

## MUS 530 – Music Literature (Symphonic)

Spring 2024  
Fridays, 1:45-3:15  
Location TBA

**Professor:** [Dr. Jason Rosenholtz-Witt](#)

- (Pronounced *Row-zen-holtz-wit*; Professor Rosenholtz-Witt or Dr. Rosenholtz-Witt are both great ways to address me.)

**Office:** FAC 323

**Office Hours:** Monday/Wednesday, 11:30-12:30

- If the above times do not work, I will always find a time to meet if you request and we can meet either in person or on zoom.
- Office hours = student hours.
  - These are times I have set aside in my schedule to help **YOU**. Feel free to stop by during office hours if you have a question, need help on an assignment, or just want to talk about music.

**Email:** [jason.rosenholtz-witt@wku.edu](mailto:jason.rosenholtz-witt@wku.edu)

- Please allow at least one full business day for a response.



### Course Description

This course combines a rigorous exploration of symphonic literature with a critical examination of the complex processes involved in canon formation. It is impossible to be comprehensive in a one-semester course; rather, we will explore representative examples across era and genre.

Genres of study include:

- Symphony
- Chorale Symphony
- Concerto
- Oratorio
- Cantata
- Tone Poem
- Orchestral Suite

## **Course Objectives and Learning Outcomes**

- Develop a deep understanding of the historical evolution of symphonic literature from the Baroque period through the early 21st century.
- Explore the cultural, social, and political contexts that influenced the development of symphonic compositions.
- Acquire analytical skills to dissect the structural and stylistic elements of symphonic works by various composers.
- Cultivate critical listening skills by analyzing and interpreting symphonic compositions, considering orchestration, form, and thematic development.
- Understand the evolution of orchestral techniques and innovations over time.
- Encourage independent research on specific composers, compositions, or historical periods relevant to symphonic literature.
- Foster scholarly writing skills through research papers and projects.
- Encourage critical thinking in the interpretation of symphonic literature, considering the subjective and evolving nature of musical interpretation.
- Develop an awareness of the processes involved in canon formation, recognizing the selective nature of historical narratives and the criteria that contribute to canonization.
- Foster an understanding of historiographical challenges and the problematic nature of canon formation, encouraging students to explore alternative perspectives and contributions that may have been marginalized or overlooked.

## **Materials**

There is no required textbook for this class. All reading and listening assignments will be posted or linked in Blackboard. It is your responsibility for showing up to class prepared, ready to discuss the assignments.

## **CLASSROOM POLICIES**

### **Engagement**

As a graduate seminar, our objective is to delve into advanced topics through vibrant discussions and critical inquiry. Your active participation in class discussions, thoughtful reflections on assigned materials, and proactive engagement with course content are not only expected but essential for the seminar's success. Please come to each session prepared to contribute substantively, having thoroughly reviewed the assigned listening/viewing/readings and ready to engage in intellectually stimulating conversations.

### **Late Work**

All assignments must be turned in on Blackboard when specified. I will deduct 10% for every day past the deadline. All exams must be taken only at the time offered. There are no opportunities for makeup exams or alternative exam times without a documented reason. Do not send me assignments as attachments via email unless instructed to do so. If you have a documentable emergency that prohibits you from submitting something on time, please contact me as soon as possible to arrange an alternate deadline.

**AI Policy/Academic Integrity**

Since writing, analytical, and critical thinking skills are part of the learning outcomes of this course, all writing assignments should be prepared by the student. Developing strong competencies in this area will prepare you for a competitive workplace. The default policy is that the use of generative artificial intelligence (GAI) tools such as ChatGPT is disallowed and will be treated as plagiarism, **unless otherwise stated**. I realize these tools are not going away and that many students are using them regularly. We will discuss GAI and its limitations in class, and at times, certain assignments in this course will permit or even encourage the use of GAI.

As a student at Western Kentucky University, you are expected to demonstrate academic integrity, as outlined in the University Statement on Student Rights and Responsibilities (WKU Catalog, 282) in all coursework. Violations of this code of conduct include but are not limited to cheating (by giving or receiving unauthorized information before or during an exam or assignment), dishonesty (including misrepresentation and/or lying) and plagiarism.

