New Course Request

Indiana University

Check Appropriate Boxes: Undergraduate credit [X] Graduate credit [ ] Professional credit [ ]

1. School/Division: Raclin School of the Arts
2. Academic Subject Code: MUS
3. Course Number: T-190 (must be cleared with University Enrollment Services)
4. Instructor: Barton, D.
5. Course Title: Literary and Intellectual Traditions

Recommended Abbreviation (Optional): ____________________________ (Limited to 32 Characters including spaces)

6. First time this course is to be offered (Semester/Year): Summer I, 2006; Fall, 2006
7. Credit Hours: Fixed at ___ or Variable from _______ to _______
8. Is this course to be graded S-F (only)? Yes [X] No [ ]
9. Is variable title approval being requested? Yes [X] No [ ]
10. Course description (not to exceed 50 words) for Bulletin publication: Explores, in an interdisciplinary way, one of the great humanistic traditions of inquiry regarding one of the following themes: ideas of self, ideas of truth, ideas of beauty, ideas of community, ideas of nature, ideas of conflict. Writing intensive, discussion-focused.

11. Lecture Contact Hours: Fixed at 5-Sum/2.5 fall; Variable from _______ to _______
12. Non-Lecture Contact Hours: Fixed at _______ or Variable from _______ to _______
13. Estimated enrollment: 30 [ ] of which 0 [ ] percent are expected to be graduate students.
14. Frequency of scheduling: every sem. Will this course be required for majors? NO [ ]
15. Justification for new course: To provide a new General Education course for the campus.
16. Are the necessary reading materials currently available in the appropriate library? [ ]
17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.
18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.
19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by: [Signature] Date 2/16/06
Department Chairman/Division Director

Approved by: [Signature] Date 3/31/06
Dean

Dean of Graduate School (when required)

University Enrollment Services

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.

University Enrollment Services Final—White: Chancellor/Vice-President—Blue: School/Division—Yellow: Department/Division—Pink: University Enrollment Services Advance—White
MUS-T 190 Literary and Intellectual Traditions
VT: Exploring Musical Genres. The Symphony

Summer Session Syllabus

Brief Course Description: This class will define and examine one of the major genres of classical instrumental music, the symphony. We will examine both the nature of the genre, and the institutions that foster and bring these works to life as performed music: the orchestra, instrumental families, the conductor, the professional orchestra and its organization and patronage, etc. Students will be asked to become familiar with three iconic works—Symphony No. 40 by Mozart, Symphony No. 5 by Beethoven, and Symphony No. 1 by contemporary American composer John Corigliano. Many other symphonic works will be presented in part during the course. Music reading skills are not required.

The Symphony: There is a full-semester schedule developed for the course that has six symphonies as featured listening experiences. For a summer session course lasting only six weeks, it seems prudent to expect students to focus on only three works, spending two weeks with each. The expectation will be that students will be come familiar enough with each of these works that they can recognize from an audio example where they are in the piece—movement, and major subdivision of the movement form. Verbal time lines keyed to the recordings will be provided to the students. The Mozart and Beethoven symphonies are available through the Naxos OnLine service at the Schurz Library; students will need to purchase a CD of the Corigliano Symphony.


Primary source readings: 18th, 19th, and 20th century texts in aesthetics, criticism, perception and reception theory, music sociology (Max Weber), critical theory (Benjamin, Adorno, etc), and other appropriate topics.

Schedule: The schedule identifies the content of the twelve class sessions for the summer course. The three featured works are labeled in Bold font the first time they are introduced, a portion of each class subsequent to the first one will be devoted to discussion and exploration of the work. Although the backbone of the course is traditionally historical, reference to the present and to cultural conditions of the present will be made continuously.

Also attached is the schedule for a full-semester version of the course, to be offered Fall, 2006.

MUS-T 190 Literary and Intellectual Traditions
Exploring Music Genres: The Symphony
Summer Session Schedule
Class 1: Foundational Premises of Music & Musical Experience
Genres in Music
The Symphony: definition & a paradigmatic example
Mozart: Symphony No. 40 in G minor

Class 2: Quiz No. 1
The Symphony Orchestra: Video: Solti/Dudley Moore video
From Leader to Conductor:
Primary Source material: Louis Spohr's description of his experiences with the London Philharmonic in the 1820's
The Academy, the Concert, and the Symphony Society

Class 3: Quiz No. 2
The Design of a Symphony:
First Movement Form
The Interchangeable Middle: Slow Movement & Dance Movement
The Finale

