



Peru State College
MUSC 442 MUSIC HISTORY II
Syllabus – Spring – 2012

Instructor: Dr. Thomas Ediger
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Course Meets: Monday/Wednesday 11:00 a.m. - 12:15 p.m.

Required Textbooks:

Hanning, Barbara. **Concise History of Western Music** (based on Grout, Donald Jay. **A History of Western Music**. 4th ed.) New York: W. W. Norton, 2010

Resources that we will use but are not required: (You may borrow a copy from the class library or purchase your own these books are not required.)

Peter Burkholder & Claude Palisca. Norton Anthology of Music, Vol. 2, 6th ed. Classic and Romantic, New York: W. W. Norton, 2010

Peter Burkholder & Claude Palisca. Norton Anthology of Music, Vol. 3, 6th ed. Twentieth Century, New York: W. W. Norton, 2010

Required Recordings: Norton Recorded Anthology of Western Music, Concise Version, 6 Compact Discs

On-line tutor, chapter outlines, flashcards, listening quizzes, glossary and practice tests

<http://www.wnnorton.com/college/music/musichistory/>

Required Software:

Course Description & Objectives

COURSE DESCRIPTION: This is an in-depth study of the history of western music from 1750, the beginning of the Classical Period to the present with stylistic analysis of musical examples. The principal forms, composers, events and style characteristics will be discussed with special attention on the Classical, Romantic and Modern Periods. Musical examples for each period will be included.

COURSE OBJECTIVES:

1. The student will be able to identify and discuss the major historical time periods after 1750.
2. The student will be able to discuss the style characteristics of each period.
3. The student will be able to identify the prominent composers and forms from each period.
4. The student will be able to identify the composer and period of selected pieces for listening from each of the major periods.
5. The student will be able to write critically about various aspects of music history and musical style from 1750 to the present.

PREREQUISITES: Music Theory II or permission.

Upon completion of this course you should be able to:

1. Identify and discuss the main musical historical periods from 1750 to the present.
2. Discuss the main stylistic characteristics of the Classical, Romantic and 20th/21st Century.
3. Identify prominent composers and forms from each of the above musical periods.

At the beginning of the course, we will discuss how these objectives fit into the College's and School's mission and goals.

Expectations & Instructional Approach

EXPECTATIONS/INSTRUCTIONAL METHOD/MODE OF DELIVERY:

This is primarily a lecture course. Musical examples will be played and discussed. Students will be expected to read and to listen on their own. Students will also be expected to write about the material they are studying, and to study on-line quizzes, outlines, flashcards, glossaries and listening guides using the on-line tutor. Please have outlines prepared or printed off available for use for each chapter. Students are expected to attend class faithfully and take careful notes during each class.

Assessment and Grading

STUDENT REQUIREMENTS:

1. Attendance Required--3 points for each class attended. 75 points
2. Examinations including Listening--4 Exams Tentatively Scheduled
100 points each exam
3. Final Exam about 150 points
4. Three papers/projects 50 points each Students are expected to attend class faithfully and arrive on time.
5. **ATTENDANCE:** Much of this class involves lecture, discussion or listening in class so faithful attendance to every class is assumed. Students are expected to arrive to class on time. Each class is worth 3 points. If you are more than 5 minutes late, you will earn only 2 points. Attendance will count 75 points of the total points for grading. No points will be given for absences for any reason. There are 28 scheduled classes.

Grading Policy:

A 90-100

B+ 85-89

B 80-84

C+ 75-79

C	70-74.
D+	65-69
D	60-64
F	Below 60

COURSE GRADING: Grading will be based on total points earned. The points earned out of the total possible points will be converted to percentage grades using the standard college grading scale.

Grading will include the following:

(All points are approximate for each category.)

- **Attendance** --75 points, 3 points for each class attended, 2 points if you are more than 5 minutes late, total of 28 classes
- **Exams** from Chapter Outlines, Listening, Lectures, Reviews, Readings, other on-line tools.

Normally these tests will cover two to three chapters.—there will be 100 points for each exam. All of these exams will include listening.

Exams will be about 35 minutes. They will be given during the last part of the class.

