

MUSIC HISTORY II: MUSIC 3112 — SYLLABUS

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Spring 2013 Slider 203 (Hours on office door) Phone 384-8086

COURSE DESCRIPTION:

Music 3112 is the second of two music history courses intended for the music education major. It is a survey of the history of music in Western cultures beginning with musical life and thought in the time of The Enlightenment (ca. 1750) to the present. The course is designed to enrich your experience of and knowledge about music in the European and American tradition by exploring the music of the past and the circumstances and values of the cultures that produced it. By understanding music in its historical context and learning about its inherent value within a certain culture and time, you will become more sensitive to its meanings and to how to interpret it and perform it. Prerequisite: Music Theory II (Music 1712) and History of Music Literature (Music 2533).

EDUCATION PROGRAM PREPARATION:

This course is required for content preparation in Secondary, Middle Grades and Elementary Education Program(s) and prepares teacher candidates with the knowledge base for MUSIC required in the Kentucky Core Academic Standards and the College Career Readiness Standards. The Conceptual Framework for the Education Program, "Teacher as Leader for the 21st Century", is incorporated. The Division of Humanities and Fine Arts works with the Education Program in preparing the teacher candidates with the knowledge base required to meet Kentucky Teacher Standard I and the Education Program Student Learning Outcome for Content Knowledge. Teacher candidates will be equipped to teach K-12 students and meet requirements for *Unbridled Learning*.

DIVISION OF EDUCATION STUDENT LEARNING OUTCOMES:

1. Knowledge: Candidates demonstrate in-depth understanding of processes, concepts, knowledge, and 21st century skills in their content area(s).

ESSENTIAL STUDENT LEARNING OUTCOMES:

This course addresses the following three Lindsey Wilson College essential student learning outcomes. Specific assessments associated with these outcomes are in the five preliminary assignments for the required research paper, the integration of the material in the addendum to this syllabus—*How to Write A Music History Paper*,—and the research paper itself.

1. Develop effective skills of inquiry and analysis (creative inquiry).
4. Become culturally-aware, engaged citizens of the nation and the world (communicate across cultural boundaries, ethical reasoning).
5. Learn to apply and integrate knowledge (application and integration).

• **Fourth**, you must understand what various types of music were used for and how music was shaped by broad political, cultural, and economic trends and by the values of the society that produced it. This requires more knowledge beyond music itself than we can include in a single semester, but we can at least begin with the pieces on the listening list and the types of music they represent. Thus, you should be able to describe the broad historical context, likely social function, and probable performance circumstances for pieces on the listening list and for pieces of similar types, and say something about what those who made, heard, and paid for such pieces valued in them.

In addition, over the course of the semester, you will undertake a research project on a topic in the history of music in Europe or the European colonies after 1750, resulting in a research paper. Completion of the research project will show that you can use the skills acquired in this class and in your previous training as a musician and scholar to research a subject area and engage a specific issue in depth. For clarification and information about the research project consult each description of the five assignments referred to in the Weekly Reading and Listening Assignment Schedule and the addendums to this syllabus: Writing A Music History Paper.

Calendar: Weekly Reading and Listening Schedule

Week 1 Topics: Early Classic Era Opera, Song, and Church Music

Reading: Chapters 20 and 21

Listening: NAWM 101–105

Giovanni Battista Pergolesi: *La serva padrona*, intermezzo: excerpts

Johann Adolf Hasse: *Cleofide*, opera seria: Act II, scene 9, *Digli ch'lo son fedele*

John Gay: *The Beggar's Opera*, ballad opera: excerpt from scene 13

Christoph Willibald Gluck: *Orfeo ed Euridice*, opera: excerpt from Act II, scene 1

William Billings: *Creation*, fuging tune, from *The Continental Harmony*

Week 2 Topics: Early Classic Era Instrumental Music; Haydn

Reading: Chapters 22 and 23 (526–546)

Listening: NAWM 106–113

Domenico Scarlatti: Sonata in D Major, K. 119

Carl Philipp Emanuel Bach: Sonata in A Major, H. 186, Wq. 55/4: Second movement, Poco adagio

Giovanni Battista Sammartini: Symphony in F Major, No. 32: First movement, Presto

Johann Stamitz: Sinfonia No. 8 in E-flat Major, Op. 11, No. 3: First movement, Allegro assai

Johann Christian Bach: Concerto for Harpsichord or Piano and Strings in E-flat Major, Op. 7, No. 5:

First movement, Allegro di molto

Joseph Haydn: String Quartet in E-flat Major, Op. 33, No. 2 (*The Joke*), Hob. III: 38: Fourth movement, Presto

