

Appendix to Faculty Senate Agenda, September 25, 2007

FRANCIS MARION UNIVERSITY  
DESCRIPTION OF PROPOSED NEW COURSE

Department/School: Mass Communication Date: August 28, 2007

Course No. or Level: MCOM 450 Title: Media Law

Semester hours: 3 Clock hours: Lecture/Seminar: 3 Laboratory 0

Prerequisites: MC 201, at least junior status or permission of the adviser

Purpose: 1. For whom (generally?)  
Mass Communication majors  
2. What should course do for the student?  
Provide a self-protective knowledge of the law.

Enrollment expectation: 20

Indicate any course for which this course is a (an)

modification: Mass Communication 450

substitute: \_\_\_\_\_

alternate: \_\_\_\_\_

Teaching method planned:  
Combination lecture and seminar, supported by audiovisuals

Textbook: The Law of Journalism & Mass Communication, By Trager, Russomanno, and Ross, McGraw Hill, 2007, 0-07-287939-4

Name of person preparing course description: James D. Christian

Department Chairperson's Signature: \_\_\_\_\_

Dean's Signature: \_\_\_\_\_

Date of Implementation: Spring semester 2008

Date of School/Department approval: March 22, 2007

Catalog description. Study of defamation, right of privacy and journalistic privilege as defined by federal and state constitutions, judicial precedents and statutory law. An exploration of the freedoms and limitations granted the U.S. press.

Course Content: Same as previously taught except for less attention to ethical issues.

**Rationale:** Changing the name of the course and removing the final sentence from the catalog description will make it clear that this course's primary focus is on the law and legal issues. Both law and ethics have equal importance but both cannot be adequately covered in one course.

**FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE**

Department/School Music Date August 13, 2007

Course No. or level 102 Title Recital Attendance

Semester hours 0 Clock hours: varies Lecture \_\_\_\_\_ Laboratory \*

Prerequisites none

Enrollment expectation varies

Indicate any course for which this course is a (an)

modification  
(proposed change in course title, course description, course content or method of instruction)

substitute  
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate  
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Benjamin Woods

Department Chairperson's/Dean's Signature \_\_\_\_\_

Provost's Signature \_\_\_\_\_

Date of Implementation Fall 2008

Date of School/Department approval August 21, 2007

Catalog description:

As a requirement for graduation, music majors attend department-approved performances every semester enrolled.

- Purpose:
1. For Whom (generally?) Music majors and minors
  2. What should the course do for the student?

Music students will experience music making as listeners as well as performers, and should attend as many concerts as possible to develop an increased sensitivity to their profession, to develop and broaden listening skills as

musicians, to be exposed to a varied body of music, and to learn to model appropriate concert etiquette as audience members. So concert attendance is an integral part of the degree program and constitutes a graduation requirement.

Teaching method planned:

Students attend musical concerts and document their presence by Music Department determined means, such as roll check by Monitors, signed programs, specially stamped tickets, concert reviews or other methods.

Textbook and/or materials planned (including electronic/multimedia): None

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgement. Include a syllabus for the course.)

Ten recitals per semester are required, and a grade of pass/fail will be assigned. Problems attending recitals need to be resolved with the Major professor in accordance with Music Department guidelines. This course is a requirement for graduation and music students must sign up for it every semester in attendance at FMU.

Concerts accepted for credit will include FMU University, and Department of Fine Arts sponsored programs such as student recitals, faculty recitals, artist recitals, and ensemble concerts, as well as community concerts and recitals approved by the student's major professor.

A signed program, stamped ticket stub, concert review or other proof of attendance will be required.

(See attached syllabus)

**Department of Fine Arts****Music 102  
Syllabus****Fall 2005****B. Woods****TITLE OF COURSE:** Recital Attendance**PREREQUISITES:** None**TIME:** varies

**A. Philosophy:** Attending concerts and recitals is an essential component of a musician's training. Attending live performances ensures that all music majors and minors are exposed to a large and varied body of music, providing opportunities to enhance musical learning and model appropriate concert etiquette as audience members. Therefore, students

**B. Requirements**

All music majors and minors are expected to attend concerts and recitals as part of their overall study of music at FMU. They are required to register for MU102, Recital Attendance, every semester while taking classes at FMU. Each semester, music majors must attend a minimum of 10 recitals and music minors a minimum of 6 recitals. Duration of recitals must be of at least 45 minutes to qualify for credit for this course.

**C. Approved Events**

Each semester, on-campus and community musical events will be approved for music 102 credit. University events include student recitals, faculty recitals, guest artist performances, the Artist Series Concerts, and the ensemble concerts of the Fine Arts Department. Community events include the Florence Symphony and the Masterworks Choir Concerts.

**D. Recital Etiquette** - Attendance at any formal concert presentation demands

attention from the audience as well as the performers. It is inappropriate, disrespectful, and very rude to read or study other material during performances. Talking or even whispering during the performance is highly discouraged. Cell phones must be turned off and may not be used in any way during a performance. Recital Monitors have the right to refuse your credit for recital attendance if they observe inappropriate recital etiquette such as studying during performances, inappropriate talking and inattention, cell phone use, etc.

Concert etiquette dictates that applause is offered only at the end of complete works. Clues to the formal structure of a piece can be learned from the program. A multi-movement work is normally so indicated. For example:

*Gaspard de la nuit*

Maurice Ravel

*Ondine**Le gibet**Scarbo*

Applause should be offered only at the end of the last movement of such a work. In this example, at the end of the *Scarbo* movement.

**E. Grading**

The Department of Music will maintain attendance records and issue grades. A student's grade for MU102 will be reported each semester as "Pass/Fail". It will be assigned by the Chairman of the Fine Arts Department or his Music Division designate. The grade is determined by the student's attendance of approved concerts or recitals offered in that particular semester. A failing grade in MU102 cannot be amended by retaking the class or attending extra performances in subsequent semesters. Although an "F" will not alter a student's grade point average (since

it is a pass/fail course) the grade will appear permanently on the student's transcript.

**F. Performance Credit**

Students who participate in an approved FMU solo recital, student recital, or ensemble performance will receive recital attendance credit for a maximum of three such recitals toward the music 102 requirement per semester.

**G. Recording of Attendance**

Students must be in attendance at the entire concert, or no credit will be given. For University events, a University Monitor will be stationed at a designated location before and after each performance. He will record attendance both before and at the end of the concert. Students arriving late will only be allowed half credit for the concert. Those arriving over thirty minutes late will be given no credit. The music student must sign in both before and after the concert, unless he/she is a participant in the concert. In that case, a program submitted to the Monitor or the music office will be sufficient for credit. It is the responsibility of the student to be sure that his/her attendance has been recorded.

For community sponsored events, the Music department must designate or approve methods of attendance validation, such as signed programs, stamped ticket stubs, and/or written reviews about the concerts. Check with your applied music teacher, or the Fine Arts office for approval of specific events.

Attendance will be tallied each week during the semester and posted on the student bulletin board in the Fine Arts Building. Any discrepancy should be reported to the Fine Arts Manager before the end of the semester. If there is no record of registered attendance at a particular concert, the student will not be given credit. Alternate methods of attendance validation, such as

**HINT:** Attending more than the required number of concerts almost assures that you have no problems in case of a dispute.

**FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE**

Department/School Fine Arts Date August 13, 2007

Course No. or level 156 Title Group Piano 1  
Semester hours 1 Clock hours: Lecture 1 Laboratory 2

Prerequisites none

Enrollment expectation 10-15

Indicate any course for which this course is a (an)

modification \_\_\_\_\_  
(proposed change in course title, course description, course content or method of instruction)

substitute \_\_\_\_\_  
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate \_\_\_\_\_  
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Benjamin Woods

Department Chairperson's/Dean's Signature \_\_\_\_\_

Provost's Signature \_\_\_\_\_

Date of Implementation Fall 2008

Date of School/Department approval August 21, 2007

Catalog description:

An introduction to basic skills in piano playing, accompaniment, sight-reading, practical keyboard harmonization, and improvisation, the course provides a foundation for non-piano concentration music industry majors to prepare for the piano proficiency exam, and offers a personal enrichment opportunity for non-majors who wish to study piano.

- Purpose:
1. For Whom (generally?)  
This course is designed for music majors other than piano concentration majors. It is also designed for any student wishing to enrich their personal experience by learning to play the piano.
  2. What should the course do for the student?

This class will introduce piano playing and piano accompaniment skills, sight-reading ability, improvisation, and keyboard harmonization. As such, it will begin the development of skills necessary for passing the piano proficiency requirement of the music degree.

Teaching method planned: Group instruction in a piano lab with an individual full size electronic piano for each student. Students will learn concept pieces and exercises, and will have their efforts reinforced using instructional materials. Assessment of student efforts will be by periodic skill observation.

Textbook and/or materials planned (including electronic/multimedia):

Lancaster, Renfrow. Alfred's Group Piano for Adults, Book 1, 2nd Edition. Van Nuys, CA: Alfred Publishing, Inc., 1995. Alfred 2723/ISBN 0-88284-653-1

This textbook has MIDI disk accompaniments for the lessons.

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgement. Include a syllabus for the course.)

The course will consist of class instruction leading students to become proficient in piano playing and using this skill as a tool for accompaniment, improvisation, playing solos and in ensembles, sight-reading, and analyzing musical scores. These aims will be manifested by a gradual development of skill as students are instructed in music reading and playing, and are introduced to basic music elements presented by specific terminology and symbols.

Students' skills will be developed by their individual practice outside of class of assignments demonstrated in class.

Students will learn pieces of music that utilize the concepts presented, and they will perform for each other in periodic class seminars.

Evaluation will consist of an individual exam at the end of each semester, when students will demonstrate basic skills learned during the semester. The successful development of skills will begin to prepare the students for the piano proficiency exam.

Skills learned in the course include the fundamentals of technique and expressive playing. Basic applied theory will include class 1 parallel major and minor scales; transposed modal scales; major, minor, augmented and diminished triads; seventh chords; primary and secondary chord progressions; basics of sight reading, harmonization and improvisation.

(See attached syllabus)



# Syllabus

Group piano I group instruction  
 Department of Fine Arts  
**MUSIC 156-C**

Fall 2007

**TITLE OF COURSE:** Group Piano 1

**PREREQUISITES:** none

**TIME:** 10:30 – 11:20 MWF

**INSTRUCTOR:** Dr. Benjamin Woods

**OFFICE:** FAC 109 & 112

**TELEPHONE:** 661-1531

**E-MAIL:** bwoods@fmarion.edu (o); bsw911@yahoo.com (h)

**OFFICE HOURS:**

Monday 3:30 - 4:20

Wednesday 2:30 - 4:30

Friday 11:30 - 12:20

Other times available by appointment.

Note: hours subject to change due to studio instruction; check with professor.

**REQUIRED TEXT:**

The book used in this course is: Lancaster, Renfrow. Alfred's Group Piano for Adults, Book 2. Van Nuys, CA: Alfred Publishing, Inc., 1995. Alfred 14751/ISBN 0-88284-700-7

**ATTENDANCE POLICY:**

Except for unavoidable circumstances (in the professor's opinion), a grade of F will be awarded automatically if the student misses more than seven class meetings, no matter what the reason for the absences. After three absences, one-half of a percentage point will be subtracted from the final average for each absence.

Presence is required at the final exam period; an absence then without notice produces an automatic grade of F, no matter what average has been attained.

**OBJECTIVES FOR COURSE:**

This class will provide development of piano playing and piano accompaniment skills, sight reading ability, improvisation, and keyboard harmonization. As such, it will develop skills necessary for passing the piano proficiency requirement of the music degree.

**SYLLABUS CALENDAR:** (tentative)

Weeks (chap.)

Jan 12	Class intro and requirements
Jan 17 (14)	Minor scale tetrachords
Jan 24 2(15)	Minor scale group 1 triads
Jan 31 3(16)	Primary Chords in Minor keys
Feb 7 4(17)	Minor scale group 2 triads
Feb 14	Seminar class – students perform for each other
Feb 16	Exam 1
Feb 21 5(18)	Major scales group 3 triads
Feb 28 6(19)	The ii chord
Mar 7 7(20)	The vi chord
Mar 14 8(21)	The iii chord
Mar 21	Seminar class – students perform for each other
Mar 23	Exam 2
Mar 28 9(22)	Minor scale group 3 triads
Apr 4 10(23)	Seventh chords
Apr 11 11(24)	Chromatic, whole tone, blues scales
Apr 18 12(25)	Ionian, Lydian, Mixolydian Modes
Apr 25 13(26)	Seminar class and Review
May 4	Final Exam

**GENERAL OUTLINE:**

In a progressive sequence throughout the semester, students will be presented methods of piano playing, literature, material and keyboard theory in class, practice skills outside of class, and demonstrate an understanding of those skills and theory at the next class meeting. Periodic class evaluation will include students performing for each other and alone for the class. Students will prepare repertory pieces and play them for each other in repertory classes, their performances graded by the instructor.

**EXAMS:**

Assessment of student efforts will be by observation of skills demonstrated during the classes, group seminars where students get to play individually for each other, and individual exams where students demonstrate playing ability and knowledge of keyboard theory.

**PIANO PROFICIENCY EXAM**

Music majors will be required to pass a proficiency examination which will be offered each semester, and should be completed by the end of the sophomore year. The piano proficiency exam will include acceptable performance of the basic skills learned in the Group Piano sequence. Students will demonstrate the ability to play major and minor scales and arpeggios, play triads, seventh chords, and chord progressions, improvise and play simple harmonizations, sight read, play simple accompaniments, and perform at least one repertoire piece. With recommendation of the Group Piano instructor, the music department may grant advanced placement, or through examination, may exempt pianists of advanced skill. Specific guidelines will be available from the Music Department.

**GRADING PROCEDURE:**

Scale: 100-90=A; 89-85=B+; 84-80=B; 79-75=C+; 74-70=C; 69-65=D+; 64-60=D; 59-0=F.

Grades will be assigned for individual participation demonstrated in class, seminars, and on the final exam.

**STUDENT RESPONSIBILITY:**

It is the student's responsibility to keep up with assignments, and prepare far enough in advance for upcoming exams.

**Exams missed must be made up.**

**Students are expected to exercise proper judgment in avoiding cheating on exams and on written assignments.**

**STUDY HABITS:**

Students should practice as much as possible outside of class. For proper progress, at least one hour a day should be devoted to piano keyboard study and practice.

## FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School Fine Arts Date August 13, 2007

Course No. or level 157 Title Group Piano II

Semester hours 1 Clock hours:    Lecture 1 Laboratory 2

Prerequisite MU 156 or permission of the department

Enrollment expectation 10

Indicate any course for which this course is a (an)

modification \_\_\_\_\_

(proposed change in course title, course description, course content or method of instruction)

substitute \_\_\_\_\_

(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate \_\_\_\_\_

(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Benjamin Woods

Department Chairperson's/Dean's Signature \_\_\_\_\_

Provost's Signature \_\_\_\_\_

Date of Implementation Fall 2008

Date of School/Department approval August 21, 2007

Catalog description:

Continuation of piano performance skills development and expansion of tonal concepts learned in MU 156.

