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RECORDS

Revised 4/22/2009

UNDERGRADUATE CURRICULUM PROPOSAL COVER SHEET

Title of Proposal - Must begin with Department Abbreviation:

MUS Proposal: Music History Style Period Prerequisites

Check One: [X] Full Proposal or [] Information Item

Effective Date for Curricular Offering: Fall 2012

FROM: Lee D. Harris Music, Fine Arts Center 308, 425-4601, Lee-Harris@utc.edu

(proposal originator: include spokesperson's name, department, office number, telephone, e-mail)

Does this require new resources from the originating department or other department? No
Please include an explanation if yes.

Faculty of the originating department approved this proposal on November 1, 2011 (date),
by a vote of 14 aye votes; 0 nay votes; 0 abstentions; 1 eligible voting members absent.

The following have examined this proposal:

Dept Head/Director: Lee D. Harris [Signature] 11/2/11 [X]
Printed name Signature, date Approve Neutral Disapprove*

College Curriculum Committee Date: Vote: Signature of Chair:

Spokespersons for Affected Departments:

Table with 5 columns: Printed Name, Department, Signature, Date, Approve, Neutral, Disapprove*. Contains three empty rows.

Dean/Director: H. Burhenn [Signature] 11/7/11 [X]
Printed name Signature, date Comments

University Registrar: Linda Orth [Signature] 11-7-11
Printed name Signature, date Comments

Provost/Representative: J. Sanders [Signature] 11/10/11 [X]
Printed name Signature, date Approve Neutral Disapprove*

Lab/studio fee requested: []

Provost: Phil Oldham
Printed name Signature, date Approve Disapprove*

*Those who disapprove may attach an explanation

Table with 3 columns: ACTIONS on this proposal, Curriculum Committee, Faculty Senate. Rows include Date the proposal was considered, Vote of the body, Accepted as information item, Approved as submitted, Approved with amendments, and Signature of Chair.

12.018 UG

MUS Proposal: Prerequisite Changes for Music History Period Courses

The Music Department proposes to add Music History I and II as prerequisites for the Music History style period courses (MUS 4110, 4120, 4130, 4140 and 4150) in order to clarify the background needed by students enrolling in these courses.

Rationale. The Music History style period courses are in-depth explorations of the music, composers, performers and historical events within a particular era. In order for students to fully understand the material covered they should have completed already the appropriate Music History survey course(s).

Impact. This will not impact the Music Department or other departments on campus. It requires no additional faculty or resources.

Current Catalog Descriptions

MUS 4110 - Music Before 1600

(3) Credit Hours

A study of works, both monadic and polyphonic, characteristic of European music before 1600. On demand. Prerequisite: MUS 2080 or department head approval.

MUS 4120 - Music from 1600 to 1750

(3) Credit Hours

A study of works characteristic of the period and illustrative of musical trends in the era. On demand. Prerequisite: MUS 2080 or department head approval.

MUS 4130 - Music from 1725 to 1825

(3) Credit Hours

A study of works characteristic of the period and illustrative of musical trends in the era. Extensive examination of representative scores. On demand. Prerequisite: MUS 2080 or department head approval.

MUS 4140 - Nineteenth Century Music

(3) Credit Hours

A study of works characteristic of the period and illustrative of musical trends in the era. On demand. Prerequisite: MUS 2080 or department head approval.

MUS 4150 - Twentieth-Century Music

(3) Credit Hours

A study of works characteristic of the period and illustrative of musical trends in the era. On demand. Prerequisite: MUS 2080 or department head approval.

MUS Proposal: Prerequisite Changes for Music History Period Courses

Proposed New Catalog Descriptions (changes in bold)

MUS 4110 - Music Before 1600

(3) Credit Hours

A study of works, both monadic and polyphonic, characteristic of European music before 1600. On demand. Prerequisites: MUS 2080, **3150 and 3160**; or department head approval.

MUS 4120 - Music from 1600 to 1750

(3) Credit Hours

A study of works characteristic of the period and illustrative of musical trends in the era. On demand. Prerequisites: MUS 2080, **3150 and 3160**; or department head approval.

MUS 4130 - Music from 1725 to 1825

(3) Credit Hours

A study of works characteristic of the period and illustrative of musical trends in the era. Extensive examination of representative scores. On demand. Prerequisites: MUS 2080, **3150 and 3160**; or department head approval.