Class 4: Quiz No. 3
Brief history of the Genre:
Curtain raisers: the operatic sinfonia & French Overture
The mid-18th century: Milan, Paris, London, Hamburg, & Mannheim,
Examples from Monteverdi, Sammartini, Symphony in F, CPE Bach,
Symphony in F, Johann Stamitz, Symphony in D
Haydn: The composer as servant
Examples from Symphony No. 7, "Le Midi"; Symphony No. 45,
"Farewell"

Class No. 5: Quiz No. 4, Aural evaluation of student engagement with Mozart Symphony
Haydn, The composer as entrepreneur, Symphony No. 103 "Drumroll"
Mozart: the topics of classical style
The Initial Apogee: Beethoven, Symphony No. 5
Examples from Symphonies No. 1, 2, 3

Class No. 6, Quiz No. 5
Beethoven, Continued
Examples from Symphonies No. 6, 7
Beethoven in context: ETA Hoffmann, Romanticism, Beethoven as tragic hero

Class No. 7: Quiz No. 6
Breaking the genre: Beethoven's Ninth Symphony
Responses to Beethoven: Schubert, Schumann, Mendelssohn
The Program Symphony
Listening Activities: Berlioz, Symphony Fantastique, movements 4 & 5

Class No. 8: Quiz No. 7
The Death of the Symphony
Symphony reborn; ethnic aspirations and symphonic composition.
Dvorak, Symphony No. 4, a glance at the New World Symphony
Tchaikovsky, Symphony No. 6, Amy Beach, Gaelic Symphony, first movement

Class No. 9: Quiz No. 8, Aural Evaluation of student engagement with Beethoven
The Germanic Tradition Continues: Bruckner, Symphony No. 4, Brahms,
Symphony No. 1, third and fourth movements
The Symphony as Narrative: Mahler, Symphony No. 1, 2nd movement
The Symphony & The Culture Industry
John Corigliano, Symphony No. 1

Class No. 10: Quiz No. 9
Modernism & Neoclassicism, Webern, Sinfonic Op. 21, Ives, Symphony No. 4
Prokofiev, “Classical Symphony”, Stravinsky, Symphony in C
Roy Harris, Symphony No. 3, Copland, Symphony No. 3
Socialist Realism: Russian Symphonists, Shostokovich, Symphony No. 5

Class No. 11, Quiz No. 10
The Second Rebirth of the Symphony
Ellen Taaffe Zwilich, Symphony No. 1
John Harbison, Symphony No. 1
Ollie Wilson, Symphony No. 1
Gorecki, Symphony No. 3

Class No. 12: Quiz No. 11, Aural Evaluation of student engagement with Corigliano
Postmodernism: Corigliano, Schnittke, Pärt, Glass, Adams, etc.

Full Semester Schedule

MUS-T 190  Literary and Intellectual Traditions
Exploring Music Genres: The Symphony

Lecture 1: Foundational Premises of Music & Musical Experience
Listening Activities: Haydn, Symphony No. 103 “Drumroll”

Lecture 2: Genres in Music
Lecture 3: The Symphony: a paradigmatic example
Lecture 4: The Symphony Orchestra: Video: Solti/Dudley Moore video
Lecture 5: From Leader to Conductor: Louis Spohr’s description of his experiences with the London Philharmonic in the 1820’s
Lecture 6: The Academy, the Concert, and the Symphony Society
Lecture 7: Brief history of the Genre
Curtain raisers: the operatic sinfonia & French Overture
Listening Activities: Mozart: Symphony No. 40 in g minor

Lecture 8: Brief history of the Genre
The mid-18th century: Milan, Paris, London, Hamburg, & Mannheim,
Examples from Sammartini, Symphony in F, CPE Bach, Symphony in F,
Johann Stamitz, Symphony in D

Lecture 9: Haydn: Examples from Symphony No. 7, “Le Midi”; Symphony No. 45,
“Farewell”, Symphony No. 103 “Drumroll”

Lecture 10: Haydn, continued
Lecture 11: Mozart: the topics of classical style
Lecture 12: Mozart, continued

Lecture 13: The Initial Apogee: Beethoven
Listening Activities: Symphony No. 5
Examples from Symphonies No. 1, 2, 3

