



COURSE OUTLINE

MUS225

Course Number

Music History and Literature II--Baroque through Modern

Course title

3

Credits

3 lecture/0 lab

Hours

Catalog description:

Continued study of the evolution of Western European music from the classical period, with its roots in the Enlightenment and culmination in Romanticism, through its variegated manifestations in the 20th century. Basic music theory background desirable.

Prerequisites: MUS 224 or equivalent experience

Corequisites: None

Required texts/other materials:

Hanning, Barbara. *Concise History of Western Music* (5th edition). W.W. Norton and Company, 2014.

Concise Norton Recorded Anthology of Western Music (6 CD's)

Last revised: Fall 2018

Course coordinator: Scott Hornick, Assistant Professor of Music – CM 149;
(609) 570-3716; hornicks@mccc.edu

Course Objectives

1. To acquaint the student with the ideological and historical origins of the baroque and classical periods and subsequent phases of evolution through the Romantic and post-Romantic periods, Impressionism, Nationalism, to the experimentalism of the 20th century. *(MCCC Core Skills B, E and G)*
2. To sensitize the student to the expressive elements of the musical language of the Western musical tradition in all its stylistic manifestations throughout the aforementioned periods. *(MCCC Core Skills B and G)*
3. To demonstrate the interrelationship between specific social, historical, and cultural conditions and the concomitant developments in musical styles, as well as parallel developments in other art forms. *(MCCC Core Skills A, B and G)*
4. To familiarize the student with the major composers of each period along with their most significant compositions, within the context of socio-historical forces influencing their creative output. *(MCCC Core Skills B, D and G)*
5. To demonstrate the contemporary relevance of the music of the Western European tradition as it continues to inform and energize the music of the American pop culture. *(MCCC Core Skills A, B, D and G)*

MCCC Core Skills

Goal A. Written and Oral Communication in English. Students will communicate effectively in speech and writing, and demonstrate proficiency in reading.

Goal B. Critical Thinking and Problem-solving. Students will use critical thinking and problem solving skills in analyzing information.

Goal C. Ethical Decision-Making. Students will recognize, analyze and assess ethical issues and situations.

Goal D. Information Literacy. Students will recognize when information is needed and have the knowledge and skills to locate, evaluate, and effectively use information for college level work.

Goal E. Computer Literacy. Students will use computers to access, analyze or present information, solve problems, and communicate with others.

Goal F. Collaboration and Cooperation. Students will develop the interpersonal skills required for effective performance in group situations.

Goal G. Intra-Cultural and Inter-Cultural Responsibility. Students will demonstrate an awareness of the responsibilities of intelligent citizenship in a diverse and pluralistic society, and will demonstrate cultural, global, and environmental awareness.

Grading Policies and Procedures

Attendance: There are no “free cuts” for this class. Attendance for all classes is expected as class participation is a portion of the grade. In addition, coming late to class will result in the grade for class participation being lowered **one grade** for that day. Please do not schedule medical or other appointments during this class.

Assignment Lateness Policy: Assignments are due at the beginning of the class. Journals may be hand-written, but **MUST** be clear and legible. Illegible work may result in a lower grade. All other work must be typewritten. All work is to be completed solely by the individual student claiming credit for the work, unless the assignment is stated to be a group project. **Late assignments will not be accepted unless prior permission is obtained from the instructor.** Late papers granted permission may result in lower grades. **Do not assume that you will automatically be granted an extension by leaving voice mail, messages or a note in the mailbox of the professor.** If there is a true emergency, contact the professor or the department secretary as soon as possible.

Academic Honesty: The submission of any work which includes the words or ideas of another without citing or attributing them to their author constitutes plagiarism. Copying information from the work of another student also constitutes academic dishonesty. Papers and assignments that involve any form of academic dishonesty will be given a failing grade, and the student involved will be treated in accordance with the most current “Policies for Disciplinary Action for Students Who Are Unethical in Their Academic Behavior.”

Additional Note: Anyone requiring special adaptations or accommodations should inform the instructor, in a private meeting, as soon as possible. Confirmation from the correct campus office may be requested.

If you are ill and you are falling behind in your assignments, speak to the instructor ASAP. We will agree upon a plan to help you gain successful completion of the work for this class.

Examinations: (40%) There will be four tests covering factual and historical material covered in class taken from lectures and reading.

Journal: (40%) In addition to listening and reading assignments, each member of the class must complete written work in a journal on these assignments which will be collected 4 times throughout the semester. All journals must be turned in when due and be 100% complete to receive a passing grade. Assignments not turned in when due will be given a grade of F for the assignment. You will be given a failing grade for all incomplete work and asked to re-submit by the next class period. Only one incomplete assignment will be returned for the semester. Work beyond this number will retain the grade of F. It is recommended that these assignments be saved and utilized in test preparations.

Concert Reports: (10%) Attendance at two concerts featuring authentic performances of repertoires from the historical periods covered in class and a two to three page report on each. The report should discuss the works performed, the quality of the performance, and those aspects of the music which reflect the time period in which they were created. Programs *must* be attached. These reports must be turned in when due and be 100% complete to receive a passing grade.