Purpose: 1. For Whom (generally?)

This course is designed for music majors other than piano concentration majors. It is also designed for any student wishing to enrich their personal experience by learning to play the piano.

2. What should the course do for the student?

This class will provide development of piano playing and piano accompaniment skills, sight reading ability, improvisation, and keyboard harmonization. As such, it will develop skills necessary for passing the piano proficiency requirement of the music degree.

Teaching method planned: Group instruction in a piano lab with an individual full size electronic piano for each student. Students will learn concept pieces and exercises, and will have their efforts reinforced by instructional materials. Assessment of student efforts will be by periodic skill observation.

Textbook and/or materials planned (including electronic/multimedia):

Lancaster, Renfrow. Alfred's Group Piano for Adults, Book 2. Van Nuys, CA: Alfred Publishing, Inc., 1995. Alfred 14751/ISBN 0-88284-700-7 (This textbook has MIDI disk accompaniments for the lessons.)

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

The course will consist of class instruction leading students to become proficient in piano playing and using this skill as a tool for accompaniment, improvisation, playing solos and in ensembles, sight-reading, and analyzing musical scores. These aims will be manifested by a gradual development of skill as students are instructed in music reading and playing, and are introduced to basic music elements presented by specific terminology and symbols.

Students' skills will be developed by their individual practice outside of class of assignments demonstrated in class.

Students will learn pieces of music that utilize the concepts presented, and they will perform for each other in periodic class seminars.

Evaluation will consist of an individual exam at the end of each semester, when students will demonstrate basic skills learned during the semester. The successful development of skills will prepare the students for the piano proficiency exam.

Fundamentals of technique and expressive playing will be continued. Basic applied theory will include all parallel major and minor scales; transposed modal scales; major, minor, augmented and diminished triads; seventh chords, arpeggios in all keys; augmented sixth chords in all keys; chord modulation to dominant, subdominant in all keys; basics of score reading and accompaniment; harmonization and improvisation.

(See attached syllabus)

# Syllabus

Group piano I group instruction

Department of Fine Arts

MUSIC 157-C

Fall 2007

**TITLE OF COURSE:** Group Piano 2

**PREREQUISITES:** Group Piano 1

**TIME:** 10:30 – 11:20 MWF

**INSTRUCTOR:** Dr. Benjamin Woods

**OFFICE:** FAC 109 & 112

**TELEPHONE:** 661-1531

**E-MAIL:** bwoods@fmarion.edu (o); bsw911@yahoo.com (h)

## OFFICE HOURS:

Monday 3:30 - 4:20

Wednesday 2:30 - 4:30

Friday 11:30 - 12:20

Other times available by appointment.

Note: hours subject to change due to studio instruction; check with professor.

## REQUIRED TEXT:

The book used in this course is: Lancaster, Renfrow. Alfred's Group Piano for Adults, Book 2. Van Nuys, CA: Alfred Publishing, Inc., 1995. Alfred 14751/ISBN 0-88284-700-7

## ATTENDANCE POLICY:

Except for unavoidable circumstances (in the professor's opinion), a grade of F will be awarded automatically if the student misses more than seven class meetings, no matter what the reason for the absences. After three absences, one-half of a percentage point will be subtracted from the final average for each absence.

Presence is required at the final exam period; an absence then without notice produces an automatic grade of F, no matter what average has been attained.

## OBJECTIVES FOR COURSE:

This class will provide development of piano playing and piano accompaniment skills, sight reading ability, improvisation, and keyboard harmonization. As such, it will develop skills necessary for passing the piano proficiency requirement of the music degree.

## SYLLABUS CALENDAR: (tentative)

Weeks (chap.)

Jan 12	Class intro and requirements
Jan 17 (14)	Minor scale tetrachords
Jan 24 2(15)	Minor scale group 1 triads
Jan 31 3(16)	Primary Chords in Minor keys
Feb 7 4(17)	Minor scale group 2 triads
Feb 14	Seminar class – students perform for each other
Feb 16	Exam 1
Feb 21 5(18)	Major scales group 3 triads
Feb28 6(19)	The ii chord
Mar 7 7(20)	The vi chord
Mar 14 8(21)	The iii chord
Mar 21	Seminar class – students perform for each other
Mar 23	Exam 2
Mar 28 9(22)	Minor scale group 3 triads
Apr 4 10(23)	Seventh chords
Apr 11 11(24)	Chromatic, whole tone, blues scales
Apr 18 12(25)	Ionian, Lydian, Mixolydian Modes
Apr 25 13(26)	Seminar class and Review
May 4	Final Exam

**GENERAL OUTLINE:**

In a progressive sequence throughout the semester, students will be presented methods of piano playing, literature, material and keyboard theory in class, practice skills outside of class, and demonstrate an understanding of those skills and theory at the next class meeting. Periodic class evaluation will include students performing for each other and alone for the class. Students will prepare repertory pieces and play them for each other in repertory classes, their performances graded by the instructor.

**EXAMS:**

Assessment of student efforts will be by observation of skills demonstrated during the classes, group seminars where students get to play individually for each other, and individual exams where students demonstrate playing ability and knowledge of keyboard theory.

**PIANO PROFICIENCY EXAM**

Music majors will be required to pass a proficiency examination which will be offered each semester, and should be completed by the end of the sophomore year. The piano proficiency exam will include acceptable performance of the basic skills learned in the Group Piano sequence. Students will demonstrate the ability to play major and minor scales and arpeggios, play triads, seventh chords, and chord progressions, improvise and play simple harmonizations, sight read, play simple accompaniments, and perform at least one repertoire piece. With recommendation of the Group Piano instructor, the music department may grant advanced placement, or through examination, may exempt pianists of advanced skill. Specific guidelines will be available from the Music Department.

**GRADING PROCEDURE:**

Scale: 100-90=A; 89-85=B+; 84-80=B; 79-75=C+; 74-70=C; 69-65=D+; 64-60=D; 59-0=F.

Grades will be assigned for individual participation demonstrated in class, seminars, and on the final exam.

**STUDENT RESPONSIBILITY:**

It is the student's responsibility to keep up with assignments, and prepare far enough in advance for upcoming exams.

**Exams missed must be made up.**

**Students are expected to exercise proper judgment in avoiding cheating on exams and on written assignments.**

**STUDY HABITS:**

Students should practice as much as possible outside of class. For proper progress, at least one hour a day should be devoted to piano keyboard study and practice.

## FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School: Fine Arts Date: August 13, 2007

Course No. or level: 170 Title: Introduction to Music Technology

Semester hours: 3 Clock hours:     Lecture   2   Laboratory   1  

Prerequisites: none

Enrollment expectation: 10-15

Indicate any course for which this course is a (an)

modification \_\_\_\_\_  
(proposed change in course title, course description, course content or method of instruction)

substitute \_\_\_\_\_  
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate \_\_\_\_\_  
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description: Craig Alberty

Department Chairperson's/Dean's Signature \_\_\_\_\_

Provost's Signature \_\_\_\_\_

Date of Implementation Fall 2008

Date of School/Department approval August 21, 2007

Catalog description: *An introduction to computer use in various aspects of music production. Topics include music notation software, MIDI applications, sequencing, music generation software, current music distribution methods, and a survey of emerging hardware and software technologies.*

Purpose: 1. For Whom (generally?)  
*The primary market for this course is students completing requirements for the Music Industry major. However, the course will likely have appeal for students with an active interest in music, particularly those students interested in various aspects of music recording and production. It is also anticipated that this course will attract individuals from the community with similar interests.*

2. What should the course do for the student?  
*The course will introduce students to computer use in various aspects of music production. Students will receive training and hands-on experience*

*with music notation software; MIDI applications and sequencing; music generation software; current music distribution methods (digital and Internet); and a survey of emerging hardware and software technologies.*

Teaching method planned:

*The course will employ a combination of lecture, demonstration, text study, and lab experience to deliver content.*

Textbook and/or materials planned (including electronic/multimedia):

*Experiencing Music Technology (with DVD-ROM), 3rd Edition*

*David Brian Williams - College of Fine Arts and Illinois State University*

*Peter Richard Webster - Northwestern University*

*Published by Thomson/Wadsworth*

*ISBN-10: 0534176720*

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgement. Include a syllabus for the course.)

*The course provides an overview of existing hardware and software available for digital music production and distribution. It also presents an historical perspective of current technologies and a survey of emerging hardware and software technologies.*

*Students will complete a series of projects demonstrating competence in the following areas:*

- *Music notation*
- *MIDI sequencing*
- *Computer generated music*
- *Preparation of music files for digital and Internet distribution*

*Students will be prepared for these exercises through text study and instructor lecture and demonstration. Students will have access to university-provided workstations equipped with the necessary hardware and software.*



## Department of Fine Arts

**Spring 2007**

**MUSIC 170**

**Alberty**

TITLE OF COURSE:       **Introduction to Music Technology**  
 PREREQUISITE:         none  
 COREQUISITE:         none  
 TIME:                 **10:30-11:20 MWF - FAC 105**  
 INSTRUCTOR:         **Mr. Craig Alberty**  
     Office:            FAC 104  
     Telephone:        661-1540  
     E-mail:            calberty@fmarion.edu  
     Office Hours:     As posted or by appointment  
 REQUIRED TEXT:        ***Experiencing Music Technology***, by David Brian Williams and  
                           Peter Richard Webster, 3rd Edition. Pub. Thomson/Wadsworth  
                           ISBN-10: 0534176720

### ATTENDANCE POLICY

Attendance is required. A grade of F will be assigned after the sixth absence. Attendance will be taken at the beginning of each class session (tardy = absent); an absence will be assessed when a student leaves class early.

### COURSE OBJECTIVES

The active participant in this class will:

1. learn of existing hardware and software available for digital music production and distribution. He/she will also learn the historical perspective of current technologies and be exposed to emerging hardware and software technologies.
2. become proficient in the utilization of a digital music workstation to complete project in:
  - Music notation
  - MIDI sequencing
  - Computer generated music
  - Preparation of music files for digital and Internet distribution

### METHODOLOGY

Students will be prepared for these exercises through text study and instructor lecture and demonstration. Students will have access to university-provided workstations equipped with the necessary hardware and software.

### GRADING

4 unit projects = 20% each                   80%

Final exam (comprehensive)               20%

Grades will be assigned as follows:

A = 90-100%	C = 70-76%
B+ = 87-89%	D+ = 67-69%
B = 80-86%	D = 60-66%
C+ = 77-79%	Below 60% = F

## Spring 2007

## MUSIC 170

## SCHEDULE

This schedule may be altered at any time by the instructor. The learning process demonstrated by the class as a whole will, in part, determine the pacing of the course. You are expected to complete the reading assignments before class.

## January

- 10 Review syllabus, overview of course content and objectives.  
**Assignment**  
Read Chapter 1 – People Making Technology
- 12 Lecture: *Why technology has evolved in music production*  
**Assignment**  
Read Chapter 2 – People Using Technology
- 15 No Class
- 17 Lecture/demonstration: *How technology has changed the music production process*  
**Assignment**  
Read Chapter 3 – People Questioning Technology
- 19 Lecture/discussion: *Artistic considerations of technological tools*  
**Assignment**  
Read Chapter 4 – People Helping With Technology
- 22 Lecture/demonstration: *How technology can work for musicians*  
**Assignment**  
Read Chapter 5 – Computer Operating Systems and Internet Software
- 24 Lecture/demonstration: *Overview of the digital music studio*  
**Assignment**  
Read Chapter 6 – Computer and Networking Concepts
- 26 Lecture/demonstration: *Conceptual considerations for designing a music production workstation*  
**Assignment**  
Read Chapter 7 – The Mechanics of Computers and Networking
- 29 Lecture/demonstration: *Configuring and assembling a music production workstation*  
**Assignment**  
Read *Band-In-A-Box* handout
- 31 Demonstration: *Band-In-A-Box* software  
**Assignment**  
Review specifications for Project #1 and begin project

## February

- 2 Assistance with project #1  
*Assignment*  
Continue working on Project #1
- 5 Assistance with project #1  
*Assignment*  
Complete Project #1

- 7 **Project #1 due - 20%** (*Band-In-A-Box*)  
**Assignment**  
 Read Chapter 8 – Acoustics, Digital Audio, and Music Synthesis
- 9 Lecture: Acoustics and Music Synthesis  
**Assignment**  
 Read Chapter 9 – Software for Capturing, Editing, and Storing Digital Audio
- 12 Lecture/demonstration: *Manipulating and storing digital audio*  
**Assignment**  
 Read Chapter 10 – Building a No-frills Digital Audio Workstation
- 14 Lecture/demonstration: *Specifications for Project #2*  
**Assignment**  
 Read Chapter 11- Sonic Realism – MPEG, Surround Sound
- 16 Demonstration: *Preparation of digital files for electronic distribution*  
**Assignment**  
 Read Chapter 12 – Software for Multiple Tracks and Channels  
 Work on Project #2
- 19 Demonstration: *Multi-track editing*  
**Assignment**  
 Read Chapter 13 – Hardware for Multi-Channel Digital Audio  
 Work on Project #2
- 21 **Assist with project #2**  
**Assignment**  
 Complete Project #2
- 23 **Project #2 due - 20%** (Digital File Preparation)  
**Assignment**  
 Read Chapter 14 – How MIDI Works
- 26 Lecture/demonstration: *MIDI fundamentals*  
**Assignment**  
 Read Chapter 15 – Software Techniques for MIDI sequencing
- 28 Lecture/demonstration: *MIDI sequencing and editing, part 1*  
**Assignment**  
 Read Chapter 16 – MIDI Hardware: Interfaces, Keyboards, Sound Modules
- March**
- 2 Lecture/demonstration: *MIDI sequencing and editing, part 2*  
**Assignment**  
 Read Chapter 17 – Adventures in Sound Shaping and Synthesis
- 12 Lecture/demonstration: *Sound synthesis and shaping*  
**Assignment**  
 Read Chapter 18 – Extending MIDI: Controllers, SoundFonts, Timing
- 14 Lecture/demonstration: *MIDI controllers for performance*  
**Assignment**  
 Read specifications for Project #3
- 16 Detailed explanation of Project #3  
**Assignment**

Complete proposal for Project #3

19 Review and modify Project #3 proposals

**Assignment**

Begin work on Project #3

21 Demonstration: *Advanced sequencing techniques*

**Assignment**

Continue work on Project #3

23 Demonstration: *Enhancing realism in MIDI sequences*

**Assignment**

Complete first draft of Project #3

26 Monitor progress of project #3

**Assignment**

Work on project #3

28 Monitor progress of project #3

**Assignment**

Complete project #3

30 **Project #3 due - 20%** (MIDI sequencing)

**Assignment**

Read Chapter 19 – Coding Systems for Music Notation and Performance

**April**

2 Lecture/demonstration: *Importing files to notation software*

**Assignment**

**Read Chapter 20 – Software for Music Notation**

4 Lecture/demonstration – *Basic editing functions for notation*

**Assignment**

Read Project #4 specifications (handout)

6 Lecture/demonstration: *Advanced editing functions for notation*

**Assignment**

Complete proposal for Project #4

7 Review Project #4 proposals

**Assignment**

Read Chapter 21 – Notation Hardware: Input Devices, Scanners, Printers

9 Lecture/demonstration: *Operation of input devices for notation*

**Assignment**

Begin work on Project #4

11 Lecture/demonstration – *Overview of tools for live performance (alternate controllers)*

**Assignment**

Continue work on Project #4

13 Lecture/demonstration: *Overview of emerging technology (music generation and editing tools)*

**Assignment**

- Continue work on Project #4
- 16       Lecture/demonstration: *Overview of emerging technology (Internet possibilities)*
- Assignment**
- Complete Project #4
- 18       Assistance with final project
- Assignment**
- Final edits to Project #4
- 20       **Project #4 – 20%** (Music notation)
- 23       Review for final exam
- 25       **3:00 p.m. Final exam - 20%.** Failure to take this exam will result in a grade of F for the course.

## FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School: Fine Arts Date: August 13, 2007

Course No. or level: 171 Title: Sound Recording and Reinforcement

Semester hours: 3 Clock hours:    Lecture   2   Laboratory   1  

Prerequisites: none

Enrollment expectation: 10-15

Indicate any course for which this course is a (an)

modification \_\_\_\_\_  
(proposed change in course title, course description, course content or method of instruction)

substitute \_\_\_\_\_  
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate \_\_\_\_\_  
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description: Craig Alberty

Department Chairperson's/Dean's Signature \_\_\_\_\_

Provost's Signature \_\_\_\_\_

Date of Implementation Fall 2008

Date of School/Department approval August 21, 2007

Catalog description: *Teaches fundamentals of recording, playback, and sound reinforcement equipment operation. Topics include physical and perceptual acoustics, basic electricity, recording principles, console operation, microphone selection and placement, signal flow, sound processing, and mixing in studio and live performance situations.*

Purpose: 1. For Whom (generally?)  
*The course is primarily designed for students completing requirements for the Music Industry major. However, the course will likely have appeal for other FMU students and community people with an active interest in music. It will be of particular interest for those who either want to record music or those in live performance situations where sound reinforcement is needed.*

2. What should the course do for the student?

*The course will introduce students to concepts and techniques used in studio recording and live-sound reinforcement applications. They will learn fundamentals of auditory perception, the signal chain (microphones, processing, mixing, amplification), and mastering procedures. They will also be exposed to the utilization of audio in multi-media.*

Teaching method planned:

*The course will employ a combination of lecture, demonstration, text study, and software lab experience to deliver content.*

Textbook and/or materials planned (including electronic/multimedia):

Modern Recording Techniques, 6th Edition

*David Miles Huber*

*Robert A. Runstein*

*Published by Elsevier Media Technology (Focal Press)*

*ISBN: 978-0-240-80625-9*

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgement. Include a syllabus for the course.)

*The course provides an introduction to the concepts and technology used in studio audio recording and sound reinforcement for live performance. Students will get hands-on experience with equipment used in those applications and be exposed to the theoretical concepts behind the applications.*

*Through projects and exams, students will gain understanding and proficiency in the following:*

- *Auditory perception*
- *Microphone selection and use*
- *Speaker selection and use*
- *Sound processing and mixing*
- *Digital recording, editing, and mastering*
- *Preparation of audio files for digital and Internet distribution*

*Students will be prepared for the application of these concepts through text study, instructor lecture, and demonstration. Students will have access to university-provided workstations equipped with the necessary hardware and software.*

(See attached syllabus)

## Department of Fine Arts

**Spring 2007**

**MUSIC 171**

**Alberty**

TITLE OF COURSE:           **Introduction to Music Technology**  
 PREREQUISITE:            none  
 COREQUISITE:            none  
 TIME:                      **10:30-11:20 MWF - FAC 105**  
 INSTRUCTOR:             **Mr. Craig Alberty**  
     Office:                FAC 104  
     Telephone:            661-1540  
     E-mail:                calberty@fmarion.edu  
     Office Hours:         As posted or by appointment  
 REQUIRED TEXT:            ***Modern Recording Techniques***, by David Miles Huber and Robert A. Runstein, 3rd Edition. Pub. by Elsevier Media Technology (Focal Press) ISBN: 978-0-240-80625-9

### ATTENDANCE POLICY

Attendance is required. A grade of F will be assigned after the sixth absence. Attendance will be taken at the beginning of each class session (tardy = absent); an absence will be assessed when a student leaves class early.

### COURSE OBJECTIVES

The active participant in this class will:

1. learn the concepts and technology used in studio audio recording and sound reinforcement for live performance. Students will get hands-on experience with equipment used in those applications and be exposed to the theoretical concepts behind the applications.
2. gain understanding and proficiency in the following:
  - Auditory perception
  - Microphone selection and use
  - Speaker selection and use
  - Sound processing and mixing
  - Digital recording, editing, and mastering
  - Preparation of audio files for digital and Internet distribution

### METHODOLOGY

Students will be prepared for exams and projects through text study and instructor lecture and demonstration. Students will have access to university-provided workstations equipped with the necessary hardware and software.

### GRADING

4 exams = 20% each	80%
Final project	20%

Grades will be assigned as follows:

A = 90-100%	C = 70-76%
B+ = 87-89%	D+ = 67-69%
B = 80-86%	D = 60-66%
C+ = 77-79%	Below 60% = F



**Spring 2007****MUSIC 171****SCHEDULE**

This schedule may be altered at any time by the instructor. The learning process demonstrated by the class as a whole will, in part, determine the pacing of the course. You are expected to complete the reading assignments before class.

**January**

- 10 Review syllabus, overview of course content and objectives.  
**Assignment**  
 Read Chapter 1 – Introduction through p. 16
- 12 Lecture: *Overview of studio recording procedures*  
**Assignment**  
 Read Chapter 1 – The People Who Make It Happen p. 17-22
- 15 No Class  
 Lecture: *Artists, musicians, producers, and engineers in the studio*  
**Assignment**  
 Read Chapter 2 – Waveform Characteristics p. 23-33
- 19 Lecture: *Waveform characteristics, sound reflection, harmonic content*  
**Assignment**  
 Read Chapter 2 – Acoustic Envelope, the Decibel p. 37-43
- 22 Lecture: *Acoustic envelope, math of the decibel*  
**Assignment**  
 Read Chapter 2 – The Ear and Auditory Perception p. 44-50
- 24 Lecture: *Auditory perception: direction and space*  
**Assignment**  
 Read Chapter 3 – Studio Acoustics and Design p. 53-59
- 26 Lecture: *Music studio vs. project studio vs. AV studio*  
**Assignment**  
 Read Chapter 3 – Studio and Control Room Acoustics p. 59-88
- 29 Lecture: *Optimizing recording and mixing spaces*  
**Assignment**  
 Read Chapter 4 – Microphone Characteristics p. 91-105
- 31 Lecture/demonstration: *How and why mics sound different*  
**Assignment**  
 Read Chapter 4 – Microphone Techniques p. 110-121

**February**

- 2 Lecture/demonstration: *Mic techniques: direction, distance*  
**Assignment**  
 Read Chapter 4 – Mic Placement and Selection p. 122-152
- 5 Lecture/demonstration: *The right mic for the job*  
**Assignment**  
 Prepare for exam
- 7 **Exam 1 - 20%** (Chapters 1-4)  
**Assignment**  
 Read Chapter 5 – The Analog Audio Tape Recorder p. 155-172
- 9 Lecture: *A brief history of recording*

**Assignment**

Read Chapter 6 – Digital Audio Technology p. 177-186

12 Lecture: *Digital audio – the basics*

**Assignment**

Read Chapter 6 – Digital Audio Systems p. 193-201

14 Lecture/demonstration: *Specifications for Project #2*

**Assignment**

Read Chapter 6 – Sampling p. 202-210

16 Lecture: *Sampling basics*

**Assignment**

Read Chapter 8 – Multi-media and the Web p. 271-274

19 Lecture: *Audio for multi-media applications*

**Assignment**

Read Chapter 8 – Media Types p. 275-290

21 Lecture: *The Internet and audio*

**Assignment**

Read Chapter 9 – Synchronization and Time Code p. 291-302

23 Lecture/demonstration: *Time code and MIDI synchronization*

**Assignment**

Read Chapter 9 – SMPTE p. 303-309

26 Lecture/demonstration: *Synchronization to video*

**Assignment**

Prepare for exam

28 **Exam 1 - 20%** (Chapters 5-9)

**Assignment**

Read Chapter 10 – Amplifiers p. 311-319

**March**

2 Lecture/demonstration: *Amplification in the studio and for live performance*

**Assignment**

Read Chapter 11 – The Audio Production Console p. 312-325

12 Lecture/demonstration: *Introduction to the console*

**Assignment**

Read Chapter 11 – Channels and Meters 326-350

14 Lecture/demonstration: *How the console is configured*

**Assignment**

Read Chapter 11 – The Digital Console and Automation p. 352-362

16 Lecture/demonstration: *Routing signals through the console*

**Assignment**

Read Chapter 11 – The Art of Mixing p.363

19 Lecture/demonstration: *The art of mixing*

**Assignment**

Read Chapter 12 – Signal Processing: EQ and Dynamics p. 366-386

21 Demonstration: *EQ and dynamic processing*

**Assignment**

Read Chapter 12 – Digital Signal Processing p. 387-401

23 Demonstration: *DSP*

**Assignment**

Read Chapter 12 – Dynamic Effects Editing p. 401-402

26 Demonstration: *Fix it in the mix*

**Assignment**

Read Chapter 13 – Noise Reduction p. 405-414

28 Demonstration: *Noise Reduction*

**Assignment**

Prepare for exam

**30 Exam #3 - 20%** (Chapters 10-13)

**Assignment**

Read Chapter 14 – Monitoring p. 415-418

**April**

2 Lecture/demonstration: *Monitors in the control room and mixing suite*

**Assignment**

**Read Chapter 14 – Networks and Using Monitors p. 420-422**

4 Lecture/demonstration – *Monitor for all environments*

**Assignment**

Read Chapter 15 – Product Manufacture p. 433-454

8 Lecture: *Final mastering and duplication*

**Assignment**

Read Chapter 15 – Marketing and Sales p. 454

9 Lecture/discussion: *Marketing for the studio*

**Assignment**

Read Chapter 16 – Studio Session Procedures p. 457-472

9 Lecture/demonstration – *Review of the studio process*

**Assignment**

Read final recording project specifications (handout)

11 Lecture/demonstration – *Final project – expectations and procedures*

**Assignment**

Complete final project proposal

13 Review final project proposals

**Assignment**

Work on final project

16 Monitor final projects

**Assignment**

Work on final project

18 Monitor final projects

**Assignment**

- Work on final project
- 20** Monitor final projects  
**Assignment**
- Work on final project
- 23** Monitor final projects  
**Assignment**
- Work on final project

**25 3:00 p.m. Final project performance - 20%.** Failure to complete a final project or attend this session will result in a grade of F for the course.

## FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School Fine Arts Date August 13, 2007

Course No. or level: 172 Title: Music Commerce I

Semester hours: 3 Clock hours: Lecture: 2 Laboratory: 1

Prerequisites none

Enrollment expectation: 10-15

Indicate any course for which this course is a (an)

modification \_\_\_\_\_  
(proposed change in course title, course description, course content or method of instruction)

substitute \_\_\_\_\_  
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate \_\_\_\_\_  
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description: Dr. Terry Roberts

Department Chairperson's/Dean's Signature \_\_\_\_\_

Provost's Signature \_\_\_\_\_

Date of Implementation Fall 2008

Date of School/Department approval August 21, 2007

Catalog description: An overview of the music industry. Includes topics in music business careers, promotion and trade associations, basics of music merchandising such as music products, sales, instruments and equipment. Music publishing, licensing and royalties, web commerce and marketing will also be covered.

Purpose:

1. For Whom (generally?): Music industry majors
2. What should the course do for the student? This course will give a general overview of music related career opportunities. This information will give the student a starting point for career choices in music.

Teaching method planned: Lecture and in class, outside class research and lab projects.

Textbook and/or materials planned (including electronic/multimedia):  
Music Business Handbook and Career Guide, eighth edition, David Baskerville

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgement. Include a syllabus for the course.)

The course is designed to introduce career options in the music industry.

(See attached syllabus)

**FRANCIS MARION UNIVERSITY  
DEPARTMENT OF FINE ARTS  
COURSE SYLLABUS**

**COURSE TITLE:** MU 172, Music Commerce I  
**INSTRUCTOR:** Dr. Terry Roberts  
**VOICEMAIL:** 661-1681  
**EMAIL:** troberts@fmarion.edu  
**OFFICE HOURS:** Tuesday and Thursday 11-12 or by appointment, FAC 206

**TEXT:** Music Business Handbook and Career Guide, 8<sup>th</sup> ed., David Baskerville

**COURSE DESCRIPTION AND GOAL:**

The course is to provide an overview of the music industry and various jobs and opportunities available.

**ATTENDANCE:**

Roll will be taken at each class. Students are allowed to miss a total of **FOUR (4)** classes without penalty. With the fifth absence you will be dropped with the appropriate grade. There are no “excused” absences at Francis Marion University. Please expect to begin class **ON TIME**, two (2) late arrivals to class count as one absence.

**CLASSROOM BEHAVIOR:**

At no time will disruptive behavior (excessive talking, laughing, etc.) be tolerated. Disruptive behavior in class by a student will result in the immediate dismissal of the student from class with a failing grade.

**COURSE REQUIREMENTS:**

1. Readings- all assigned material must be read prior to the corresponding classroom discussion.
2. Classroom participation-be prepared to answer questions and engage in discussions during the classroom sessions.
3. Assignments- there will be in and outside of class assignment to be completed.
4. Midterm/Final-a midterm and final exam will be given consisting of short essay and multiple choice questions.

**COURSE OUTLINE:**

This is an outline of the semester subject to change due to class progression, speaker availability or other factors. If a student is absent, it is their responsibility to keep up with assignments.

Week 1. Introduction and overview, read chapters 1 and 2.

Week 2. Professional songwriter/composer, read chapter 3 and chapter 25, pages 451-462.

Week 3. Producing directing, read chapter 25, pages 462-469. Tour performance facilities.

Week 4. Performing careers, various performing artist as guest speakers.