Lecture 14: Beethoven 2
Examples from Symphonies No. 6, 7
Lecture 15: Beethoven in context: ETA Hoffmann, Romanticism, Beethoven as tragic hero
Lecture 16: Breaking the genre: Beethoven’s Ninth Symphony
Lecture 17: Responses to Beethoven: Schubert, Schumann, Mendelssohn
Lecture 18: The Program Symphony
  Listening Activities: Berlioz, Symphony Fantastique, movements 4 & 5
Lecture 19: The Death of the Symphony
Lecture 20: Symphony reborn: ethnic aspirations and symphonic composition.
  Dvorak, Symphony No. 4, a glance at the New World Symphony
  Tchaikovsky, Symphony No. 6
  Listening Activities: Amy Beach, Gaelic Symphony, first movement
Lecture 21: The Germanic Tradition Continues
  Bruckner, Symphony No. 4
Lecture 22: Brahms
  Symphony No. 1, third and fourth movements
Lecture 23: The Symphony as Narrative
  Mahler, Symphony No. 1, 2nd movement
Lecture 24: The Symphony & The Culture Industry
  Readings from Adorno and Benjamin
Lecture 25: Modernism & Neoclassicism
  Ives, Symphony No. 4. Prokofiev, “Classical Symphony”
  Stravinsky, Symphony in C
Lecture 26: Socialist Realism: Russian Symphonists
  Shostokovich, Symphony No. 5
Lecture 27: The Second Rebirth of the Symphony
  Ellen Taaffe Zwilich, Symphony No. 1
  John Harbison, Symphony No. 1
  Alexander Schnitke, Symphony No. 2
Lecture 28: The Symphony in the Age of AIDS
  John Corigliano Symphony No. 1
Lecture 29: Catch-up day.
Proposal for
LITERARY AND INTELLECTUAL TRADITIONS
a Common Core Course of the IUSB General Education Curriculum

NAME:  Barton         David          K         Music/Raclin School of the Arts
        Last          First         Initial      Department/Division

Course title:  Literary and Intellectual Traditions –         Exploring Musical Genres: The Symphony

First Semester to be offered:  Summer Session 1, 2006

Instructions:  Attach a course description and syllabus.  Please respond briefly to each question in the space provided.  The syllabus will provide primary data regarding the suitability of the course as a version of Literary and Intellectual Traditions.  Use the comment section to clarify, expand, and/or guide the reviewer through your syllabus.

Section A of this form addresses general characteristics of all Core Courses.  Section B is specific to the Literary and Intellectual Traditions Core Courses.  Feel free to repeat any information that fits both areas.

A.  GENERAL CHARACTERISTICS OF Common Core COURSES

Briefly discuss ways in which the course meets the expectations listed below.  Details of these expectations can be found at http://www.iusb.edu/~gened/GenEd_RepRec.pdf

1.  In what ways is the course interdisciplinary?
   The course will explore topics that bridge music and critical theory (what is genre?  How do musical genres and literary genres resemble or differ?  What happens to the creation, performance and reception of musical genres as society and culture evolve from the conditions surrounding the origins of the genre to the commodified conditions of the contemporary culture industry, etc.).  The examination of the social nature of musical performance will examine concepts such as collaborative interaction, the individual as soloist or member of an ensemble, audience behavior as a function of aesthetic presumptions.  Particular examples of the genre will reveal symbolic identity that is extra-musical, and, often, that extra-musical content that has accrued to a work since the time of its creation.  Any course of this type in music must examine, if only briefly, the basic facts of acoustics, and develop an understanding of the nature of the process of musical cognition in human beings.

2.  What ethical issues will be discussed in the context of course material, and how will the course include instruction in what constitutes ethical and unethical responses to these issues?
   There are two ethical issues that arise in musical genre studies.  The most obvious is that of intellectual property rights, and the changes in attitudes towards and definitions of these rights over the lifetime of a genre from, for example, the ownership of Haydn’s early works by his patron, to modern questions of copyright, and digital distribution of musical materials.  A second ethical issue is the status of the musician in society and in the economy of musical production and reception.  Mozart
and Haydn were servants, the modern musician often is a member of a union. How should society regard and treat professional musicians?
As in all of my courses, I will stress consistently personal responsibility in the use of audio equipment (protecting one's hearing, and not violating the musical space of others), and the responsible use of the Internet for musical consumption and distribution.

3. How does the course include instruction in at least one of the fundamental literacies (writing, speaking, critical thinking, quantitative reasoning, computer literacy, information literacy, visual literacy)?
Writing:
Concert attendance will be required, and critical reaction papers will be expected from the students. For each of the featured works in the course, the students will be asked to create a program note like those that appear in concert programs.

Critical Thinking: Students will be taught the tonal and temporal designs used in the genre, and will be expected to begin to gain some ability to recognize formal designs while listening.