Joseph Haydn: Symphony No. 92 in G Major (*Oxford*), Hob. I: 92

Joseph Haydn: *The Creation*, oratorio: No. 2, "In the beginning God"

Week 3 Topic: Mozart

Reading: Chapter 23 (564–565)

Listening: NAWM 114–117

Wolfgang Amadeus Mozart: Piano Sonata in F Major, K. 332: First movement, Allegro

Wolfgang Amadeus Mozart: Piano Concerto in A Major, K. 488: First movement, Allegro

Wolfgang Amadeus Mozart: Symphony No. 41 in C Major (*Jupiter*), K. 551: Finale

Wolfgang Amadeus Mozart: *Don Giovanni*, opera: Act I, scenes 1–2

Week 4 Topic: Beethoven

Reading: Chapter 24

Listening: NAWM 118–120

Ludwig van Beethoven: Piano Sonata in C Minor, Op. 13 (*Pathétique*): First movement

Ludwig van Beethoven: Symphony No. 3 in E-flat Major, Op. 55 (*Eroica*): First movement, Allegro con brio

Ludwig van Beethoven: String Quartet in C-sharp Minor, Op. 131: excerpts

Week 11 Topics: Vernacular Traditions; Modern Music; The Avant-Garde

Reading: Chapter 31

Listening: NAWM 155–159

Scott Joplin: *Maple Leaf Rag*, piano ragClaude Debussy: *Trois Nocturnes*: No. 1, *Nuages*, symphonic poemSergei Rachmaninov: *Prelude in G Minor*, Op. 23, No. 5Alexander Scriabin: *Vers la flamme*, Op. 72, tone poem for pianoErik Satie: *Embryons desséchés*: No. 3, *de Podophtalma***Week 12 Topics: Schoenberg, Berg, and Webern; Stravinsky; Bartók; Ives**

Reading: Chapter 32

Listening: NAWM 160–168

Arnold Schoenberg: *Pierrot lunaire*, Op. 21, melodrama for speaker and chamber ensemble: excerptsArnold Schoenberg: *Piano Suite*, Op. 25: excerptsAlban Berg: *Wozzeck*, Op. 7, opera: Act III, scene 3Anton Webern: *Symphony*, Op. 21: First movement, *Ruhig schreitend*Igor Stravinsky: *The Rite of Spring*, ballet: excerptsIgor Stravinsky: *Symphony of Psalms*, choral symphony: First movementBéla Bartók: *Mikrokosmos*, étude: No. 123, *Staccato and Legato*Béla Bartók: *Music for Strings, Percussion and Celesta*, symphonic suite: Third movement, *Adagio*Charles Ives: *General William Booth Enters into Heaven*, song**Week 13 Topics: Between the Wars: Jazz, Popular Music, and the Classical Tradition**

Reading: Chapters 33 and 34

Listening: NAWM 169–182

George Gershwin: *I Got Rhythm*, Broadway show tune, from *Girl Crazy*Bessie Smith: *Back Water Blues*King Oliver: *West End Blues*Duke Ellington: *Cotton Tail*, jazz compositionDarius Milhaud: *La création du monde*, Op. 81, ballet: First tableauPaul Hindemith: *Symphony Mathis der Maler*: Second movement, *Grablegung*Sergey Prokofiev: *Alexander Nevsky*, Op. 78, cantata: Fourth movement, *Arise, Ye Russian People*Dmitri Shostakovich: *Symphony No. 5*, Op. 47: Second movement, *Allegretto*Silvestre Revueltas: *Sensemayá*, symphonic poemEdgard Varèse: *Hyperprism*, work for winds, brass, and percussionHenry Cowell: *The Banshee*, piano pieceRuth Crawford Seeger: *String Quartet 1931*: Fourth movement, *Allegro possibile*Aaron Copland: *Appalachian Spring*, ballet suite; *Variations on 'Tis the Gift to Be Simple*, ballet suiteWilliam Grant Still: *Afro-American Symphony*: First movement, *Moderato assai***Week 14 Topics: Postwar Popular Music; Avant-Garde; Serialism**

Reading: Chapter 35 (906–943)

Listening: NAWM 183–192

Charlie Parker and Dizzy Gillespie: *Anthropology*, bebop tune and soloOlivier Messiaen: *Quartet for the End of Time*: First movement, *Liturgie de cristal*Benjamin Britten: *Peter Grimes*, opera: Act III, scene 2, *To hell with all your mercy!*Samuel Barber: *Hermit Songs*, Op. 29, song cycle: No. 8, *The Monk and His Cat*John Cage: *Sonatas and Interludes*, suite for prepared piano: *Sonata V*John Cage: *Music of Changes*, chance composition for piano: *Book I*Morton Feldman: *Projection I*, cello pieceKarlheinz Stockhausen: *Kreuzspiel*, chamber work: First sectionPierre Boulez: *Le marteau sans maître*, chamber song cycle: Sixth movement, *Bourreaux de solitude*Luciano Berio: *Sequenza III*, solo for female voice**Week 15 Topics: New Sounds and Textures; Music for Band; End of the Millennium**