Week 5. Teaching careers, read chapter 25, pages 473-478. Observe music classes public and private schools.

Week 6. Music related careers, read chapter 25, pages 486-496. Research web related music businesses.

Week 7. Starting your own business, read chapter 26. Write a business plan in class.

Week 8. Career development, read chapter 27. Write a resume.

Week 9. Review and mid-term exam

Week 10. Music product merchandising, read chapter 14. Visit local music stores, field trip.

Week 11. Music publishing and copyright, read chapters 4 and 5. Guest speaker copyright attorney and/or music publisher.

Week 12. Music licensing, read chapter 6. (This is a continuation of the previous week's subject).

Week 13. Management, agents, read chapter 7. Collect information on regional and national managers and agents.

Week 14. Unions and guilds, read chapter 9. Collect information on different arts unions and guilds.

Week 15. Review for final exam.

**GRADING:**

Class participation/attendance-25%

Assignments-25%

Mid-term-25%

Final-25%



## FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School Fine Arts Date August 13, 2007

Course No. or level: 173 Title: Music Commerce II

Semester hours: 3 Clock hours: Lecture: 2 Laboratory: 1

Prerequisites: MU 172

Enrollment expectation: 10-15

Indicate any course for which this course is a (an)

modification \_\_\_\_\_  
(proposed change in course title, course description, course content or method of instruction)

substitute \_\_\_\_\_  
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate \_\_\_\_\_  
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description: Dr. Terry Roberts

Department Chairperson's/Dean's Signature \_\_\_\_\_

Provost's Signature \_\_\_\_\_

Date of Implementation Fall 2008

Date of School/Department approval August 21, 2007

Catalog description:

An overview of the music industry including record production and companies, recording studios and engineers, commercial radio and radio business. The performance side of the music industry will cover artist promotion, management and contracts.

- Purpose:
1. For Whom (generally?): Music industry majors.
  2. What should the course do for the student? This course will give an introduction to the recording, radio and performance business.

Teaching method planned: Lecture and guest speakers with field trips to recording studios, radio studios and performance venues.

Textbook and/or materials planned (including electronic/multimedia):  
Music Business Handbook and Career Guide, 8<sup>th</sup> ed., David Baskerville

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgement. Include a syllabus for the course.)

The course is a continuation of MU 172 and covers other areas of music business not covered in the previous course. The student should have an idea about which career options they would like to pursue after this course.

(See attached syllabus)

**FRANCIS MARION UNIVERSITY  
DEPARTMENT OF FINE ARTS  
COURSE SYLLABUS**

**COURSE TITLE:** MU 173, Music Commerce II  
**INSTRUCTOR:** Dr. Terry Roberts  
**VOICEMAIL:** 661-1681  
**EMAIL:** troberts@fmarion.edu  
**OFFICE HOURS:** Tuesday and Thursday 11-12 or by appointment, FAC 206

**TEXT:** Music Business Handbook and Career Guide, 8<sup>th</sup> ed., David Baskerville

**COURSE DESCRIPTION AND GOAL:**

The course is a continuation of Music Commerce I. The emphasis will be on the recording industry, radio and live performance.

**ATTENDANCE:**

Roll will be taken at each class. Students are allowed to miss a total of **FOUR (4)** classes without penalty. With the fifth absence you will be dropped with the appropriate grade. There are no “excused” absences at Francis Marion University. Please expect to begin class **ON TIME**, two (2) late arrivals to class count as one absence.

**CLASSROOM BEHAVIOR:**

At no time will disruptive behavior (excessive talking, laughing, etc.) be tolerated. Disruptive behavior in class by a student will result in the immediate dismissal of the student from class with a failing grade.

**COURSE REQUIREMENTS:**

5. Readings- all assigned material must be read prior to the corresponding classroom discussion.
6. Classroom participation-be prepared to answer questions and engage in discussions during the classroom sessions.
7. Assignments- there will be in and outside of class assignment to be completed.
8. Midterm/Final-a midterm and final exam will be given consisting of short essay and multiple choice questions.

**COURSE OUTLINE:**

This is an outline of the semester subject to change due to class progression, speaker availability or other factors. If a student is absent, it is their responsibility to keep up with assignments.

Week 1. Artist management, read chapter 10, guest speaker in artist management

Week 2. Concert production, read chapter 12, prepare business plan for concert production

Week 3. Record production, read chapter 11

Week 4. Recording industry, read chapter 15

Week 5. Record promotion and distribution, read chapter 16

Week 6. Record markets, read chapter 17

Week 7. Digital and the web, read chapter 18

**During weeks 4-7 we will be visiting recording studios and have guest speakers from dealing with promotion and marketing of recordings. A one page review of each field trip and guest lecture will be turned in the following class meeting.**

Week 8. Review and mid-term

Week 9. Music in radio, read chapter 19. Visit local radio station.

Week 10. Music in television, read chapter 20, visit local television station.

Week 11. Music in advertising, read chapter 22, guest speaker

Weeks 12-13. Develop an outline and business plan for record, radio or television production from start to finish. Research all cost involved and the positive or negative profit margin. This is a project to be completed in and out of class with guidance from the instructor.

Week 14. Discuss and prepare different career option you are considering.

Week 15. Review for final exam.

**GRADING:**

Class participation/attendance-25%

Assignments-25%

Mid-term-25%

Final-25%

## FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School Fine Arts Date August 13, 2007

Course No. or level 301 Title Music History 1

Semester hours 3 Clock hours: Lecture 3 Laboratory \_\_\_\_\_

Prerequisites ENG 200 or permission of the department

Enrollment expectation 10-15

Indicate any course for which this course is a (an)

modification \_\_\_\_\_  
(proposed change in course title, course description, course content or method of instruction)

substitute \_\_\_\_\_  
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate \_\_\_\_\_  
(The proposed new course can be taken as an alternate to an existing course.)

Names of persons preparing course description Benjamin Woods/Sue Orr

Department Chairperson's/Dean's Signature \_\_\_\_\_

Provost's Signature \_\_\_\_\_

Date of Implementation Fall 2008

Date of School/Department approval August 21, 2007

Catalog description:

An historical survey of music from the Ancient period through the Baroque period will include examination of representative works characterizing the emerging development of Western style and performance practice with attention to prevailing political, economic and social systems.

Purpose: 1. For Whom (generally?)

This course is designed for music industry majors, music minors, and any others with an interest in the history of western musical style and literature from Ancient and Medieval times through the Baroque period. The works of primary composers will be discussed within historical socio-political contexts through listening and analysis of representative works, historical biographical study and discussion of pertinent topics.

## 2. What should the course do for the student?

Students will acquire general knowledge about western music history from ancient and medieval times through the Baroque period. They will also learn to do research on specific music historical topics and through analysis become more aware of the style differences (structural, textural–melodic–harmonic, and dynamic–expressive elements) evident in the development of Western music. They will also become aware of the social, political and economic interactive affects of music during these eras.

Teaching method planned:

Students will be presented with class lectures, including analyses of musical performances. They will write research papers, commentaries on live and recorded class concert presentations, and critical reviews of live concerts. Evaluation will be from class discussion, class participation, and by written and oral examination.

Textbook and/or materials planned (including electronic/multimedia):

Burkholder, J. Peter, Donald Jay Grout, and Claude V. Palisca. *A History of Western Music*. W. W. Norton & Co, 7<sup>th</sup> Ed., 2005, 2 volumes, ISBN 0-393-97991-1 • cloth • 2005.

Burkholder, J. Peter and Claude V. Palisca. *Norton Anthology of Western Music*. W. W. Norton & Co, 5<sup>th</sup> Ed., 2005, 2 volumes (1. Ancient to Baroque, 0-393-97990; 2. Classic to Modern, 0-393-97990-3 • paper • 2005

*Norton Recorded Anthology of Western Music*. 2 volumes ( 1: Ancient to Baroque • 0-393-10608-X • CD • 2005; 2. Classic to Modern • 0-393-10609-8 • CD • 2005)

Burkholder, J. Peter and Jennifer L. King. *Student Study and Listening Guide*

Murray, Russell. *Electronic Listening Guide CD-ROM*.

Course Content: ( Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgement. Include a syllabus for the course.)

Lectures: Course lectures will coordinate with the text chapters and listening assignments, illuminating facets of cultural and psycho-history and societal influences of music from ancient and Medieval times through the Baroque period. Standard periods of music history will be utilized as units for study, selecting specific selected topics for enrichment and augmentation.

Listening: Students will listen to representative recorded examples of music of a variety of composers as they analyze the stylistic elements of these examples. They will experience the continuity in development of musical style from ancient and Medieval times through the Baroque period.

Analysis: There will be one analysis project each semester taken from the eras being studied. In preparation, students will visually study musical scores from the written perspective, analyzing the style elements melody, harmony, rhythm, form, texture, expression–dynamics, and color–instrumentation. They will relate the actual aural realization of their listening experiences to their analytical study through guided

class examples, assigned projects, and class discussion. Topics and compositions for the analysis project must be approved by the instructor of the course.

**Research:** Students will write two short (6-10 pages of text) research papers on a specific subject germane to major topics of the historical eras being considered. The preferred format is Turabian, and guidelines for developing and completing a proper scholarly music history research paper will be provided. All topics will need to be approved by the instructor of the course.

**Class Concerts:** Video excerpts of concerts will be incorporated into lectures and examinations as examples of specific styles being studied. Students will write informal stylistic historical commentaries to these excerpts and submit them at the end of the class period.

**Live Concerts:** Attendance at a minimum of four instructor approved music concerts per semester will be required, with an extensive written critical review submitted for each of the four concerts. Students will analyze the stylistic elements presented, as they relate to the historical significance of the works.

**Examinations:** There will be three major written examinations per semester, including the final exam, and short weekly or bi-weekly quizzes on each chapter of the Burkholder text. A short individual oral exam will be given at the end of the semester for the student to answer general questions and justify his/her research. Arrangements for missed exams must be made before or immediately after an exam is missed. All exams, projects, and other assignments will be counted toward the grade - none will be dropped. Students must be diligent and do as well as possible on assignments and exams as there will be no opportunities or time allowed for extra credit work.

**Summary of Projects:** Three written exams, one oral exam, 17± weekly quizzes, four critical concert reviews, two short research papers, one score listening-analysis paper.

(See attached syllabus)

# SYLLABUS: Music History 1

Department of Fine Arts

Fall 2007

MUSIC 301

B. Woods

**TITLE OF COURSE:** Music History 1  
**PREREQUISITES:** English 200; Music Theory 115-16 and 215-16  
**TIME:** 9:30 - 10:20 MWF  
**INSTRUCTOR:** Dr. Benjamin Woods  
**OFFICE:** FAC 109 & 112  
**TELEPHONE:** 661-1531  
**E-MAIL:** bwoods@fmarion.edu (o); bsw911@yahoo.com (h)

## OFFICE HOURS:

Monday 3:30 - 4:20  
 Wednesday 2:30 - 4:30  
 Friday 10:30 - 11:20

Other times available by appointment.

Note: hours subject to change due to studio instruction; check with professor.

## REQUIRED TEXT:

The book used in this course is: Burkholder, J. Peter, et al. *A History of Western Music., Norton Anthology of Western Music., Norton Recorded Anthology of Western Music.* Volume 1. [Note: The textbook, scores and recorded anthologies are all coordinated so the reference for all is MHBN (Music History Burkholder Norton)]

## ATTENDANCE POLICY:

Except for unavoidable circumstances (in the professor's opinion), a grade of F will be awarded automatically if the student misses more than seven class meetings, no matter what the reason for the absences. After three absences, one-half of a percentage point will be subtracted from the final average for each absence.

Presence is required at the final exam period; an absence then without notice produces an automatic grade of F, no matter what average has been attained.

## OBJECTIVES FOR COURSE:

Students will acquire general knowledge about Western Music History from ancient and Medieval times through the seventeenth century. They will also learn to do research on specific music historical topics and through analysis become more aware of the style differences (structural, textural–melodic–harmonic, and dynamic–expressive elements) evident in the development of Western music. They will also become aware of the social, political and economic interactive affects of music during these eras.



**SYLLABUS CALENDAR:** (*tentative*)**Part I: The Ancient and Medieval****Worlds**

Aug. 24 W Class introduction and requirements overview

Aug. 26 F Research methods intro and Library resource orientation

Aug. 29 M Ch 1 - Music in Antiquity; Norton Anthology of Western Music and Recordings # 1-2

Aug. 31 W Ch 2 -The Christian Church in the First Millennium MHB# 3-4 Chant

Sept. 2 F Ch 3 - Roman Liturgy and Chant MHB# 5-7 Sequence –

Sept. 5 M Ch 4 - Song and Dance Music in the Middle Ages MHB# 8-16

Ventadom –

Sept. 9 F Ch 5 - Polyphony through the Thirteenth Century MHB# 17-21 Léonin –

Sept. 14 W Ch 6 - French and Italian Music in the Fourteenth Century MHB# 22-31

Adam de la Halle –

**Part II: The Renaissance**

Sept 16 M Ch 7 - The Age of the Renaissance MHB# 28-31 Jacopo da Bologna –

Sept 21 W Ch 8 - England and Burgundy in the Fifteenth Century MHB# 32-36 John Dunstable –

**26M EXAM 1**

Sept. 28 W Ch 9 - Franco-Flemish Composers, 1450–1520 MHB# 37-41 Jean de

Ockeghem –

Oct. 3 M Ch 10 - Sacred Music in the Era of the Reformation MHB# 42-48 Martin Luther –

**Oct 7 F RESEARCH PAPER 1 DUE**

Oct 10 M Ch 11 - Madrigal and Secular Song in the Sixteenth Century MHB# 49-58

Marco Cara –

Oct 17 M Ch 12 - The Rise of Instrumental Music MHB# 59-61 Pierre

Attainnant

**Oct 21 F EXAM 2****Part III: The Seventeenth and first half of the Eighteenth Century**

Oct 24 M Ch 13 - New Styles in the Seventeenth Century MHB# 62-64 Giovanni Gabrieli

Oct. 31 M Ch 14 - The Invention of Opera MHB# 65-68 Jacopo Peri –

**Nov 4 F RESEARCH PAPER 2 DUE**

Nov 7 M Ch 15 - Music for Chamber and Church in the Early Seventeenth Cent. MHB# 69-76

Strozzi –

Nov 11 F Ch 16 - France, England, Spain, & the New World in the Seventeenth Century

MHB# 77-81 Lully –

Nov 16 W Ch 17 - Italy and Germany in the Late Seventeenth Century MHB# 82-84 Ales. Scarlatti –

Nov. 21 M Ch 18 - The Early Eighteenth Century in Italy and France MHB# 85-87 Antonio Vivaldi –

Nov. 28 M German Composers of the Late Baroque MHB# 88-92 J. S. Bach –

**Dec 2 F ANALYSIS DUE; all other assignments due****Dec 5 M Oral Exam****Dec 9 F EXAM 3 - FINAL****GENERAL OUTLINE:**

This course will be divided into units, with an exam following each unit as indicated on the syllabus calendar.

