Research Symposium – No class*	
4/27	Shostakovich	*S*: p. 546-550
Week 15	**20th Century: Minimalism & Neo-Romanticism**	
4/30	Adams & Barber	*C*: p. 27-32
5/2	Górecki & Rautavaara	*S*: p. 169-177
5/4	Rautavaara & Review for Final Exam	
Week 16		
TUES. 5/8: 8:00-10:30	**Final Exam**	