

**COURSE SYLLABUS**  
**MUSIC 105-02 -- LITERATURE AND MUSIC (CRN – 23388)**  
**TERM II (SPRING, 2023)**  
**TUES/THURS: 9:30 – 10:45AM**  
**RM. 100, HASSELL HALL**

Professor: Dr. Tom Bryant ([bryant@rhodes.edu](mailto:bryant@rhodes.edu))

Office: 214 Hassell Hall (x3784)

Office Hours: Mon. and Wed., 9:00AM – 10:00AM, and by appointment

**COURSE DESCRIPTION:** This course, *Literature and Music*, will introduce the student to the great body of literature of a variety of genres, and how the literature is set to music. Students will develop abilities necessary to interpret and analyze great works of poetry, primarily. The student will focus on several qualities of the literary works, and compare and contrast these literary qualities to their corresponding musical qualities. For example, what is it about the formal scheme of a poem that dictates the form of its composition as a musical masterpiece? What is the poem's rhyming pattern? Its tone and voice? How does one go about properly delivering this poem as a work of literature, and thus as a performance of musical art? Students will also study the classics of Shakespeare and develop their knowledge of the famous tragedies and comedies that became the librettos of celebrated operas. In this course, the literary works will be primarily in English; however, there will also be an emphasis on German romantic poetry set as *Lieder* (German art songs), French *mélodie* (French art songs), and the body of English poetry used as the texts for English art songs throughout music history.

**TEXT:** Deborah Stein and Robert Spillman, *Poetry into Song: Performance and Analysis of Lieder*. Oxford University Press, 1996.

**ADDITIONAL READINGS / SECONDARY SOURCES:**

Douglass Seaton, *The Art Song: A Research and Information Guide*. Garland Publishing, Inc., 1987.

Lois Phillips, *Lieder – Line by Line*. Clarendon Press, Oxford, 1996.

Pierre Bernac, *The Interpretation of French Song*. Norton Library, 1978.

Thomas Andrew Gregg, *Song Composers and Their Literary Choices: An Analysis of the Literary Background and Textual Selections of Twelve Composers*. D.M.A. document, Ohio State University, 1989.

Carol Kimball, *Art Song: Linking Poetry and Music*. Hal Leonard Corporation, 2013.

## ***COURSE OUTLINE / CALENDAR***

Week 1: Six Periods of Music History, Introduction to Romanticism

Week 2: Poetic Terms and Devices

Week 3: The Singer-and-Pianist Duo, Elements of Interpretation

**\* February 16, 2023 – First Essay Due**

Week 4-5: Musical Language – Melody, Harmony, Tonality

Week 6: Musical Language – Rhythm, Meter, Form

Week 7: German Poetry Set to Music – Art Songs for Voice and Piano

**\* March 7, 2023 – Mid-Term Exam**

SPRING BREAK: March 13-17, 2023

Week 8: German Romanticism – the Importance of the German *Lied*

Week 9: Art Songs of the French Repertoire – the French *mélodie*

**\* April 11, 2023 – Second Essay Due**

Week 10: Program Music, Music of Folklore around the World

Weeks 11-13: **\* Student Presentations**

EASTER RECESS: April 6-7, 2023

Week 14: Landmark Performances, Final Exam Review

**\*Final Exam: 8:30AM, Tuesday, May 2, 2023**

**CLASS ATTENDANCE REQUIREMENTS:** Class attendance is a requirement of the course. Necessary absences should be explained to the professor in advance whenever possible. IN ALL CASES, IT IS THE RESPONSIBILITY OF EACH STUDENT TO KEEP CURRENT IN CLASS PREPARATION. EACH STUDENT IS RESPONSIBLE FOR EVERYTHING COVERED IN EACH INDIVIDUAL CLASS MEETING.

**NOTE: ALL CELL PHONES SHOULD BE TURNED OFF UPON ENTERING RM. 100 FOR THIS MUSIC CLASS. THEY SHOULD NOT BE PUT ON SILENT. THEY NEED TO BE TURNED OFF. IF YOUR CELL PHONE IS VISIBLE AND IT IS IN USE IN ANY WAY DURING AN IN-CLASS TEST/EXAM, THE PROFESSOR RESERVES THE RIGHT TO CONSIDER IT A VIOLATION OF THE RHODES COLLEGE HONOR CODE.**

***COURSE GRADING:***

**Thematic Essay (1):** A three-page essay discussing an identifiable theme/idea within the literature covered up to the date of assignment. It is designed to evaluate the student's ability to consider the literary aspects of the poetry studied in class (its form, structure, rhyming pattern, its literary phrasing paralleled with the musical phrasing). The professor will provide the selection of literary concepts or prompts from which the student must choose. Outside research is encouraged (acceptable scholarly texts, articles, and criticism). All essays must be in acceptable MLA format. (15%)

**Critical Essay (1):** A five-page essay exploring a central idea, theme, symbol, motif, construction, etc. This paper should be inspired by one or more of the readings from the course, and students should use secondary sources which will assist in literary interpretation and analysis. This essay is to be written with a critical point of view, and substantiated by additional, secondary sources. Outside research is required (acceptable scholarly texts, articles, and criticism). All essays must be in acceptable MLA format. (20%)

**Student Presentation:** Each student will deliver a spoken presentation (approximately 10 minutes in length) of a literary work of their choice (most likely a single poem or other short text) that has been set to music. The student will speak about the text's form, theme, phrasing, or aspects of how the text is set to music. The presentation must include a musical setting of some kind. (15%)

**Mid-term Exam:** The midterm will include all class material covered and readings assigned to that point in the semester. There will be objective questions (short answer, term identification), and a required listening section. (25%)

**Final Exam:** The final exam will cover everything covered in class after the midterm, as well as all reading and listening assignments. There will be objective questions and a listening portion to the exam. The final exam will be given during the scheduled time period for this particular class, according to the published final exam schedule. (25%)

**Grading Summary:**

Essay #1: 20%

Essay #2: 20%

Student Presentation: 10%

Mid-term: 25%

Final Exam: 25%

***REQUIRED CONCERT ATTENDANCE:*** Since music is primarily an aural art, students in MUSC 105 are required to attend a minimum of 2 (two) concerts/recitals/performances during the spring semester. A list of musical events will be made available to students early in the semester. A program of the event and a short written report/review (1-2 pages, pledged) are to be turned in to the professor. *Failure to attend all 2 events will result in a lowering of the final grade of the course by one complete letter grade for each concert not attended.*

***HONOR CODE:*** Every aspect of the course will be viewed in light of the Rhodes College Honor Code. The professor reserves the right to question any violation of the Honor Code. All assignments and tests are to be pledged with each student's signature.

***NOTE:*** The above schedule and procedures in this course are subject to change in the event of extenuating circumstances.