**EXAMS:**

There will be three major written examinations per semester, including the final exam, and short weekly or bi-weekly quizzes on each chapter of the Burkholder text. A short individual oral exam will be given at the end of the semester for the student to answer general questions and justify his/her research. Arrangements for missed exams must be made before or immediately after an exam is missed. All exams, projects, and other assignments will be counted toward the grade - none will be dropped. Students must be diligent and do as well as possible on assignments and exams as there will be no opportunities or time allowed for extra credit work.

**LIVE CONCERT REVIEWS:**

Attendance at a minimum of four classical music concerts per semester will be required, with an extensive written critical review submitted for each of the four concerts. Students will analyze the stylistic elements presented, as they relate to the historical significance of the works.

***This requirement is not optional, and the full number of required reviews must be turned in, or the grade awarded for the entire course will be F, regardless of test grade average!***

**This project counts as a test grade.** If it is impossible for the student to arrange to attend concerts, an alternative project will be assigned by the professor.

**RESEARCH:**

Students will write two short (6-10 pages of text) research papers on a specific subject germane to major topics of the historical eras being considered. The preferred format is Turabian, and guidelines for developing and completing a proper scholarly music history research paper will be provided. All topics will need to be approved by the instructor of the course.

**ANALYSIS:**

There will be one analysis project each semester taken from the eras being studied. In

preparation, students will visually study musical scores from the written perspective, analyzing the style elements melody, harmony, rhythm, form, texture, expression–dynamics, and color–instrumentation. They will relate the actual aural realization of their listening experiences to their analytical study through guided class examples, assigned projects, and class discussion. Topics and compositions for the analysis project must be approved by the instructor of the course.

**GRADING PROCEDURE:**

Scale: 100-90=A; 89-85=B+; 84-80=B; 79-75=C+; 74-70=C; 69-65=D+; 64-60=D; 59-0=F.

The test scores will all be converted to a 0-100 scale. The concert review project will receive a similar overall score, and will be treated as a single test score.

All test scores will be combined, and any extra credit points will be added. This total will be divided by the number of test scores (this includes the concert review project). The resulting number will represent the semester average, and will be converted to a letter grade based on the Music 101 grading scale. This is the final grade.

### ***STUDENT RESPONSIBILITY:***

It is the student's responsibility to keep up with assignments, and prepare far enough in advance for upcoming exams.

When absent, find out what the assignment is or if a test has been scheduled, before coming to the next class.

**Exams missed must be made up.** They may include additional essay evaluations.

**Students are expected to exercise proper judgment in avoiding cheating on exams and on written assignments.**

### ***STUDY HABITS:***

This course can be used as a vehicle to increase one's aesthetic, social, and musical-cognitive awareness as well as a tool for right brain creative thinking. In order to achieve these or any other pertinent goals, however, a disciplined approach to study must be taken.

Try to read the assigned chapters before they are discussed, take notes in class, review the day's lectures after classes, listen to musical assignments at least a week before exams, and ask questions about confusing matters.

Try to visualize yourself in the eras of these composers and performers. Imagine how they felt about what they were doing. This will lead to a greater understanding of music as an art, and will make this musical experience an interesting and stimulating part of your intellectual development.

## FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School Fine Arts Date August 13, 2007

Course No. or level 302 Title Music History II

Semester hours 3 Clock hours: Lecture 3 Laboratory \_\_\_\_\_

Prerequisite MU 301 or permission of the department

Enrollment expectation 10-15

Indicate any course for which this course is a (an)

modification \_\_\_\_\_  
(proposed change in course title, course description, course content or method of instruction)

substitute \_\_\_\_\_  
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate \_\_\_\_\_  
(The proposed new course can be taken as an alternate to an existing course.)

Names of persons preparing course description Benjamin Woods/Sue Orr

Department Chairperson's/Dean's Signature \_\_\_\_\_

Provost's Signature \_\_\_\_\_

Date of Implementation Fall 2008

Date of School/Department approval August 21, 2007

Catalog description:

An historical survey of music from the 18<sup>th</sup> Century to the Contemporary period will include examination of representative works characterizing the emerging development of Western style and performance practice with attention to prevailing political, economic and social systems.

Purpose: 1. For Whom (generally?)

This course is designed for music industry majors, music minors, and any others with an interest in a depth of knowledge of the history of Western musical style and literature from the 17th Century to the Contemporary period. The works of primary composers will be discussed within historical socio-political contexts through listening and analysis of representative works, historical biographical study and discussion of pertinent topics.

2. What should the course do for the student?

Students will acquire general knowledge about Western Music History from the Eighteenth century to the Contemporary period. They will also learn to do research on specific music historical topics and through analysis become more aware of the style differences (structural, textural–melodic–harmonic, and dynamic–expressive elements) evident in the development of Western music. They will also become aware of the social, political and economic interactive affects of music during these eras.

Teaching method planned:

Students will be presented with class lectures, including analyses of musical performances. They will write research papers, commentaries on live and recorded class concert presentations, and critical reviews of live concerts. Evaluation will be from class discussion, class participation, and by written and oral examination.

Textbook and/or materials planned (including electronic/multimedia):

Burkholder, J. Peter, Donald Jay Grout, and Claude V. Palisca. *A History of Western Music*. W. W. Norton & Co, 7<sup>th</sup> Ed., 2005, 2 volumes, ISBN 0-393-97991-1 • cloth • 2005.

Burkholder, J. Peter and Claude V. Palisca. *Norton Anthology of Western Music*. W. W. Norton & Co, 5<sup>th</sup> Ed., 2005, 2 volumes (1. Ancient to Baroque, 0-393-97990; 2. Classic to Modern, 0-393-97990-3 • paper • 2005

*Norton Recorded Anthology of Western Music*. 2 volumes (1: Ancient to Baroque • 0-393-10608-X • CD • 2005; 2. Classic to Modern • 0-393-10609-8 • CD • 2005)

Burkholder, J. Peter and Jennifer L. King. *Student Study and Listening Guide*

Murray, Russell. *Electronic Listening Guide CD-ROM*.

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgement. Include a syllabus for the course.)

**Lectures:** Course lectures will coordinate with the text chapters and listening assignments, illuminating facets of cultural and psychohistory and societal influences of music from the Eighteenth century to the Contemporary period. Standard periods of music history will be utilized as units for study, selecting specific selected topics for enrichment and augmentation.

**Listening:** Students will listen to representative recorded examples of music of a variety of composers as they analyze the stylistic elements of these examples. They will experience the continuity in development of musical style from the Eighteenth century to the Contemporary period.

**Analysis:** There will be one analysis project each semester taken from the eras being studied. In preparation, students will visually study musical scores from the written perspective, analyzing the style elements melody, harmony, rhythm, form, texture, expression–dynamics, and color–instrumentation. They will relate the actual aural realization of their listening experiences to their analytical study through guided class examples, assigned projects, and class discussion. Topics and compositions for the analysis project must be approved by the instructor of the course.

**Research:** Students will write two short (6-10 pages of text) research papers on a specific subject germane to major topics of the historical eras being considered. The preferred format is Turabian, and guidelines for developing and completing a proper scholarly music history research paper will be provided. All topics will need to be approved by the instructor of the course.

**Class Concerts:** Video excerpts of concerts will be incorporated into lectures and examinations as examples of specific styles being studied. Students will write informal stylistic historical commentaries to these excerpts and submit them at the end of the class period.

**Live Concerts:** Attendance at a minimum of four instructor approved music concerts per semester will be required, with an extensive written critical review submitted for each of the four concerts. Students will analyze the stylistic elements presented, as they relate to the historical significance of the works.

**Examinations:** There will be three major written examinations per semester, including the final exam, and short weekly or bi-weekly quizzes on each chapter of the Burkholder text. A short individual oral exam will be given at the end of the semester for the student to answer general questions and justify his/her research. Arrangements for missed exams must be made before or immediately after an exam is missed. All exams, projects, and other assignments will be counted toward the grade - none will be dropped. Students must be diligent and do as well as possible on assignments and exams as there will be no opportunities or time allowed for extra credit work.

**Summary of Projects:** Three written exams, one oral exam, 17± weekly quizzes, four critical concert reviews, two short research papers, one score listening-analysis paper.

(See attached syllabus)

# SYLLABUS: Music History 2

Department of Fine Arts

Spring 2007

MUSIC 302

B. Woods

**TITLE OF COURSE:** Music History 2  
**PREREQUISITES:** English 200; Music Theory 115-16 and 215-16  
**TIME:** 9:30 - 10:20 MWF  
**INSTRUCTOR:** Dr. Benjamin Woods  
**OFFICE:** FAC 109 & 112  
**TELEPHONE:** 661-1531  
**E-MAIL:** bwoods@fmarion.edu (o); bsw911@yahoo.com (h)

## OFFICE HOURS:

Monday 3:30 - 4:20  
 Wednesday 2:30 - 4:30  
 Friday 11:30 - 12:20

Other times available by appointment.

Note: hours subject to change due to studio instruction; check with professor.

## REQUIRED TEXT:

The book used in this course is: Burkholder, J. Peter, et al. *A History of Western Music., Norton Anthology of Western Music., Norton Recorded Anthology of Western Music.* Volume 2. [Note: The textbook, scores and recorded anthologies are all coordinated so the reference for all is MHBN (Music History Burkholder Norton)]

## ATTENDANCE POLICY:

Except for unavoidable circumstances (in the professor's opinion), a grade of F will be awarded automatically if the student misses more than seven class meetings, no matter what the reason for the absences. After three absences, one-half of a percentage point will be subtracted from the final average for each absence.

Presence is required at the final exam period; an absence then without notice produces an automatic grade of F, no matter what average has been attained.

## OBJECTIVES FOR COURSE:

Students will acquire general knowledge about Western Music History from the Eighteenth century to the Contemporary period. They will also continue to do research on specific music historical topics and through analysis become more aware of the style differences (structural, textural–melodic–harmonic, and dynamic–expressive elements) evident in the development of Western music. They will also become aware of the social, political and economic interactive affects of music during these eras.

## SYLLABUS CALENDAR: (tentative)

### Part IV: The Eighteenth Century

Jan. 11 W Class introduction and requirements overview  
 Jan. 13 F Review of Music History 1  
 Jan. 16 M Ch 20 - Opera and Vocal Music in the Early Classic Period MHBN # 93-97 Giovanni Pergolesi –  
 Jan. 23 M Ch 21 - Instrumental Music: Sonata, Symphony, and Concerto at Midcentury MHBN # 98-102 D. Scarlatti –  
 Jan. 30 M Ch 22 - Classic Music in the Late Eighteenth Century MHBN # 103-108 Franz Joseph Haydn –

### Part V: The Nineteenth Century

Feb. 6 M Ch 23 - Revolution and Change # 109-110 Ludwig van Beethoven –  
**Feb. 10 F EXAM 1**  
 Feb. 13 M Ch 24 - The Romantic Generation: Song and Piano Music MHBN # 111-120. Franz Schubert  
 Feb. 20 M Ch 25 - Romanticism in Classic Forms: Orchestral, Chamber, and Choral Music MHBN # 121-125 Hector Berlioz –  
 Feb. 27 M Ch 26 - Romantic Opera and Musical Theater to Midcentury MHBN # 126-127 Carl Maria von Weber  
 Mar. 6 M Ch 27 Opera and Musical Theater in the Later Nineteenth Century MHBN # 128-131 Richard Wagner –  
 Mar 13 M Ch 28 - Late Romanticism in Germany and Austria MHBN # 132-137 Johannes Brahms –  
**Mar 17 F EXAM 2**  
 Mar. 20 M Ch 29 - Diverging Traditions in the Later Nineteenth Century MHBN # 138-139 Claude Debussy –

### Part VI: The Twentieth Century and After

Mar. 27 M Ch 30 - The Early Twentieth Century MHBN # 140-141 Alexander Scriabin -  
 Apr 3 M Ch 31 - Modernism and the Classical Tradition MHBN # 142-148 Arnold Schoenberg -  
 Ch 32 - Between the World Wars: Jazz and Popular Music MHBN # 149-152 Bessie Smith –  
 Apr 10 M Ch 33 - Between the World Wars: The Classical Tradition MHBN # 153-162 Paul Hindemith –  
 Apr 17 M Ch 34 - Postwar Crosscurrents MHBN # 163-169 George Crumb –  
 Ch 35 - The End of the Millennium MHBN # 170-172 Arvo Pärt –

**Apr 28 F Analysis Due; all other assignments due**

**May 1 Oral Exam**

**May 5 Final Exam**

**GENERAL OUTLINE:**

This course will be divided into units, with an exam following each unit as indicated on the syllabus calendar.

**EXAMS:**

There will be three major written examinations per semester, including the final exam, and short weekly or bi-weekly quizzes on each chapter of the Burkholder text. A short individual oral exam will be given at the end of the semester for the student to answer general questions and justify his/her research. Arrangements for missed exams must be made before or immediately after an exam is missed. All exams, projects, and other assignments will be counted toward the grade - none will be dropped. Students must be diligent and do as well as possible on assignments and exams as there will be no opportunities or time allowed for extra credit work.

**LIVE CONCERT REVIEWS:**

Attendance at a minimum of four classical music concerts per semester will be required, with an extensive written critical review submitted for each of the four concerts. Students will analyze the stylistic elements presented, as they relate to the historical significance of the works.

***This requirement is not optional, and the full number of required reviews must be turned in, or the grade awarded for the entire course will be F, regardless of test grade average!***

**This project counts as a test grade.** If it is impossible for the student to arrange to attend concerts, an alternative project will be assigned by the professor.

**RESEARCH:**

Students will write two short (6-10 pages of text) research papers on a specific subject germane to major topics of the historical eras being considered. The preferred format is Turabian, and guidelines for developing and completing a proper scholarly music history research paper will be provided. All topics will need to be approved by the instructor of the course.

**ANALYSIS:**

There will be one analysis project each semester taken from the eras being studied. In preparation, students will visually study musical scores from the written perspective, analyzing the style elements melody, harmony, rhythm, form, texture, expression—dynamics, and color—instrumentation. They will relate the actual aural realization of their listening experiences to their analytical study through guided class examples, assigned projects, and class discussion. Topics and compositions for the analysis project must be approved by the instructor of the course.

**GRADING PROCEDURE:**

Scale: 100-90=A; 89-85=B+; 84-80=B; 79-75=C+; 74-70=C; 69-65=D+; 64-60=D; 59-0=F.

The test scores will all be converted to a 0-100 scale. The concert review project will receive a similar overall score, and will be treated as a single test score.

All test scores will be combined, and any extra credit points will be added. This total will be divided by the number of test scores (this includes the concert review project). The resulting number will represent the semester average, and will be converted to a letter grade based on the Music 101 grading scale. This is the final grade.