MUS 4140 - Nineteenth Century Music

(3) Credit Hours

A study of works characteristic of the period and illustrative of musical trends in the era. On demand. Prerequisites: MUS 2080, **3150 and 3160**; or department head approval.

MUS 4150 - Twentieth-Century Music

(3) Credit Hours

A study of works characteristic of the period and illustrative of musical trends in the era. On demand. Prerequisites: MUS 2080, **3150 and 3160**; or department head approval.

Music 4110-0
Music before 1600 -- 23453
Spring 2011
FACT 210
Three-hour credit
M 5:00 – 7:30 pm
Howard P. Shurtz, Cadec Hall 206
Office Hours 1:00-2:30 pm
425-4678, paul-shurtz@utc.edu

Texts: Hoppin, Richard H., *Medieval Music*. New York: W. W. Norton, 1978. ISBN: 0-393-09090-6;

Atlas, Allen W., *Renaissance Music*. New York: W. W. Norton, 1998. ISBN: 0-393-97169-4

Scores: *Anthology of Scores*, 3rd edition. vol. 1. Upper Saddle River, NJ: Prentice Hall, [2009]. ISBN: 0-205-65697-8

Recordings: *Recorded Anthology* (6 disks), 3rd edition. vol. 1. Upper Saddle River, NJ: Prentice Hall, [2009]. ISBN: 0-205-65700-1

Jan 10	Historical Introduction, Christian Liturgy, Roman Mass -- Chaps. 1, 2, 4, 5
Jan 17	Martin Luther King Holiday – no class
Jan 24	Gregorian Chant, Modes -- Chap. 3 Term paper topic due
Jan 31	Trope, Sequence, Liturgical Drama, Secular Songs -- Chaps. 6-7, 11-13
Feb 7	Rise of Polyphony, Organum, Conductus, Motet – Chaps. 8-10
Feb 14	Ars Nova & Secular Song – Chaps. 9-10, 14-20
Feb 21	Midterm – Written Exam on Medieval Music
Feb 28	1380s to the 1460s – Chaps. 1-10
Mar 7	1450s to the 1480s – Chaps. 11-17
Mar 14	Spring Break – no class
Mar 21	1470s to the 1520s – Chaps. 18-25 Term Paper Due
Mar 28	1470s to the 1520s – Chaps. 18-25
Apr 4	1520s to the 1550s – Chaps. 26-34
Apr 11	1550s to c. 1600 – Chaps. 35-40
Apr 18	1550s to c. 1600 – Chaps. 35-40
Apr 25	Listening Exam on both Medieval and Renaissance Music
May 2	Final Exam on Renaissance Music 5:30-7:30 pm

Course Objective:

A comprehensive study of works, both monophonic and polyphonic, characteristic of European music before 1600. Prerequisite: Music 2080, Music 3150, Music 3160; or department head approval.

Midterm and Final Examinations: These examinations will include an identification section, score analysis, and essay questions. The midterm examination will cover the

Medieval Period and the final examination the Renaissance Period. Each examination is worth 130 points. **Please bring a blue book for each examination.**

Listening Exams: The exams cover the listening examples found on the six CD disks associated with the Bonds Anthology. The student will be required to identify the composition, composer, genre, and date of composition (or approximate date in the case of early medieval works). The listening exam has twenty-four examples and is worth 100 points.

Term Paper: The student will select a single composition from one of the three musical periods covered in the class. This paper will present the composition as if the student were going to teach it to a college class of music majors in music history. The paper will include discussions of the composer, the genre (i.e. motet, mass, concerto, etc.), and melodic, harmonic, rhythmic, and formal analysis, the text setting (if appropriate), and bibliography. Any references quoted within the paper must be properly footnoted. The paper is worth 100 points of which 50 points will be given for the analysis. The analysis must be yours and not someone else's. Late papers will be assessed a 10 point penalty per week.

Failure to take the midterm, listening exam, final exam or submit a term paper will result in a failing grade for the class.