You should make sure you have studied the outline for each chapter, checked the on-line glossary and completed and studied the flashcards. You should also have completed the review sheet in detail.

You should also complete the on-line quizzes for each chapter. These contain only part of the questions you may be asked.

Often there will be a set of terms to identify and/or define. Make sure you can do these.

These exams will be announced one or two classes in advance and will be given over every two to three chapters. A tentative schedule is attached to this course outline.

The format for these tests will normally be multiple choice, matching, identification, short answer and more rarely short essay questions.

All exams will contain listening questions. You will be asked to identify the composer, title, genre, approximate date, and musical period. These exams will be 100 points each.

- **Short Written Papers**—There will be three written papers involving listening. One of these assignments may involve attending an Opera Omaha production.. Each of these assignments will be worth 50 points.

***First Paper**--Watch a complete Mozart opera. Write a summary of the opera plot. Describe the music including the solos, duets and ensembles. Describe the role of the orchestra. Give your overall impressions of the opera. About 3 typewritten pages double-spaced.

***Second Paper**--Watch a Romantic or later opera. Describe the composer, the story, and the music in the oper, sets, costumes and the role of the orchestra. . About three typewritten pages double-spaced.

Alternate Second Paper--Attend the Opera Omaha production of "The Marriage Contract" by Rossini on Friday, February 17, 2012, 7:30. Cost: to be announced.

***Third Paper**--Subject to the instructor's approval, select four 20th/21st century compositions. Listen to these pieces several times. Write about the composer, his/her general style. Describe the piece you have listened to in some detail discussing the melody, timbre, rhythm harmony, overall form, texture and any other unusual characteristics of the piece. . About one typewritten page, double-spaced for each of the four pieces. The four pieces must be approved by the instructor.

- **Comprehensive Final Exam** – about 150 points

Estimated total points in this class = around 775 points

College's Incomplete Coursework Policy

To designate a student's work in a course as incomplete at the end of a term, the instructor records the incomplete grade (I). Students may receive this grade only when serious illness, hardship, death in the immediate family, or military service during the semester in which they are registered prevents them from completing course requirements. In addition, to receive an incomplete, a student must have completed substantially all of the course's major requirements.

Unless extenuating circumstances dictate otherwise, students must initiate requests for an incomplete by filling out an Incomplete Grade Completion Contract, which requires the signature of the student, instructor, and Dean. The Incomplete Grade Completion contract cites the reason(s) for the incomplete and details the specific obligations the student must meet to change the incomplete to a letter grade. The date by which the student agrees to complete required work must appear in the contract. The Dean, the instructor, and the student receive signed copies of the Incomplete Grade Completion Contract.

Even if the student does not attend Peru State College, all incomplete course work must be finished by the end of the subsequent semester. Unless the appropriate Dean approves an extension and if the student does not fulfill contract obligations in the allotted time, the incomplete grade automatically becomes an F.

College's Academic Integrity Policy

The College expects all students to conduct themselves in a manner that supports an honest assessment of student learning outcomes and the assignment of grades that appropriately reflect student performance. It is ultimately the student's responsibility to understand and comply with instructions regarding the completion of assignments, exams, and other academic activities. At a minimum, students should assume that at each assessment opportunity they are expected to do their own original academic work and/or clearly acknowledge in an appropriate fashion the intellectual work of others, when such contributions are allowed. Students helping others to circumvent honest assessments of learning outcomes, or who fail to report instances of academic dishonesty, are also subject to the sanctions defined in this policy.

Instances of academic dishonesty may be discovered in a variety of ways. Faculty members who assign written work ordinarily check citations for accuracy, run data base and online checks, and/or may simply recognize familiar passages that are not cited. They may observe students in the act of cheating or may become aware of instances of cheating from the statements of others. All persons who observe or otherwise know about instances of cheating are

expected to report such instances to the proper instructor or Dean.

In order to promote academic integrity, the College subscribes to an electronic service to review papers for the appropriate citations and originality. Key elements of submitted papers are stored electronically in a limited access database and thus become a permanent part of the material to which future submissions are compared. Submission of an application and continued enrollment signifies your permission for this use of your written work.