For some of the featured works, the students will be expected to listen to different performances of the same work, to describe the differences that they here, and to evaluate the examples based upon criteria of "authenticity" developed for musical style periods by the culture industry.

Information Literacy: Students will be expected to develop Web-site "bibliographies", evaluating the veracity of the information and the utility of the site.

B. SPECIFIC CHARACTERISTICS OF Literary and Intellectual Traditions Core Courses

In response to the questions below, consider the ways in which the course meets the stated objectives for Literary and Intellectual Traditions:

The humanities represent great traditions of inquiry into the human condition. The themes dealt with in literature, philosophy, history, and related disciplines often overlap. This characteristic of the humanities makes them especially amenable to interdisciplinary study. The various versions of this course will typically take advantage of this overlap in content, by focusing on a theme that can be addressed, augmented, and enriched using more than one disciplinary perspective.

1. Discuss how your course explores one of the L/IT themes (ideas of self, ideas of truth, ideas of beauty, ideas of community, ideas of nature, or ideas of conflict).

A course exploring music genres obviously takes up the ideas of beauty as conceived, understood, and represented by composers, performers, and audiences in the cultural periods in which the genre is found. In addition, music sometimes was regarded as a representation of nature, and the nature of musical performance and the nature of audience and musical reception/consumption invokes differing ideas of community. One of my major themes and concerns in all of my teaching is teasing out the implications for humankind of the major paradigm shift from music making as an active human activity prior to the development of recording technology, to music making as a passive, solitary response to recordings. I also plan to discuss the connections between musical experience and transcendence—the experience of the ineffable.

2. Discuss how the course work will help students to reflect upon several characteristic methods or distinctive concerns of the humanistic disciplines.

The course will present the problems facing a music historian who has to attempt to place a canonic work into the context of its own time and place (of course, the question of why a canon exists, and
why works are in it will need to be presented). Who decides what performance practices are “authentic”? How do perceptions about the supposed meaning of a musical work change over time? How does a genre evolve? At what point is it actually a new genre? How do institutions and cultural practices interact with a musical genre? What is a symphony, a concerto, a concert, an orchestra, a conductor, etc? How do the nature and content of a genre interact with cultural and individual concepts of individual and social identity?

3. Discuss how primary texts are used in exploring the course theme.

The primary texts are the half-dozen musical works selected as the focus of the course. These will be required as listening assignments and a reasonable familiarity with the works will be expected. Contemporary criticism of first or early performances of the works will be presented, as well as contemporary criticism of a more general nature (aesthetics and genre studies). Readings from Benjamin, Adorno, and Jameson will be part of the work for the Modern and Postmodern Periods.

4. Discuss how students will engage the course material. **Music Reading not required.**

Listening Activities: Passive Listening (60%), the featured works are played as a background to the student’s everyday, routine activities.

Active Listening: Student listens attentively to a featured work, following a verbal, descriptive timeline. Students will maintain a listening journal (possibly in OnCourse) describing their affective and intellectual responses to their listening.

Readings of critical works: class discussion of the nature of contemporary reactions to works and how their own reactions are similar to or differ from previous evaluations.

Description and discussion of musical cognition will provide a basis for increasing the ability of the student to become aware of listening and interpretive processes, and sharpen aural acuity, especially in the temporal domain of music.
MUS-T 190 Exploring Music Genres: The Symphony

Summer Session 1, 2006

Brief Course Description: This class will define and examine one of the major genres of classical instrumental music, the symphony. We will examine both the nature of the genre, and the institutions that foster and bring these works to life as performed music: the orchestra, instrumental families, the conductor, the professional orchestra and its organization and patronage, etc. Students will be asked to become familiar with three iconic works—Symphony No. 40 by Mozart, Symphony No. 5 by Beethoven, and Symphony No. 1 by contemporary American composer John Corigliano. Many other symphonic works will be presented in part during the course. Music reading skills are not required.

Exploring Musical Genres

This course title is intended to eventually contain several different courses. For this reason, the A section of the Course Proposal is written in general enough terms that it may be used for other topics in this category with only minor revisions. I can imagine other sections of the course such as:

- The Caccoro
- American Popular Music, Colonial times to 1950
- American Popular Music, 1950 to the present
- Piano Literature
- Chamber Music Literature, or, more specifically, the String Quartet
- Electronic musical styles,
- Opera
- The Broadway Musical

and so on.