Disability Statement:

Attention: If you are a student with a disability (e.g. physical, learning, psychiatric, vision, hearing, etc.) and think that you might need special assistance or a special accommodation in this class or any other class, call the Office for Students with Disabilities at 425-4006, come by the office - 102 Frist Hall or see <http://www.utc.edu/OSD/>

If you find that personal problems, career indecision, study and time management difficulties, etc. are adversely affecting your successful progress at UTC, please contact the Counseling and Career Planning Center at 425-4438 or <http://www.utc.edu/Administration/CounselingAndCareerPlanning/>.

Music 4120-0 -- 23720
Music from 1600 to 1750
Spring 2012
FACT 210
Three-hour credit
M 5:00 – 7:30 pm
Howard P. Shurtz, Cadec Hall 206
Office Hours TTH 1:00-2:30 pm
425-4678, paul-shurtz@utc.edu

Texts: Hill, John Walter, *Baroque Music*. New York, NY: W.W. Norton & Company.
ISBN: 0-39397800-1.

Scores: Bonds, Mark Evan. *Anthology of Scores*, 3rd edition. vol. 1. Upper Saddle
River, NJ: Prentice Hall, [2009]. ISBN: 0-205-65697-8

Recordings: Bonds, Mark Evan. *Recorded Anthology* (6 disks), 3rd edition. vol. 1.
Upper Saddle River, NJ: Prentice Hall, [2009]. ISBN: 0-205-65700-1

Topics and Dates

Jan 9 -- Music in the Baroque Era; The Birth of Opera, Monody, and the Concerted
Madrigal

Jan 16 -- No Class – Martin Luther King Holiday

Jan. 23 – New Genres of Instrumental Music; Church Music in Italy, 1600 -- 1650

Jan. 30 – Stage, Instrumental, and Church Music in France to 1650; -- **term paper
topic due**

Feb. 6 -- Music in the Empire Through the Thirty Years' War

Feb. 13 – Music in England under the First Stuart Kings and Commonwealth; The
Diffusion of New Vocal Genre for Theater

Feb. 20 – Midterm Exam

Feb. 27 – Music at the Court of Louis XIV to the Death of Lully

Mar. 5 -- Music in Spain, Portugal, and their Colonies; Music in the Empire during the
Later 17th Century

Mar. 12 – Spring Break – no class

Mar. 19 – Sonata and Concerto in Late 17th-Century Italy

Mar. 26 – Italian Vocal Music, ca. 1680-1730

**Apr. 2 -- French Music from the War of the Grand Alliance to the End of the Regency
– term paper due**

Apr. 9 – German Traditions and Innovations, 1690--1750

Apr. 16 – Listening Exam

Apr. 23 – Final Exam

Course Objective:

This course will make a comprehensive study of the characteristics and musical trends of
the Baroque period. Prerequisite: Music 2080, Music 3150, Music 3160; or department
head approval.

Midterm and Final Examinations: These examinations will include an identification of terms, score analysis, and essay questions. Each examination is worth 130 points. **Please bring a blue book for each examination.**

Listening Exams: The listening examples for this examination are taken from the Baroque period section found on the CD disks associated with the Bonds Anthology. The student will be required to identify the composition, composer, genre, and date of composition. The listening exam has twenty-four examples and is worth 100 points.

Term Paper: The student will select a single composition from the Baroque period. This paper will present the composition as if the student were going to teach it to a college class of music majors in music history. The paper will include discussions of the composer, the genre (i.e. motet, mass, concerto, etc.), and melodic, harmonic, rhythmic, and formal analysis, the text setting (if appropriate), and bibliography. Any references quoted within the paper must be properly footnoted. The paper is worth 100 points of which 50 points will be given for the analysis. The analysis must be yours and not someone else's. Late papers will be assessed a 10 point penalty **per week**. **Please include a copy of the score.** The score will be returned with the graded paper.

Failure to take the midterm, listening exam, final exam or submit a term paper will result in a failing grade for the class.

Disability Statement:

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Music 4130-0
Music from 1725 to 1825
Spring 2013
FACT 210
Three-hour credit
M 5:00 – 7:30 pm
Howard P. Shurtz, Cadek Hall 206
Office Hours TTH 1:00-2:30 pm
425-4678, paul-shurtz@utc.edu

Texts: Pauly, Reinhard G. *Music in the Classic Period*. 4th Edition. Upper Saddle River: Prentice Hall, 2000. ISBN 0-13-011502-9.

Rosen, Charles. *The Classical Style*. Expanded Edition. NY: W.W. Norton, 1997. ISBN 0-393-04020-8.