Should an occurrence of academic misconduct occur, the faculty member may assign a failing grade for the assignment or a failing grade for the course. Each incident of academic misconduct should be reported to the Dean and the Vice President for Academic Affairs (VPAA). The VPAA may suspend for two semesters students found to be responsible for multiple instances of academic dishonesty. The reason for the suspension will be noted on the student's transcript.

A faculty member need present only basic evidence of academic dishonesty. There is no requirement for proof of intent. Students are responsible for understanding these tenets of academic honesty and integrity. Students may appeal penalties for academic dishonesty using the process established for grades appeals.

Title IX Compliance Notice

Peru State College is an equal opportunity institution. PSC does not discriminate against any student, employee or applicant on the basis of race, color, national origin, sex, disability, religion, or age in employment and education opportunities, including but not limited to admission decisions. The College has designated an individual to coordinate the College's nondiscrimination efforts to comply with regulations implementing Title VI, VII, IX, and Section 504. Inquiries regarding non-discrimination policies and practices may be directed to Eulanda Cade, Director of Human Resources, Title VI, VII, IX Compliance Coordinator, Peru State College, PO Box 10, Peru, NE 68421-0010, (402) 872-2230.

Students requesting reasonable accommodation and tutoring services should contact the Center for Achievement and Transition Services (CATS).

Tentative Course Schedule--Music History II--Spring 2012

A Tentative Schedule of Lectures, Reading Assignments, Papers and Examinations. In order to facilitate your participation in class, please make your own chapter outlines or print off a copy of the chapter outlines for each chapter at the on-line tutor for Music History. I will refer to items from these outlines during each class. This schedule is subject to change and all changes will be announced in advance.

Jan. 9	The Early Classical Period Opera and Instrumental Music HANNING: Chapters 14, 15 , pp. 314-341
Jan. 11	The Early Classical Period Opera and Instrumental Music
Jan. 16	Haydn and Mozart HANNING: Chapter 16, pp. 342-375
Jan. 18	Haydn and Mozart
Jan. 23	Haydn and Mozart
Jan. 25	Beethoven HANNING: Chapter 17, pp. 376-397
Jan. 30	Beethoven EXAM NO. 1, Chapters 14, 15, & 16
Febr. 1	The Early Romantics HANNING: Chapter 18, pp. 398-441
Febr. 6	The Early Romantics
Febr. 8	The Later Romantics

- HANNING: Chapter 19, pp. 442-471
- Febr. 13 The Later Romantics
EXAM NO. 2, Chapters 17 & 18
- Febr. 15 The Later Romantics
- Febr. 20 The Later Romantics
Opera and Music Drama in the 19th Century
HANNING: Chapter 20, pp. 472-493
- Febr. 22 Opera and Music Drama in the 19th Century
- Febr. 27 Opera and Music Drama in the 19th Century
PAPER NO. 1 DUE
- Febr. 29 Opera and Music Drama in the 19th Century
EXAM NO. 3, Chapters 19 & 20
- Mar.12 The Final Bloom of Romanticism
European Music at the End of the 19th Century
HANNING: Chapter 21, pp. 494-515
- Mar. 14 JAZZ FESTIVAL--No Class
- Mar. 19 The Final Bloom of Romanticism
- Mar. 21 The Final Bloom of Romanticism
- Mar. 26 The European Mainstream in the Early 20th Century
HANNING: Chapter 22, pp. 516-554
- Mar. 28 The European Mainstream in the Early 20th Century
PAPER NO. 2 DUE
- April 2 Music, Politics, and People in the 20th Century
HANNING: Chapter 23, pp. 555-584
- April 4 Music, Politics, and People in the 20th Century

April 9 NO CLASS

April 11 Music in America
HANNING: Chapter 24, 585-620
EXAM NO. 4, Chapters 21, 22, & 23

April 16 Music in America

April 18 The Changing World Since 1945
HANNING: Chapter 25, pp 621-257

April 23 The Changing World Since 1945
PAPER NO. 3 DUE

April 25 The Changing World Since 1945

May 3 **FINAL EXAM 10:30 - 12:30 p.m.**