The Symphony: There is a full-semester schedule developed for the course that has six symphonies as featured listening experiences. For a summer session course lasting only six weeks, it seems prudent to expect students to focus on only three works, spending two weeks with each. The expectation will be that students will become familiar enough with each of these works that they can recognize from an audio example where they are in the piece—movement, and major subdivision of the movement form. Verbal time lines keyed to the recordings will be provided to the students. The Mozart and Beethoven symphonies are available through the Naxos OnLine service at the Schurz Library; students will need to purchase a CD of the Corigliano Symphony.


Primary source readings: 18th, 19th, and 20th century texts in aesthetics, criticism, perception and reception theory, music sociology (Max Weber), critical theory (Benjamin, Adorno, etc), and other appropriate topics.

Schedule: The schedule identifies the content of the twelve class sessions for the summer course. The three featured works are labeled in Bold font the first time they are
introduced, a portion of each class subsequent to the first one will be devoted to
discussion and exploration of the work. Although the backbone of the course is
traditionally historical, reference to the present and to cultural conditions of the present
will be made continuously.
MUS-T 190  Exploring Music Genres: The Symphony
Summer Session Schedule
Class 1: Foundational Premises of Music & Musical Experience
   Genres in Music
   The Symphony: definition & a paradigmatic example
      Mozart: Symphony No. 40 in g minor
Class 2: Quiz No. 1
   The Symphony Orchestra: Video: Solti/Dudley Moore video
   From Leader to Conductor:
      Primary Source material: Louis Spohr’s description of his experiences with the London Philharmonic in the 1820’s
      The Academy, the Concert, and the Symphony Society
Class 3: Quiz No. 2
   The Design of a Symphony:
      First Movement Form
      The Interchangeable Middle: Slow Movement & Dance Movement
      The Finale
Class 4: Quiz No. 3
   Brief history of the Genre:
      Curtain raisers: the operatic sinfonia & French Overture
      The mid-18th century: Milan, Paris, London, Hamburg, & Mannheim,
         Examples from Monteverdi, Sammartini, Symphony in F, CPE Bach,
         Symphony in F, Johann Stamitz, Symphony in D
      Haydn: The composer as servant
         Examples from Symphony No. 7, “Le Midi”; Symphony No. 45, “Farewell”
Class No. 5: Quiz No. 4, Aural evaluation of student engagement with Mozart
   Symphony
   Haydn, The composer as entrepreneur, Symphony No. 103 “Drumroll”
   Mozart: the topics of classical style
   The Initial Apogee: Beethoven, Symphony No. 5
      Examples from Symphonies No. 1, 2, 3
Class No. 6, Quiz No. 5
   Beethoven, Continued
   Examples from Symphonies No. 6, 7
   Beethoven in context: ETA Hoffmann, Romanticism, Beethoven as tragic hero
Class No. 7: Quiz No. 6
   Breaking the genre: Beethoven’s Ninth Symphony
   Responses to Beethoven: Schubert, Schumann, Mendelssohn
   The Program Symphony
   Listening Activities: Berlioz, Symphony Fantastique, movements 4 & 5
Class No. 8: Quiz No. 7
   The Death of the Symphony
   Symphony reborn; ethnic aspirations and symphonic composition.
      Dvorak, Symphony No. 4, a glance at the New World Symphony
Tchaikovsky, Symphony No. 6, Amy Beach, Gaelic Symphony, first movement

Class No. 9: Quiz No. 8, Aural Evaluation of student engagement with Beethoven
The Germanic Tradition Continues: Bruckner, Symphony No. 4, Brahms, Symphony No. 1, third and fourth movements
The Symphony as Narrative: Mahler, Symphony No. 1, 2nd movement
The Symphony & The Culture Industry

**John Corigliano, Symphony No. 1**

Class No. 10: Quiz No. 9
Modernism & Neoclassicism, Webern, Sinfonie Op. 21, Ives, Symphony No. 4
Prokofiev, “Classical Symphony”, Stravinsky, Symphony in C
Roy Harris, Symphony No. 3, Copland, Symphony No. 3

Socialist Realism: Russian Symphonists, Shostokovich, Symphony No. 5

Class No. 11, Quiz No. 10
The Second Rebirth of the Symphony
Ellen Taaffe Zwilich, Symphony No. 1
John Harbison, Symphony No. 1
Ollie Wilson, Symphony No. 1
Gorecki, Symphony No. 3

Class No. 12: Quiz No. 11, Aural Evaluation of student engagement with Corigliano

Postmodernism: Corigliano, Schnittke, Pärt, Glass, Adams, etc.