Reading: Chapters 35 (943–956) and 36

Listening: NAWM 193–205

George Crumb: *Black Angels*, *Thirteen Images from the Dark Land*, electric string quartet: excerptsMilton Babbitt: *Philomel*, monodrama for soprano, recorded soprano, and synthesized sound: *Section I*Krzysztof Penderecki: *Threnody for the Victims of Hiroshima*, tone poem for string orchestraKarel Husa: *Music for Prague 1968*, concert band suite: First movement, *Introduction and fanfare*, *Adagio—Allegro*

Assignment 1: Preliminary Topic Idea (ungraded)—Due Thursday, February 7

Write a brief statement of 150-200 words that describes the topic area that interests you and explains how you would like to explore it. If you know the question(s) you would like to answer in your research paper, describe them. If you are thinking about more than one topic, write a statement for each (up to three topics).

The purpose of this assignment is to encourage you to consider a variety of topic areas that interest you and to focus on a specific topic that is both clear enough and narrow enough to allow you to write a successful paper.

Bring copies (one for you, one for me, and enough for the other members of your peer review group). Briefly (this time in class) your group will discuss each person's topic ideas. Feedback will center on choosing, defining, and focusing the topic. I will review your ideas and offer feedback and guidance to help you choose a topic and focus your research.

Assignment 2: Three Relevant Bibliography Items (ungraded)—Due Thursday, February 21

This assignment asks you to begin gathering sources for your paper and to practice using the appropriate format for your bibliography.

Write a short bibliography relevant to your chosen topic area, containing at least three items. Of these three items, one should be a book, one an article in a scholarly journal, and the third some other type of item, such as a dissertation or a chapter in a book of essays by various authors. You may include more items if you wish. (See Assignment 3 for suggestions of types of items that are recommended for your bibliography, and types of items that are unacceptable in most cases.)

Each item should be in correct bibliographic format as described in Turabian's *Manual*, using the form labeled "B" for bibliography.

Following each item, include a brief paragraph that explains what the item contains and why it is relevant to and useful for your project.

Bring copies for everyone in your peer review group, plus one to hand in and one for yourself. Feedback from your peer group and professor will center on the quality, relevance, and usefulness of the items in your bibliography and on correctness of bibliographic format.

Assignment 3: Prospectus and Bibliography (2.5% of course grade)—Due Thursday, March 7

The purpose of this assignment is to demonstrate that you have thoroughly researched your topic and have begun to plan what you will say in your paper.

Write a brief statement of 250-500 words (a page or two, double-spaced) in which you indicate the *idea or subject* you wish to explore, explain *how you plan to proceed*, state your tentative *thesis* (the main point you wish to prove), and outline the *argument* you will make in support of your thesis (including the principal

Assignment 5: Research Paper (15% of course grade)—Due Thursday, April 25

In light of the feedback you have received, revise and finalize your paper. This should be a substantially revised version of your paper, incorporating the responses of the professor and your fellow students. **Correcting minor errors in the first version is not enough; you should strive for a more focused main point, a more convincing argument, a better organization, and better writing.** Please send a Word file of your paper to each member of your peer review group by 5:00 PM on Monday, April 22. Bring a copy to hand in on Thursday, April 25. This version will be graded using the criteria and grading scale given below. Written feedback on the final version will be less detailed than for the first version.

Your research paper will be evaluated on the following criteria:

❖ **content:**

- ✓ Does it have a clear thesis, a main point to which everything else relates?
- ✓ Is the argument persuasive? Is enough evidence presented to support each point, and does each point support the thesis? Are possible counter-arguments considered and refuted?
- ✓ Are the ideas original and engaging?
- ✓ Does the paper treat the topic comprehensively, in depth, and with insight?
- ✓ Are there enough relevant, varied, and scholarly primary and secondary sources, and are the sources used well in the paper?

❖ **organization:**

- ✓ Is the organization clear, both in the paper as a whole and within each paragraph?
- ✓ Have unnecessary details and redundancies been eliminated?

❖ **style and mechanics:**

- ✓ Is the paper enjoyable to read? Does it convey the writer's thought efficiently?
- ✓ Are diction, spelling, usage, sentence structure, punctuation, and footnote and bibliographic form correct?