**STUDENT RESPONSIBILITY:**

It is the student's responsibility to keep up with assignments, and prepare far enough in advance for upcoming exams.

When absent, find out what the assignment is or if a test has been scheduled, before coming to the next class.

**Exams missed must be made up.** They may include additional essay evaluations.

**Students are expected to exercise proper judgment in avoiding cheating on exams and on written assignments.**

**STUDY HABITS:**

This course can be used as a vehicle to increase one's aesthetic, social, and musical-cognitive awareness as well as a tool right brain creative thinking. In order to achieve these or any other pertinent goals, however, a disciplined approach to study must be taken.

Try to read the assigned chapters before they are discussed, take notes in class, review the day's lectures after classes, listen to musical assignments at least a week before exams, and ask questions about confusing matters.

Try to visualize yourself in the eras of these composers and performers. Imagine how they felt about what they were doing. This will lead to a greater understanding of music as an art, and will make this musical experience an interesting and stimulating part of your intellectual development.

## FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School: Fine Arts Date: August 13, 2007

Course No. or level: 315 Title: Advanced Music Theory

Semester hours: 3 Clock hours:    Lecture   2   Laboratory   1  

Prerequisites: MU 215, Corequisite MU 316

Enrollment expectation: 10-15

Indicate any course for which this course is a (an)

modification \_\_\_\_\_  
(proposed change in course title, course description, course content or method of instruction)

substitute \_\_\_\_\_  
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate \_\_\_\_\_  
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description: Craig Alberty

Department Chairperson's/Dean's Signature \_\_\_\_\_

Provost's Signature \_\_\_\_\_

Date of Implementation Fall 2008

Date of School/Department approval August 21, 2007

Catalog description: *The final level of the music theory sequence; the course focuses on advanced harmonic techniques, part writing, written and visual analysis, and consideration of harmonic practices in contemporary and popular music.*

- Purpose:
1. For Whom (generally?)  
*This course is for students completing requirements for the Music Industry major.*
  2. What should the course do for the student?  
*The course builds on the instruction students received in MU 115 and 215. Students will be exposed to concepts of advanced music theory that evolved in the 19<sup>th</sup> and 20<sup>th</sup> centuries; chromatic harmony, variation techniques, extended harmony, and twelve-tone techniques.*



Teaching method planned:

*The course will employ a combination of lecture, demonstration, text study, workbook, and lab exercises to deliver content.*

Textbook and/or materials planned (including electronic/multimedia):

***Music in Theory and Practice, Vol.2***

*Bruce Benward and Marilyn Saker, 7th Edition.*

*Pub. by McGraw-Hill*

ISBN-13 9780072950694

***Music in Theory and Practice, Vol.2 - Workbook***

*Bruce Benward and Marilyn Saker, 7th Edition.*

*Pub. by McGraw-Hill*

*ISBN-13 9780072942613*

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgement. Include a syllabus for the course.)

*The course builds on the basic knowledge of music theory students gained in MU 115 and 215. It trains students in the use of the following new and expanded concepts:*

- *Counterpoint*
- *Chromatic harmony*
- *Variation technique*
- *Extended harmony*
- *Twelve-tone technique*

*The course also places greater emphasis on analysis of larger musical works.*

*Students will demonstrate proficiency in the application of these concepts through completion of composition and analysis projects. Students will be prepared for these exercises through text study, completion of workbook assignments, and instructor lecture and demonstration.*

(See syllabus)

## Department of Fine Arts

**Spring 2007**

**MUSIC 315-C**

**Alberty**

TITLE OF COURSE:           **Advanced Music Theory**  
 PREREQUISITE:           **Music 215**  
 COREQUISITE:           **Music 316**  
 TIME:                   **10:30-11:20 MWF - FAC 105**  
 INSTRUCTOR:           **Mr. Craig Alberty**  
     Office:               FAC 104  
     Telephone:          661-1540  
     E-mail:              calberty@fmarion.edu  
     Office Hours:       As posted or by appointment  
 REQUIRED TEXT:         ***Music in Theory and Practice*, Vol.2 by Bruce Benward and  
     Marilyn Saker, 7th Edition. Pub. by McGraw-Hill  
     ISBN-13 9780072950694  
     **Workbook for *Music in Theory and Practice*, Vol.2, 7th Ed. ISBN-13  
     9780072942613****

### ATTENDANCE POLICY

Attendance is required. A grade of F will be assigned after the sixth absence. Attendance will be taken at the beginning of each class session (tardy = absent); an absence will be assessed when a student leaves class early.

### COURSE OBJECTIVES

The active participant in this class will:

1. learn to utilize counterpoint as it applies to 18th century practices.
2. be able to apply chromatic harmony to all styles of tonal music.
3. understand and apply the function of variation technique as it was utilized in the Classical period.
4. become proficient in the application of extended harmonies in all musical styles.
5. learn to analyze and employ 20<sup>th</sup> century twelve-tone techniques.
6. develop critical thinking skills by comparing his/her composition exercises to models provided by the text and the instructor.

### METHODOLOGY

Through reading assignments, workbook exercises, class drills, and completion of projects, the materials presented in *Music in Theory and Practice, Vol. 2* will be explored and applied.

### GRADING

5 unit projects = 15% each                   75%

Average of workbook assignments   15%

Final exam                                   10%

Assignments turned in late (until 1 week after the original due date) will earn 1/2 credit.

Grades will be assigned as follows:

A = 90-100%	C = 70-76%
B+ = 87-89%	D+ = 67-69%
B = 80-86%	D = 60-66%
C+ = 77-79%	Below 60% = F

### SCHEDULE:

This schedule may be altered at any time by the instructor. The learning process demonstrated by the class as a whole will, in part, determine the pacing of the course. You are expected to complete the reading assignments before class.

## January

- 10 Review syllabus, overview of course content and objectives.  
**Assignment**  
 Read Chapter 1: Late Renaissance Polyphony
- 12 Lecture: *Modes, Consonance/Dissonance, Cadences, Text Setting*  
**Assignment**  
 WB 1A
- 15 No Class
- 17 Lecture: *Application of Techniques of Renaissance Composers*  
**Assignment**  
 Read Chapter 2: Two-voice 18<sup>th</sup> Century Counterpoint  
 WB 1C
- 19 Lecture: *Counterpoint, Two-Part Invention*  
**Assignment**  
 WB 2B
- 22 Lecture: *History and Applications of Two-Voice Counterpoint*  
**Assignment**  
 Read Chapter 3: The Fugue  
 Read Project #1 Specifications
- 24 Lecture: *Fugue: Exposition, Episodes/Entries, Variation, Conclusion*  
**Assignment**  
 WB 3A  
 Begin Project #1
- 27 Lecture: *History and Application of Fugue***  
**Assignment**  
 WB 3C  
 Continue Project #1
- 29 Evaluate progress on Project #1  
**Assignment**  
 Complete Project #1
- 31 Project #1 due – 15% (Fugue)**  
**Assignment**  
 Read Chapter 4: Borrowed Chords

## February

- 2 Lecture: *Borrowed Chords in Major Keys*  
*Assignment*  
 WB 4A
- 5 Lecture: *History and Applications of Borrowed Chords*  
*Assignment*  
 Read Chapter 5: Neapolitan 6<sup>th</sup> Chords  
 WB 4C
- 7 Lecture: *Neapolitan 6<sup>th</sup> Chords: Position, Name, Mode*  
**Assignment**  
 WB 5A
- 9 Lecture: *Neapolitan 6<sup>th</sup> Chords: History and Applications*

**Assignment**

Read Chapter 6: Augmented 6<sup>th</sup> Chords  
WB 5C

- 12 Lecture: *Augmented 6<sup>th</sup> Chords – Concepts*

**Assignment**

Read Project #2 Specifications  
WB 6A, B, C

- 14 Lecture: Augmented 6<sup>th</sup> Chords: History and Applications

**Assignment**

WB 6D  
Work on Project #2

- 16 Evaluate progress on Project #2

**Assignment**

Complete Project #2

- 19 **Project #2 due – 15%** (*Augmented and Neapolitan 6<sup>th</sup> chords*)

**Assignment**

Read Chapter 7: Variation Technique

- 21 Lecture: *Continuous Variation, Theme and Variation*

**Assignment**

WB 1A 1-15

- 23 Lecture: *History of Variation*

**Assignment**

Read Chapter 8: Sonata Form  
WB 1A 16-30

- 26 Lecture: *Concepts of Sonata Form*

**Assignment**

WB 8A

- 28 Lecture: *Sonata Form: History and Applications*

**Assignment**

Read Chapter 9: Rondo Form  
WB 8B

**March**

- 2 Lecture: *Concepts of Rondo Form*

**Assignment**

Read Project #3 Specifications

- 12 Lecture: *History and Applications of Rondo Form*

**Assignment**

WB 9A, B  
Work on Project #3

- 14 Evaluate progress on Project #3

**Assignment**

Complete Project #3

- 16 Project #3 due – 15% (*Classical Analysis*)

**Assignment**

## Read Chapter 10: 9<sup>th</sup>, 11<sup>th</sup>, and 13<sup>th</sup> Chords

19 **Lecture:** *Extended Chords – Position, Function, Progression*

**Assignment**

WB 10A

21 **Lecture:** *Extended Chords – History, Applications*

**Assignment**

Read Chapter 11: Altered Dominants

WB 10B

23 **Lecture:** *Altered Dominants – Position, Progression, Secondary Dominants*

**Assignment**

Read Project #4 Specifications

WB 11A, B

26 **Lecture:** *Altered Dominants – History, Applications*

**Assignment**

Read Chapter 12: Chromatic Mediants

WB 11C

Begin Project #4

28 **Lecture:** *Chromatic Mediants – Position, Function, Progression*

**Assignment**

WB 12A

30 **Lecture:** *Chromatic Mediants – History, Applications*

**Assignment**

### WB 12B

**April**

2 Evaluate progress on Project #4

**Assignment**

**Complete Project #4**

4 **Project #4 due – 15%** (*Extended Harmonies*)

**Assignment**

Read Chapter 13: The Romantic Period

6 **Lecture:** *Harmonic Concepts of the Romantic Period*

**Assignment**

Read Chapter 14: Post-Romantic, Impressionistic, and Related Styles WB 13A

9 **Lecture:** *Post Romantic Harmonic Concepts*

**Assignment**

Read Chapter 15: The Contemporary Period

WB 14C

Read Project #5 Specifications

11 **Lecture:** *Harmonic Concepts of the Contemporary Period*

**Assignment**

Read Chapter 16: Twelve-Tone Technique

WB 15A

Begin Project #5

13 **Lecture:** *Twelve-Tone Technique*

**Assignment**

- WB 16A
- 16 Evaluate progress on Project #5  
**Assignment**  
Revise Project #5
- 18 Evaluate progress on Project #5  
**Assignment**  
Complete Project #5
- 20 **Project #5 due – 15%** (*Twelve-tone composition*)
- 23 Review for final exam
- 25 **3:00 p.m. Final exam - 10%.** Failure to take this exam will result in a grade of F for the course.

## FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School Fine Arts Date: August 13, 2007

Course No. or level 316 Title Aural Skills III

Semester hours 1 Clock hours: Lecture 1 Laboratory 1

Prerequisites MU 216, Corequisite: MU 315

Enrollment expectation 10-15

Indicate any course for which this course is a (an)

modification \_\_\_\_\_  
(proposed change in course title, course description, course content or method of instruction)

substitute \_\_\_\_\_  
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate \_\_\_\_\_  
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Sue Orr

Department Chairperson's/Dean's Signature \_\_\_\_\_

Provost's Signature \_\_\_\_\_

Date of Implementation Fall 2008

Date of School/Department approval August 21, 2007

Catalog description: The final level of the aural skills sequence with an emphasis on recognition of common harmonic models as well as sight singing and dictation patterns of increased complexity.

Purpose: 1. For Whom (generally?)

This course is designed as a music major continuation and culmination of Music 116 and 216, levels I and II of Aural Singing.

Skills/Sight

2. What should the course do for the student?

Students will study music dictation, voice reading, rhythmic

ear training and harmonic ear training of melodies using chromaticism, syncopation, Medieval modes, and 20<sup>th</sup> Century practices.

Teaching method planned:

Lecture, guided listening, aural exercises, music melodic and rhythmic dictation, and oral demonstrations.

Textbook and/or materials planned (including electronic/multimedia):

Music for Sight Singing  
Robert Ottman and Nancy Rogers  
Prentice Hall 2007

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgement. Include a syllabus for the course.)

Lecture: Course lectures will primarily be discussions of the various scales and clefs, chromaticism, nonharmonic tones, rhythmic syncopation, rhythmic reading, the Medieval modes, and 20<sup>th</sup> century techniques and practices.

Guided Listening: Students will listen to music with the express purpose of learning to recognize the various scales, intervals, and the melodies utilizing them.

Aural Exercises: The instructor will dictate one- to four-voice examples for students to hear and write in musical notation.

Oral Demonstrations: Students will be expected to sing at sight musical examples, with knowledge gained from the guided listening and the previous two aural skills courses.

(See attached syllabus)



# DEPARTMENT OF FINE ARTS

## Music 316 – Aural Skills III

Semester:

Instructor:

Class time:

Office:

Phone:

E-Mail:

Office Hours:

Prerequisite: MU 116 and MU 216

Text: **Music for Sight Singing**  
Robert Ottman and Nancy RogersSE  
Prentice Hall 2007

**PURPOSE:** A continuation of Mu 116 and Mu 216, Mu 316 (Aural Skills III) studies sight singing of chromatic melodies in major and minor keys (in four clefs). Includes rhythmic and harmonic dictation of one- through four-voice examples.

### **ATTENDANCE POLICY:**

Students are allowed FOUR (4) absences. The fifth (5<sup>th</sup>) absence will result in the student being dropped from the course with a grade of F. THERE IS NO DIFFERENCE BETWEEN AN EXCUSED AND AN UNEXCUSED ABSENCE. EITHER YOU ARE PRESENT OR YOU ARE NOT PRESENT, THE REASON FOR THE ABSENCE IS IRRELEVANT.

### **BEING TARDY:**

Every THREE tardies will equal one absence. If you come to class after the roll has been checked you are considered tardy and it is your responsibility to see that your presence is recorded on the roll at the conclusion of class.

### **TESTS:**

If for any reason you do not take a test on the assigned day, the test may be taken within seven (7) calendar days after the due date and there will be a 10% grade penalty.