**Class Discussion and Subject Matter**

Music is a deeply embedded part of society and culture. As such, we will sometimes cover sensitive material in this class—religion, race, sexuality, war, politics—while I encourage constructive disagreement and discussion, I expect everyone to be respectful of one another.

**ADA Accommodation Statement**

In compliance with university policy, students with disabilities who require academic and/or auxiliary accommodations for this course must contact the Student Accessibility Resource Center located in Downing Student Union, 1074. SARC can be reached by phone number at 270-745-5004 [270-745-3030 TTY] or via email at [sarc.connect@wku.edu](mailto:sarc.connect@wku.edu). Please do not request accommodations directly from the professor or instructor without a faculty notification letter (FNL) from The Student Accessibility Resource Center.

**Title IX/Discrimination and Harassment**

Western Kentucky University (WKU) is committed to supporting faculty, staff and students by upholding WKU's Title IX Sexual Misconduct/Assault Policy (#0.2070) and Discrimination and Harassment Policy (#0.2040). Under these policies, discrimination, harassment and/or sexual misconduct based on sex/gender are prohibited. If you experience an incident of sex/gender-based discrimination, harassment and/or sexual misconduct, you are encouraged to report it to the Title IX Coordinator, Andrea Anderson, 270-745-5398 or Title IX Investigators, Michael Crowe, 270-745-5429 or Joshua Hayes, 270-745-5121. Please note that while you may report an incident of sex/gender based discrimination, harassment and/or sexual misconduct to a faculty member, WKU faculty are "Responsible Employees" of the University and **MUST** report what you share to WKU's Title IX Coordinator or Title IX Investigator. If you would like to speak with someone who may be able to afford you confidentiality, you may contact WKU's Counseling and Testing Center at 270-745-3159.

**Pregnant and Parenting Students**

Western Kentucky University does not discriminate against any student or exclude any student from its educational programs or activities, including classes or extracurricular activities, on the

basis of pregnancy and/or pregnancy-related conditions such as, but not limited to, childbirth, false pregnancy, termination of pregnancy, or recovery therefrom. Students who seek pregnancy or pregnancy-related accommodations should make their requests as soon as possible via WKU's Title IX Website at [www.wku.edu/titleix/](http://www.wku.edu/titleix/) under the heading, "Pregnancy or Pregnancy-Related Conditions." Students can also contact the Title IX Coordinator, Ena Demir, via email at [ena.demir@wku.edu](mailto:ena.demir@wku.edu) or by phone at (270) 745-6867 to request accommodations or seek assistance. We encourage students and faculty to work together to establish a plan that allows the student to complete the class and coursework without jeopardizing academic integrity and course standards. The Title IX Coordinator can help facilitate conversations between students and faculty regarding appropriate and reasonable accommodations.

If you are a WKU student and believe that you have experienced an incident(s) of discrimination or harassment based on pregnancy (or pregnancy related conditions or issues), please report it to the Title IX Coordinator via email at [ena.demir@wku.edu](mailto:ena.demir@wku.edu) or by phone at (270) 745-6867.

Additional resources for pregnant and parenting students can be found on WKU's Title IX Website at [www.wku.edu/titleix/](http://www.wku.edu/titleix/).

## Grading Scale

90 - 100	A
80 - 89	B
70 - 79	C
60 - 69	D
0 - 59	F

The cutoff is exact and must be made somewhere: 89.99% = B; 90.0% = A; etc.

- **Please note: For this course to count as credit toward your music major, you must earn a C or above.**

### **Grades will be calculated based on:**

- Participation and Discussion Leadership: 25%
- Blackboard Discussion Boards/Listening Reflections: 20%
- Listening Quizzes: 15%
- Concert Program Project: 10%
- Composer Profile: 10%
- Concert Review: 5%
- Final Project (Pulitzer Prize in Music): 15%

### **Participation and Discussion Leadership, 25%**

I expect everyone to participate regularly in class meetings and to be able to address all aspects of the assigned readings/listening. I place a premium on quality, not quantity, of commentary and relevancy to the meeting's theme.