Scores: Bonds, Mark Evan. *Anthology of Scores, vol. 2. 3rd edition*. Upper Saddle River, NJ: Prentice Hall, [2009]. ISBN 0-205-65699-4.

Recordings: Bonds, Mark Evan. *Recorded Anthology (9 disks), vol. 2. 3rd edition*. Upper Saddle River, NJ: Prentice Hall, [2009]. ISBN 0-205-65701-X.

<u>Date</u>	<u>Topic and Chapter</u>
Jan. 9	“Classic” Period Defined
Jan. 16	Late Baroque and Rocco Style
Jan. 23	The Classical Symphony part 1
Jan. 30	The Classical Symphony part 2
Feb. 6	The Classical Sonata
Feb. 13	The Classical Concerto
Feb. 20	Midterm Exam
Feb. 27	Chamber Music
Mar. 5	The Art Song before Schubert
Mar. 10-14	Spring Break
Mar. 19	Opera in the Classical Era part 1
Mar. 26	Opera in the Classical Era part 2 – Term Paper due
Apr. 2	Sacred Music of the Classical Era
Apr. 9	Beethoven in Vienna, 1792-1808
Apr. 16	Listening Exam
Apr. 23	Final Exam

Course Objective:

This course will make a comprehensive study of the characteristics and musical trends of the Classical period. Prerequisite: Music 2080, Music 3150, Music 3160; or department head approval.

Midterm and Final Examinations: These examinations will include an identification of terms, score analysis, and essay questions. Each examination is worth 130 points. **Please bring a blue book for each examination.**

Listening Exams: The listening examples for this examination are taken from the Classical period section found on the CD disks associated with the Bonds Anthology. The student will be required to identify the composition, composer, genre, and date of composition. The listening exam has twenty-four examples and is worth 100 points.

Term Paper: The student will select a single composition from the Classical period. This paper will present the composition as if the student were going to teach it to a college class of music majors in music history. The paper will include discussions of the composer, the genre (i.e. motet, mass, concerto, etc.), and melodic, harmonic, rhythmic, and formal analysis, the text setting (if appropriate), and bibliography. Any references quoted within the paper must be properly footnoted. The paper is worth 100 points of which 50 points will be given for the analysis. The analysis must be yours and not someone else's. Late papers will be assessed a 10 point penalty **per week**. **Please include a copy of the score.** The score will be returned with the graded paper.

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Music 4140-0
Nineteenth-Century Music
Spring 2014
FACT 210
Three-hour credit
M 5:00 – 7:30 pm
Howard P. Shurtz, Cadec Hall 206
Office Hours TTH 1:00-2:30 pm
425-4678, paul-shurtz@utc.edu

Text: Leon Plantinga – *Romantic Music*. New York, NY: W. W. Norton & Company, 1984. ISBN 0-393-95196-0

Scores: Bonds, Mark Evan. *Anthology of Scores, vol. 2. 3rd edition*. Upper Saddle River, NJ: Prentice Hall, [2009]. ISBN 0-205-65699-4.

Recordings: Bonds, Mark Evan. *Recorded Anthology (9disks), vol. 2. 3rd edition*. Upper Saddle River, NJ: Prentice Hall, [2009]. ISBN 0-205-65701-X.

Topics and Dates

Jan. 7	“Romanticism” – chp. 1
Jan. 14	Beethoven in Vienna, 1792-1808 – chp. 2
Jan. 21	Beethoven: The Late Years, 1809-27 – chp. 3 – Term Paper Topic due
Jan. 28	Beethoven’s Contemporaries: Instrumental Music – chp. 4
Feb. 4	The Lied: Schubert and His Predecessors – chp. 5
Feb. 11	The Rise of Nineteenth-Century Opera – chp. 6
Feb. 18	Midterm Exam
Feb. 25	Paris from 1830 to 1848 – chp. 7
Mar. 4	Schumann and His German Contemporaries – chp. 8
Mar. 11	Spring Break – no class
Mar. 18	Wagner and the Music Drama – chp. 9 – Term Paper due
Mar. 25	Italian and French Opera in the Later Nineteenth Century – chp. 10
Apr. 1	Nationalist Music – chp. 11
Apr. 8	Crosscurrents in the Late Century – chp. 12
Apr. 15	Listening Exam
Apr. 22	Final Exam

Course Objective:

This course will make a comprehensive study of the characteristics and musical trends of the music in the nineteenth-century period. Prerequisite: Music 2080, Music 3150, Music 3160; or department head approval.