In other words, the highest grade you can make will be a 90. The option to make up the test will be **at the discretion of the instructor.**

### **GRADES:**

The grading scale is as follows:

100-90 = A

89-87 = B+

86-80 = B

79-77 = C+

76-70 = C

69-67 = D+

66-60 = D  
59-Below = F

Final grades will be based on the average of the following:  
Seven (7) chapter tests – This includes the Final Exam  
Cumulative Sight-singing test  
Cumulative Harmonic and Rhythmic Dictation test  
Daily Quizzes and Class Participation

### **COURSE OUTLINE:**

MELODY: CHROMATICISM  
RHYTHM: FURTHER RHYTHMIC PRACTICES

1 MELODY: Chromaticism (I): Chromatic Nonharmonic Tones; the Dominant of the Dominant (V/V) Harmony; Modulation to the Key of the Dominant

- Section 1. Chromatic nonharmonic tones. Augmented and diminished intervals created by their use
- Section 2. The secondary dominant chord, V/V or V7/V. Modulation from a major key to its dominant key
- Section 3. Duets
- Section 4. Structured Improvisation

2 MELODY: Chromaticism (II): Modulation to Closely Related Keys; Additional Secondary Dominant Harmonies

- Section 1. Single-line melodies
- Section 2. Duets
- Section 3: Structured Improvisation

3 RHYTHM: Syncopation

#### RHYTHMIC READING

- Section 1. Divided beat patterns in simple meters
- Section 2. Divided beat patterns in compound meters
- Section 3. Two-part drills
- Section 4. Subdivided beat patterns in simple meters
- Section 5. Subdivided beat patterns in compound meters
- Section 6. Two-part drills

#### SIGHT SINGING

- Section 7. Divided beat patterns in simple meters
- Section 8. Divided beat patterns in compound meters
- Section 9. Duets
- Section 10. Subdivided beat patterns in simple and compound meters
- Section 11. Structured Improvisations

4 RHYTHM and MELODY: Triplet Division of Undotted Note Values; Duplet Division of Dotted Note Values

#### RHYTHMIC READING

- Section 1. Definitions and rhythmic reading exercises

## SIGHT SINGING

- Section 2. Changing meter signatures
- Section 3. The hemiola
- Section 4. Meters of 5 and 7, and other meters
- Section 5. Structured Improvisation

## 5 RHYTHM and MELODY: Further Subdivision of the Beat; Notation in Slow Tempi

- Section 1. Rhythmic Reading
- Section 2. Sight Singing

## 6 MELODY: Chromaticism (III): Additional Uses of Chromatic Tones; Remote Modulation

- Section 1. Chromatic tones
- Section 2. The Neapolitan Sixth
- Section 3. Remote modulation
- Section 4. Structured Improvisation

## PART II

## THE MEDIEVAL MODES AND TWENTIETH-CENTURY MUSIC

## 7 MELODY: The Medieval Modes

- Section 1. Folk music
- Section 2. Composed music
- Section 3. Structured Improvisation

## 8 MELODY: Twentieth-Century Melody

## 9 RHYTHM: Twentieth-Century Rhythm

- Section 1. Meter and rhythm, Rhythmic reading
- Section 2. Extensions of the traditional tonal system
- Section 3. Symmetrical collections; the octatonic and whole-tone scales
- Section 4. Freely post-tonal melodies
- Section 5. Twelve-tone melodies
- Section 6. Duets
- Section 7. Structured Improvisation

## FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School Fine Arts Date August 13, 2007

Course No. or level 317 Title Conducting and Ensemble Management

Semester hours 3 Clock hours: Lecture 2 Laboratory 1

Prerequisites MU 215, MU 216

Enrollment expectation 10-15

Indicate any course for which this course is a (an)

modification \_\_\_\_\_  
(proposed change in course title, course description, course content or method of instruction)

substitute \_\_\_\_\_  
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate \_\_\_\_\_  
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description: Dr. Terry Roberts

Department Chairperson's/Dean's Signature \_\_\_\_\_

Provost's Signature \_\_\_\_\_

Date of Implementation Fall 2008

Date of School/Department approval August 21, 2007

Catalog description:

This course explores conducting technique for instrumental and vocal ensembles, which include score reading and transposition. Also covered is the management of ensembles including scheduling, music library, and production of concerts.

Purpose:

1. For Whom (generally?) Music Industry majors
2. What should the course do for the student? The student will be instructed in the art of conducting instrumental or vocal ensemble and time and ensemble management.

Teaching method planned: Lecture and individual work with ensembles.

Textbook and/or materials planned (including electronic/multimedia):

The Grammar of Conducting, Max Rudolf.

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgement. Include a syllabus for the course.)

The course is design to give the student a basic knowledge of conducting and ensemble management through hands on experience.

(See attached syllabus)

**FRANCIS MARION UNIVERSITY  
DEPARTMENT OF FINE ARTS  
COURSE SYLLABUS**

**COURSE TITLE:** MU 317, Conducting and Ensemble Management  
**INSTRUCTOR:** Dr. Terry Roberts  
**VOICEMAIL:** 661-1681  
**EMAIL:** troberts@fmarion.edu  
**OFFICE HOURS:** Tuesday and Thursday 11-12 or by appointment, FAC 206

**TEXT:** **The Grammar of Conducting**, Max Rudolf

**COURSE DESCRIPTION AND GOAL:**

This course will introduce the student to basic conducting patterns, score reading for both instrumental and vocal ensembles and time management for rehearsals and concert production.

**ATTENDANCE:**

Roll will be taken at each class. Students are allowed to miss a total of **FOUR (4)** classes without penalty. With the fifth absence you will be dropped with the appropriate grade. There are no “excused” absences at Francis Marion University. Please expect to begin class **ON TIME**, two (2) late arrivals to class count as one absence.

**CLASSROOM BEHAVIOR:**

At no time will disruptive behavior (excessive talking, laughing, etc.) be tolerated. Disruptive behavior in class by a student will result in the immediate dismissal of the student from class with a failing grade.

**COURSE REQUIREMENTS:**

1. Prerequisite Music 215, 216.
2. Conducting baton
3. Ability to rehearse and conduct a performance of one of the FMU music ensembles. This will involve time out of class.
4. Completion of required reading before class and assignments on the specified date.
5. Participate in classroom discussion.

**COURSE OUTLINE:**

This is an outline of the semester subject to change due to class progression or other factors. If a student is absent, it is their responsibility to keep up with assignments.

Week 1. Study baton technique.

Week 2. Demonstrate different beat patterns in class, begin score study. Transposition of instruments.

Week 3. Transposition quiz, score study.

Week 4. Conduct with piano, score study.

Week 5. Rehearsal technique, prepare short explanation of how you would rehearse the present score you are studying in a two hour rehearsal.

Week 6. Research publishers, compile list of music publishers and music rental companies. Score study.

Week 7. Observe different ensemble rehearsals and write one page synopsis of what you observed.

Week 8. Review and mid-term

Week 9. Music Library organization, visit different ensemble libraries. Begin to look for a piece to conduct with an ensemble in concert. Begin to think about concert promotion.

Week 10. Select work to be conducted and organize distribution of music and rehearsal schedule.

Week 11. Begin rehearsals, have a setup plan for ensemble, instrumentation and personnel.

Week 12. Rehearse, begin planning for printing of programs

Week 13. Rehearse, final proof and printing of programs.

Week 14. Concert (counts as final exam)

Week 15. File music, discuss in class overall experience.

**GRADING:**

Class participation/attendance-25%

Assignments-25%

Mid-term-25%

Final-25%

## FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School: Fine Arts Date: August 13, 2007

Course No. or level: 415 Title: Music Theory Practicum

Semester hours: 3 Clock hours:    Lecture   2   Laboratory   1  

Prerequisites: MU 315

Enrollment expectation: 10-15

Indicate any course for which this course is a (an)

modification \_\_\_\_\_  
(proposed change in course title, course description, course content or method of instruction)

substitute \_\_\_\_\_  
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate \_\_\_\_\_  
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description: Craig Alberty

Department Chairperson's/Dean's Signature \_\_\_\_\_

Provost's Signature \_\_\_\_\_

Date of Implementation Fall 2008

Date of School/Department approval August 21, 2007

Catalog description: *This is a project-based approach to practical application of music theory skills including an introduction to composition, arranging for voices and instruments, orchestration, and writing for contemporary ensembles.*

- Purpose:
1. For Whom (generally?)  
*This course is for students completing requirements for the Music Industry major. It is the final course in the music theory sequence*
  2. What should the course do for the student?  
*The course completes the music theory sequence; it gives the student the opportunity to apply the theoretical concepts and techniques learned in MU115, 215, and 315 in practical situations. Students will learn how fundamental concepts can be creatively applied to all musical styles and*



*genres. They will also receive fundamental training in preparing scores and parts for performance and publication.*

Teaching method planned:

*The course will employ a combination of lecture, demonstration, text study, workbook and lab exercises to deliver content.*

Textbook and/or materials planned (including electronic/multimedia):

***Instrumental Arranging***

*Gary White, 1st Edition.*

*Pub. by McGraw-Hill*

*ISBN-13 9780073018232*

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgement. Include a syllabus for the course.)

*Through the music theory sequence (MU 115, 215, 315) students have dealt with theoretical concepts in isolated examples of short duration. This course will give students exposure to how those concepts are utilized in actual practice. They will learn to use several concepts simultaneously as building blocks for complete works. The majority of the concept application process has been realized through examples of vocal music. This course will expand students' knowledge to include instrumental applications. Through this exposure students will learn:*

- *Transposition*
- *Use of instrumental color through combinations of individual instruments and instrument families*
- *Instrument ranges, limitations, and special techniques*
- *Peculiarities of specific ensembles*
- *Score and part preparation*

*The course also places greater emphasis on analysis of larger musical works.*

*Students will demonstrate proficiency in the application of these concepts through completion of composition, arranging, and analysis projects. Students will be prepared for these exercises through text study, completion of workbook assignments, and instructor lecture and demonstration.*

(See attached syllabus)

## Department of Fine Arts

**Spring 2007**

**MUSIC 415-C**

**Alberty**

TITLE OF COURSE: **Music Theory Practicum**  
 PREREQUISITE: **Music 315**  
 COREQUISITE: **none**  
 TIME: **10:30-11:20 MWF - FAC 105**  
 INSTRUCTOR: **Mr. Craig Alberty**  
     Office: **FAC 104**  
     Telephone: **661-1540**  
     E-mail: **calberty@fmarion.edu**  
     Office Hours: **As posted or by appointment**  
 REQUIRED TEXT: ***Instrumental Arranging*, by Gary White, 1st Edition. Pub. by McGraw-Hill  
 ISBN-13 9780073018232**

### ATTENDANCE POLICY

Attendance is required. A grade of F will be assigned after the sixth absence. Attendance will be taken at the beginning of each class session (tardy = absent); an absence will be assessed when a student leaves class early.

### COURSE OBJECTIVES

The active participant in this class will:

1. learn instrumental transposition.
2. be able to use instrumental color through combinations of individual instruments and instrument families.
3. learn instrument ranges, limitations, and special techniques.
4. learn to address the peculiarities of specific ensembles.
5. learn to prepare scores and parts for performance and publication.
6. apply previously learned theoretical concepts in complete musical works of all genres.

### METHODOLOGY

Through reading assignments, workbook exercises, class drills, and completion of projects, the materials presented in *Instrumental Arranging* will be explored and applied.

### GRADING

4 unit projects, 1 exam = 10% each	50%
Average of workbook assignments	25%
Final project	25%

Grades will be assigned as follows:

A = 90-100%	C = 70-76%
B+ = 87-89%	D+ = 67-69%
B = 80-86%	D = 60-66%
C+ = 77-79%	Below 60% = F

**Spring 2007**

**MUSIC 415**

**SCHEDULE**

This schedule may be altered at any time by the instructor. The learning process demonstrated by the class as a whole will, in part, determine the pacing of the course. You are expected to complete the reading assignments before class.

## January

- 10 Review syllabus, overview of course content and objectives.  
**Assignment**  
 Read Chapter 1: 3-19
- 12 Lecture: *Music Notation and Transposition*  
**Assignment**  
 WB I 1, 3; M 1, 4  
 Read Chapter 2: 21-33
- 15 No Class
- 17 Lecture: *Preparation of Score and Parts*  
**Assignment**  
 WB A 1-4  
 Read Chapter 3: 34-50
- 19 Lecture: *An Arrangers Introduction to Musical Textures*  
**Assignment**  
 Study for exam
- 22 **Exam = 10%**  
**Assignment**  
 Read Chapter 4: 56-62
- 24 Lecture: *Woodwinds: Flute and Oboe*  
**Assignment**  
 WB G-1  
 Read Chapter 4: 63-65
- 28 Lecture: *Woodwinds: Clarinet*  
**Assignment**  
 WB G-2  
 Read Chapter 4: 67-74
- 30 Lecture: *Woodwinds: Saxophone and Bassoon*  
**Assignment**  
 WB G-3,4  
 Read Project #1 specifications and complete first draft
- 31 Work session for Project #1  
**Assignment**  
 Complete Project #1

## February

- 2 **Project #1 due = 10%**  
*Assignment*  
 Read Chapter 5: 76-84
- 5 Lecture: *Brass: Horn and Trumpet*  
*Assignment*  
 WB A 1-4  
 Read Chapter 5: 85-91
- 7 Lecture: *Low Brass*  
**Assignment**

- WB D 1-7  
Read Project #2 Specifications
- 9 Lecture: *Explanation of Project #2*  
**Assignment**  
Complete first draft of Project #2
- 12 Work session for Project #2  
**Assignment**  
Revise Project #2
- 14 Work session for Project #2  
  
Assignment  
Complete Project #2
- 16 **Project #2 due = 10%**  
**Assignment**  
Read Chapter 6: 93-104
- 19 Lecture: *Percussion – Definite-pitch instruments*  
**Assignment**  
WB A 1-7  
Read Chapter 6: 105-125
- 21 Lecture: *Percussion – Indefinite-pitch instruments*  
**Assignment**  
WB B 1-7  
Read Project #3 specifications
- 23 Lecture: *Explanation of Project #3*  
**Assignment**  
Complete first draft of Project #3
- 26 Work session for Project #3  
**Assignment**  
Revise Project #3
- 28 Work session for Project #3  
**Assignment**  
Complete Project #3
- March**
- 2 **Project #3 due = 10%**  
**Assignment**  
Read Chapter 7: 126-135
- 12 Lecture: *The Bowed Strings*  
**Assignment**  
WB A 1-4  
Read Chapter 7: 136-140  
Read Project # 4 specifications
- 14 Lecture: *High Strings – Violin, Viola*  
**Assignment**  
WB B 1-3  
Read Chapter 7: 141-147

- 16 Lecture: *Low Strings – Cello, Bass*  
Project #4 work session  
**Assignment**  
**WB E 1-4**  
Read Chapter 8: 149-166
- 19 Lecture: *Keyboard Instruments, Harp, Guitar*  
Project #4 work session  
**Assignment**  
Complete Project #4
- 21 **Project #4 due = 10%**  
**Assignment**  
Read Chapter 17: 289-298
- 23 Lecture: *Planning the form of an arrangement*  
**Assignment**  
Read Chapter 16: 271-281
- 26 Lecture: *Planning intros, codas, and transitions*  
**Assignment**  
Read Chapter 16: 282-288  
Read Final Project specifications
- 28 **Lecture: *Writing intros, codas, transitions***  
**Assignment**  
Complete sketch of final project (graded exercise)  
Read Chapter 15: 261-270
- 30 Lecture: *Creating accompaniment textures*  
**Assignment**  
WB A 1-4  
Read Chapter 14: 239-254
- April**
- 2 Lecture: *Scoring Homophonic Textures*  
**Assignment**  
WB A Choose one of 1-9
- 4 Lecture: *Detailed explanation of final project*  
**Assignment**  
Sketch final project (graded assignment)
- 6 Lecture: *Melody and accompaniment*  
**Assignment**  
Read Chapter 11: 197-210
- 9 Lecture: *Scoring monophonic textures and melodic lines*  
**Assignment**  
WB A – choose one of 1-4  
Begin first draft of final project  
Read Chapter 12: 211-214
- 11 Lecture: *Scoring homorhythmic textures*  
**Assignment**  
WB A 3  
Read Chapter 12: 215-227

- 13           Lecture: *Scoring harmony*  
**Assignment**  
              WB B 4, 5, 7  
              Read Chapter 13: 228-238
- 16           Lecture: *Scoring polyphonic textures*  
**Assignment**  
              Work on final project
- 18   Final project work session  
**Assignment**  
              Work on final project
- 20   Final project work session  
**Assignment**  
              Work on final project

**23   Final Project Due = 25%**

**25   3:00 p.m. Final project performance.** Failure to complete a final project or attend this session will result in a grade of F for the course.