This is a seminar, and we are a relatively small group. It is therefore **essential** that you attend each meeting having completed the day's reading and listening assignments in advance. ***The class will not work if you do not come prepared with thoughts to share.*** Additionally, each student will take the lead on **one piece of music**. You will essentially take over the helm on that day, coming prepared with discussion questions, and any additional material related to the day's assignment but not in our assigned reading or listening.

### **Blackboard Discussion Boards/Listening Reflections, 20%**

This is a 3-credit seminar, but we are only meeting in person once/week. This means that every week, there will be two assignments.

- **You will have a discussion board entry due every week on Tuesday at midnight.**
- **You will have a listening reflection due every Friday before class.**

### **Listening Quizzes, 15%**

One of the main goals of this course is for you to gain a significant amount of repertoire knowledge. We have no midterm, no final, no traditional tests. We will, however, have periodic listening quizzes for you to ID our new repertoire.

### **Written assignments, 40%**

Four written assignments will be due throughout the semester:

- Concert Program Project: 10%
- Composer Profile: 10%
- Concert Review: 5%
- Final Project (Pulitzer Prize in Music): 15%

More detail on all three will be available on Blackboard. The final project will include an in-person presentation during our scheduled final exam period, Tuesday April 30, 10:30-12:30. For this project, each of you will select one work after 2010 to have been granted the Pulitzer Prize in Music. <https://www.pulitzer.org/prize-winners-by-category/225>

.....

## **Possible Repertoire/meeting schedule (Subject to change. No in-person meeting on March 15 and April 5)**

### **The Symphony: Jan 26, Feb 2, 9**

Sammartini, Symphony in F Major, No. 32  
Stamitz, Sinfonia in E-flat Major  
Haydn, Symphony No. 94 "Surprise"  
Mozart, Symphony No. 41, "Jupiter"  
Beethoven, Symphony No. 3, "Eroica"

Mendelssohn, Symphony No. 4, "Italian"  
Louise Farrenc: Symphony No. 3  
Brahms, Symphony No. 4  
Charles Ives, Symphony No. 4  
George Walker, Symphony No. 5, "Lilac"

**Concerto/Orchestral Song Cycle: Feb 16, 23**

JC Bach, Concerto for Harpsichord and Strings in E-flat Major, Op. 7, No. 5  
Clara Schumann, Piano Concerto in A minor  
Telemann, Viola Concerto in G Major  
Bartók, Viola Concerto  
CPE Bach, Flute Concerto  
Joan Tower, Flute Concerto  
R. Strauss, *Four Last Songs*

**Choral Symphony: March 1, 8**

Beethoven, Symphony No. 9  
Mahler, Symphony No. 2 "Resurrection"  
William Grant Still, Symphony No. 1, "Afro-American Symphony"  
Leonard Bernstein, Symphony No. 3, "Kaddish"

**Oratorio/Cantata/Other Orchestral-vocal: March (15), 29, April (5), 12**

**Oratorio**

JS Bach, St. Matthew Passion  
Haydn, *The Creation*  
Kaija Saariaho, *La Passion de Simone*

**Cantata**

JS Bach, Cantata of choice  
Samuel Coleridge-Taylor, *Scenes from The Song of Hiawatha by Henry Wadsworth Longfellow*

**Other**

Verdi, Requiem  
Britten, War Requiem  
Ethel Smyth, *The Prison* (Symphony for Soprano and Baritone Solo, Chorus, and Orchestra)  
Arvo Pärt, *Te Deum*

**Tone Poem/Orchestral Suite: April 19**

JS Bach Orchestral Suite No. 2  
Liszt, *Les Preludes*  
Smetana, *The Moldau*  
Florence Price, *Mississippi River Suite*  
Alfred Schnittke, Concerto Grosso No. 1

**"Greatness" and the Canon/Problems with the canon: April 26**

**Final exam date (presentations): Tuesday, April 30, 10:30-12:30**