Midterm and Final Examinations: These examinations will include an identification of terms, score analysis, and essay questions. Each examination is worth 130 points. **Please bring a blue book for each examination.**

Listening Exams: The listening examples for this examination are taken from the nineteenth-century period section found on the CD disks associated with the Bonds Anthology. The student will be required to identify the composition, composer, genre, and date of composition. The listening exam has twenty-four examples and is worth 100 points.

Term Paper: The student will select a single composition from the nineteenth-century period. This paper will present the composition as if the student were going to teach it to a college class of music majors in music history. The paper will include discussions of the composer, the genre (i.e. motet, mass, concerto, etc.), and melodic, harmonic, rhythmic, and formal analysis, the text setting (if appropriate), and bibliography. Any references quoted within the paper must be properly footnoted. The paper is worth 100 points of which 50 points will be given for the analysis. The analysis must be yours and not someone else's. Late papers will be assessed a 10 point penalty **per week**. **Please include a copy of the score.** The score will be returned with the graded paper.

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Music 4150-0
Twentieth-Century Music
Spring 2015
FACT 210
Three-hour credit
M 5:00 – 7:30 pm
Howard P. Shurtz, Cadek Hall 206
Office Hours TTH 1:00-2:30 pm
425-4678, paul-shurtz@utc.edu

Text: Robert P. Morgan. *Twentieth-Century Music*. New York, NY: W. W. Norton & Company. ISBN 0-393-95272-X.

Scores: Bonds, Mark Evan. *Anthology of Scores, vol. 2. 3rd edition*. Upper Saddle River, NJ: Prentice Hall, [2009]. ISBN 0-205-65699-4.

Recordings: Bonds, Mark Evan. *Recorded Anthology (9disks), vol. 2. 3rd edition*. Upper Saddle River, NJ: Prentice Hall, [2009]. ISBN 0-205-65701-X.

Topics and Dates

Jan 12 The Rise of the “Modern” Period; Europe at the Turn of the Century

Jan 19 Transitional Figures; The Atonal Revolution

Jan 26 New Tonalities; Other European Currents – **Term Paper topic**

Feb 2 Beyond the Continent; The Historical Context: Europe after WW I

Feb 9 Neo-Classicism; The Twelve-Tone System

Feb 16 The Influence of Politics; Other Europeans

Feb 23 Midterm Exam

Mar 2 England after WW I; The United States

Mar 9 Spring Break – no class

Mar 16 Latin America; Innovation and Fragmentation: from WWI to the Present

Mar 23 Historical Context: The World after WWII; Integral Serialism – **Term Paper Due**

Mar 30 Indeterminacy; Innovations in Form and Texture

Apr 6 The New Pluralism; A Return to Simplicity: Minimalism and the New Tonality

Apr 13 Music and the External World; Developments in Technology: Electronic Music

Listening Examination

Apr 20 Final Examination

Course Objective:

This course will make a comprehensive study of the characteristics and musical trends of the music in the twentieth-century period. Prerequisite: Music 2080, Music 3150, Music 3160; or department head approval.

Midterm and Final Examinations: These examinations will include an identification of terms, score analysis, and essay questions. Each examination is worth 130 points. **Please bring a blue book for each examination.**

Listening Exams: The listening examples for this examination are taken from the twentieth-century period section found on the CD disks associated with the Bonds Anthology. The student will be required to identify the composition, composer, genre,

and date of composition. The listening exam has twenty-four examples and is worth 100 points.

Term Paper: The student will select a single composition from the twentieth-century period. This paper will present the composition as if the student were going to teach it to a college class of music majors in music history. The paper will include discussions of the composer, the genre (i.e. motet, mass, concerto, etc.), and melodic, harmonic, rhythmic, and formal analysis, the text setting (if appropriate), and bibliography. Any references quoted within the paper must be properly footnoted. The paper is worth 100 points of which 50 points will be given for the analysis. The analysis must be yours and not someone else's. Late papers will be assessed a 10 point penalty **per week**. **Please include a copy of the score.** The score will be returned with the graded paper.

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