**FRANCIS MARION UNIVERSITY  
DESCRIPTION OF PROPOSED NEW COURSE**

Department/School: Fine Arts      Date: August 13, 2007

Course No. or level: 498      Title: Music Industry Internship

**Semester hours:** 6      **Clock hours:** Lecture:      Laboratory: 6

**Prerequisites:**

Permission of the department and internship agency, senior status, and successful completion of 36 semester hours in the major at a minimum grade point average of 3.0 in all Music Industry courses and 2.5 cumulative grade point average in all courses taken at Francis Marion University

**Enrollment expectation:** To be determined by the supervising professor.

**Indicate any course for which this course is a (an):**

**Modification**    none

**Substitute**      none

**Alternate**        none

**Name of person preparing course description** Dr. Terry Roberts

**Department Chairperson's/Dean's Signature** \_\_\_\_\_

**Provost's Signature** \_\_\_\_\_

**Date of Implementation** Fall Semester 2008

**Date of School/Department approval** August 21, 2007

**Catalog description:**

This is a formal intern assignment in which the qualifying student participates in a music industry business or organization as an intern for a selected period of time. An Internship will be awarded according to merit and availability determined by the department when the student meets the prerequisite.

**Purpose:**

1. **For Whom (generally?):** This course is designed for the upper level Music Industry student that is seeking professional work experience in their chosen area of study.
2. **What should the course do for the student?** The Internship will allow for the upper level student to gain experience in his/her major area of study and apply concepts and theories learned in class to the professional real world environment.

**Teaching method planned:**

The Internship course will entail a hands-on work experience in the major area of study, a detailed daily journal for critical review, summary essay of experience, collecting of supportive material of experience (where deemed possible), portfolio or evidence of work completed and letter of recommendation or summary letter from acting employer sent to the acting supervising professor.

**Textbook and/or materials planned (including electronic/multimedia):**

This will be left to the discretion of the individual supervising professor and employer.

**Course Content:** *(On the back or an additional page, please explain content of course in enough detail so that the Academic Affairs Committee can make an informed judgement. Use additional pages as necessary.)*

(See attached syllabus)



**MU 498**

TITLE:	MU 498: Music Industry Internship
PREREQUISITE:	Senior status, completion of 36 hours of Music Industry courses with a 3.0 GPA, a 2.5 cumulative GPA of all courses taken, and permission of the department
SEMESTER:	Fall, 2008
CLASS TIMES:	TBA
PROFESSORS:	Music Faculty
OFFICES:	Hyman Fine Arts Center or PAC

**OBJECTIVES:**

The Internship is an opportunity to gain hands-on experience in a work setting. It is a means to put into practice the theories that have been the subject of university course engagement. The Internship is considered to be analogous to a full time job. By accepting an internship appointment the intern agrees to be involved fully with the activities of the appointment. The intern agrees, at all times, to conduct him/herself in a professional manner.

**DESCRIPTION:**

The responsibilities of the cooperating employer are primarily that of a mentor. The employer is expected to provide an atmosphere by which the intern may learn what is done on the job: the day-to-day responsibilities as well as the intricacies of long range planning, the interface between areas or departments, and the chain-of-command of the organization. Further, the employer should introduce the intern to actual responsibilities and/or project development(s) as soon as possible. It is expected that the intern and cooperating employer will conduct regular meetings to discuss the progress of the intern's work. This is a time when frank discussions of style, content, and character of the intern's work should be discussed. These sessions may occur as frequently as daily, but should at least be conducted on a weekly basis.

**COURSE OUTLINE:**

The intern is required to maintain a journal/portfolio of activities during the entire appointment. The journal/portfolio must include, but not be limited to, the following:

1. A job description or the cooperating employer, or anyone with whom the employee will work. If these are unavailable the intern is expected to write job descriptions for each professional staff member with whom they work. The intern should interview the staff member(s) to ascertain the necessary information to write the job description(s).
2. A day-by-day journal regarding what is learned and a log of hours worked. This should include the more incisive observations of the operation of the work site; that is, the means by which work is planned, executed, and evaluated. The journal/portfolio records deeper insights into the work setting than a diary, and attempts to draw conclusions from analysis of the whole operation system. The intern is expected to measure their experience in what he/she learns from actual work and from discussions with cooperating staff against what he/she has read from sources that he/she considers pertinent topics.
3. A concluding essay (three pages) that provides an insightful overview of the work experience.
4. The journal/portfolio shall also include any documents or other materials that will provide hard evidence of the intern's creative, academic, or research accomplishments. Programs, brochures, newsletters, lessons, exhibition catalogues, CD's, and the like shall be an integral part of the journal/portfolio.
5. Upon completion of the internship he/she will provide at least two letters from his/her employer or those who contributed with assessing work, contributions, skills, and overall performance for the period of the internship. This can be in the form of a letter of recommendation or as a letter from the employer sent directly to the Francis Marion University supervising professor.

OTHER MATTERS:

The intern is expected to conduct him/herself in a professional manner at all times. In the event of illness the intern is expected to call his/her employer as they would in an actual work setting. Absences of more than one day in duration or other circumstances that might urge termination of the internship are to be reported by the intern to the Francis Marion supervising professor.

GRADING:

Grading will be based on the completion of the total number of hours on time (approximately 15-20 hours per week), the completion of each point listed under the course outline above, the amount of time put into them, and the overall quality and experience at the end of the internship, and issues of professionalism will be taken heavily into consideration. It is strongly recommended here that the intern not be late for work and that he/she will dress appropriately for the internship position taken. If the intern is unclear of the company policies the intern will ask employer for clarification.

The supervising professor will meet with both employer and intern a minimum of twice during the semester for updates on the experience. If there is a problem the intern needs to make the supervising professor aware of it as soon as possible. At that time a conference may be required for student, supervising professor, and employer. There is no extra credit for this class and no incomplete grades will be given.

RECOMMENDED BOOKS:

Left to discretion of supervising professor and employer.

TENTATIVE SCHEDULE:

The student prior to the first day of class should set up a work schedule with the employer. All work must be completed by the last day of class in the semester.

**FRANCIS MARION UNIVERSITY**  
**DESCRIPTION OF PROPOSED NEW COURSE**

Department/School: Fine Arts Date: August 13, 2007

Course No. or level: 499 Title: Music Industry Seminar

Semester hours: 6 Clock hours:    Lecture   2   Laboratory   4  

Prerequisites: Senior status and successful completion of at least 36 semester hours in the Music Industry major.

Enrollment expectation: 10-15

Indicate any course for which this course is a (an)

modification \_\_\_\_\_  
 (proposed change in course title, course description, course content or method of instruction)

substitute \_\_\_\_\_  
 (The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate \_\_\_\_\_  
 (The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description: Craig Alberty

Department Chairperson's/Dean's Signature \_\_\_\_\_

Provost's Signature \_\_\_\_\_

Date of Implementation Fall 2008

Date of School/Department approval August 21, 2007

**Catalog description:**

This course is designed as a culminating experience for the Music Industry major and comprises an in-depth integration and application of the student's personal experiences, opportunities, and ambitions as related to their anticipated career. A final project incorporates the discussion of short and long-term goals and a plan for the realization of these goals. All individual projects are reviewed by three faculty members.

Purpose: 1. For Whom (generally?)  
*This course is for students completing requirements for the Music Industry major.*

2. What should the course do for the student?

*This course is designed as a culminating experience for the Music Industry major and comprises an in-depth integration and application of the student's personal experiences, opportunities, and ambitions as related to their anticipated career. A final project incorporates the discussion of short and long-term goals and a plan for the realization of these goals. All individual projects are reviewed by three faculty members.*

Teaching method planned:

*The instructor acts as an advisor as the student designs, plans, and implements the final project.*

*The class meetings will involve lectures/presentations, guest presenters, field trips, and discussions. The preparations for the class meetings will involve research, writing, presentation and explanation of the project, and personal preparation for a professional career in the music industry.*

Textbook and/or materials planned (including electronic/multimedia):

*All You Need To Know About The Music Business, 6<sup>th</sup> edition  
Donald Passman  
Free Press  
ISBN-13: 978-0743293181*

*Additional relevant research materials will be assigned to the student as necessary for completion of the final project.*

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgement. Include a syllabus for the course.)

*This is a capstone course for students completing the Music Industry degree. The content of the course will be tailored to each student's interests and abilities. It will revolve around a final project that is conceived and planned cooperatively between the student and instructor. Each project will be reviewed by a panel comprised of three music faculty.*

*Projects will obviously be diverse in content. While the specifics for a particular project cannot be known, it is possible to create hypothetical scenarios. Two examples follow:*

1. *A student with an interest in performance may choose to build a project around developing and marketing a concert or recital program. The project would include all musical and business aspects of such an endeavor:
 
  - *Selecting and preparing music suitable to the target audience*
  - *Management of any other personnel necessary (accompanist)*
  - *Creation of marketing materials (demo recordings, press kit)*
  - *Marketing the program (civic organizations, area schools)*
  - *Dealing with venue administrators*
  - *Management of all financial aspects of the project.**
2. *Similarly, a student with an interest in the business aspect of music may choose to market performances of fellow students through digital media such as iTunes or YouTube. Although the project and details are different, the process will be similar to the first project.*

*In all projects, students will face many of the same decisions and be forced to confront many similar circumstances:*

- *Assessment of personal strengths and interests after completing most of the degree curriculum*
  - *Utilizing those strengths and interests in the creation of a marketable outlet*
- Integrating training in both music and business*

(See attached syllabus)

## Department of Fine Arts

**Spring 2007**

**MUSIC 499**

**Alberty**

TITLE OF COURSE:	<b>Music Industry Seminar</b>
PREREQUISITE:	Senior status and successful completion of 36 semester hours in the major.
COREQUISITE:	none
TIME:	<b>10:30-11:20 MWF - FAC 105</b>
INSTRUCTOR:	<b>Mr. Craig Alberty</b>
Office:	FAC 104
Telephone:	661-1540
E-mail:	calberty@fmarion.edu
Office Hours:	As posted or by appointment
REQUIRED TEXT:	<i>All You Need To Know About The Music Business</i> , by Donald Passman, 6th Edition. Pub. Free Press ISBN-13: 978-0743293181

### ATTENDANCE POLICY

Attendance is required. A grade of F will be assigned after the sixth absence. Attendance will be taken at the beginning of each class session (tardy = absent); an absence will be assessed when a student leaves class early.

### COURSE OBJECTIVES

This course is designed to be a culminating experience in the major and comprises an in-depth integration and application of the student's personal experiences, opportunities, and ambitions as related to their anticipated career. A final project incorporates the discussion of short- and long-term goals and a plan for the realization of these goals.

### METHODOLOGY

The instructor acts as an advisor as the student designs, plans, and implements the final project. The class meetings will utilize lectures/presentations, guest presenters, field trips, and discussions to reinforce topics presented in the Passman text. In preparation for the class meetings, the student will be required to utilize research and writing to relate his/her project to the topics covered.

### GRADING

The grade will be determined by class participation and completion of the final project. 30% of the grade is determined by class participation (discussion, presentation) and 70% of the grade is determined by the final project.

The final project will be reviewed by a panel of three music faculty. As the project is designed, the student will collaborate with the instructor in determining expectations for each grade level (A, B, C, D). While the faculty panel will review the project and collaborate with the instructor in determining the grade, the instructor is ultimately responsible for assigning the final project grade.

**Spring 2007**

**MUSIC 499**

**SCHEDULE**

This schedule may be altered at any time by the instructor. The learning process demonstrated by the class as a whole will, in part, determine the pacing of the course. You are expected to complete the reading assignments before class.

Students are expected to come to class prepared to discuss and present material as it relates to their project. The instructor will suggest additional reference material for each student to research as necessary.

**January**

- 10 Review syllabus, overview of course content and objectives.  
**Assignment:** Read project specifications
- 12 Lecture: *Explanation of student projects*  
**Assignment:** Begin draft of project
- 15 No Class
- 17, 19 Continue project proposal and revise with assistance of instructor. Completed proposal due January 22.
- 22, 24, 26 Music management teams: Philosophy, responsibilities (Chapters 1-3)
- 29, 31, 2 Business Managers, Attorneys, Agents (Chapters 4-6)

**February**

- 5, 7, 9 Recording Deals: Overview, Statistics, Major deal points (Chapters 7-10)
- 12, 14, 16 Recording Deals: Producer/Mixers, Advanced Royalty Computations (Chapters 11-14)
- 19, 21, 23 Songwriting and Publishing: Copyright basics, Publishing companies (Chapters 15-16)
- 26, 28, 2 Publishing: Secondary income, Songwriter deals (Chapters 17-18)

**March**

- 12, 14, 16 Advanced publishing and copyright concepts (Chapters 19-21)
- 19, 21, 23 Legal issues for groups, bands and ensembles (Chapter 22)
- 26, 28, 30 Touring (Chapter 23)

**April**

- 2, 4, 6 Merchandising (Chapter 24)
- 9, 11, 13 Legal and business issues specific to concert and classical music (Chapter 26)
- 16, 18, 20 Motion picture music (Chapters 27-33)
- 23 Final project due
- 25 3:00 p.m. Final project presentation.** Failure to complete a final project or attend this session will result in a grade of F for the course.