Grading Procedures:

40%	4 Examinations	90-100%	A
20%	Journal	87-89%	B+
20%	Quizzes	83-86%	B
10%	2 Concert Reports	80-82%	B-
<u>10%</u>	<u>Class Participation</u>	77-79%	C+
100%		73-77%	C
		70-72%	C-
		60-69%	D
		Below 60%	F

- Mon., 1/24** **Syllabus Review. Rococo or Style Galant: overview and vocal music**
Homework: Read Chapters 14 and 15
- Wed., 1/26** **Rococo or Style Galant: overview continued and instrumental music**
Homework: Read pp. 330-356
- Mon., 1/31** **The Classic Period: Haydn and his symphonies**
Homework: Study for quiz on reading
- Wed., 2/2** **Haydn continued: Chamber music and vocal compositions**
Homework: Read pp.357-370
- Mon., 2/7** **Mozart: his career, symphonies and piano concertos**
JOURNALS DUE
Homework: Read pp. 370-375; Study for quiz on reading
- Wed., 2/9** **Mozart: Vocal Music**
JOURNALS RETURNED
Homework: Review for test which will include a listening portion

******Mon., 2/14 EXAM #1 Will be on all material covered 1/24-2/9**
Homework: Read pp. 376-389

- Wed., 2/16** **Beethoven: First and Second Periods**
Homework: Read pp. 390-397; Study for quiz on reading
- Mon., 2/21** **Beethoven: Second Period continued and Third Period**
Homework: Read pp. 399-421 and Gorrell Handout
- Wed., 2/23** **The Dawn of Romanticism and Schubert**
Homework: Study for quiz on reading
- Mon., 2/28** **Schubert and Art Song**
Homework: Read pp. 421-433
- Wed., 3/2** **1830's-1850's: Berlioz, Mendelssohns, Robert Schumann**
Homework: Read pp. 435-441; 472-479
CONCERT REPORT #1 WILL BE DUE ON 3/7
- Mon., 3/7** **1830's-1850's continued: Liszt, Chopin, Bruckner**
Homework: Read pp. 434; 479-484; Study for quiz on reading
CONCERT REPORTS DUE
JOURNALS DUE
- Wed., 3/9** **Clara Schumann and Brahms**
JOURNALS RETURNED
Homework: Review for test which will include a listening portion

Week of March 18: SPRING BREAK--

******Mon., 3/21 EXAM #2 Will be on all material covered 2/16-3/9**

Homework: Read pp. 441-460

Wed., 3/23 Mid-Romantic Age: Opera and Music Drama
Homework: Read pp. 460-471 and Handout from *Timetables of History*

Mon., 3/28 German Opera, Wagner and the Events of 1848
Homework: Read pp. 491-503

Wed., 3/30 Post-Romanticism: late 19th century—World War I: Germany
Homework: Read pp. 484-490; 503-509; 511-512; Study for quiz on reading

Mon., 4/4 Nationalism: What it is and how and where it is manifested
Homework: Read pp. 509-510; 530-540

Wed., 4/6 Nationalism: France and Impressionism
JOURNALS DUE
Homework 517-529; 540-554

Mon., 4/11 Atonality and Schoenberg
JOURNALS RETURNED
Homework: Review for test which will include a listening portion

******Wed., 4/13 EXAM #3 Will be on all material covered 3/23-4/11**

Homework: Read pp. 555-569

Mon., 4/18 Early 20th Century: Avant-Garde, Stravinsky and Neo-classicism
Homework: Read pp. 569-574; Study for quiz on reading

Wed., 4/20 Early 20th Century: Bela Bartok and Ethnic Contexts
Homework: Read pp. 575-584

Mon., 4/25 NO CLASS AT MCCC

Wed., 4/27 Early 20th Century: Soviet music and Germany
Homework: Read pp. 327-329; 439-441; 513-515; 606-609

Mon., 5/2 American Art Music: Colonial, Boston School and Charles Ives
Homework: Read pp. 585-606; 610-620

Wed., 5/4 American Art Music: mid 20th and the rise of the American vernacular
Homework: Read pp. 621-630; Study for quiz on reading

Mon., 5/9 Post 1945—the Europeans
Homework: Read pp. 630-657
JOURNALS DUE
CONCERT REPORT #2 DUE

Wed., 5/11 Post 1945—the Americans
JOURNALS RETURNED
Homework: Review for test which will include a listening portion

****** MONDAY, 5/16 EXAM #4 Will be on all material covered 4/18-5/11**

JOURNAL ENTRIES

Each student is required to create a journal. This journal serves the dual purpose of further in depth study of the subject as well as helping in test preparation. Students are advised and encouraged to seek information outside the textbook. If using the Internet, be aware that not all sources are reliable. Wikipedia is NOT acceptable. Music students should become acquainted with the Groves Dictionary of Music and Musicians and the Harvard Dictionary of Music, both of which are in the reference section of the library. As with all work, be sure to cite sources. The submission of any work which includes the words or ideas of another without citing or attributing them to their author constitutes plagiarism. See the paragraph on Academic Honesty.

Journal #1 must contain the following:

Explain the difference between a sonata and sonata (or sonata-allegro) form. Clearly delineate sonata form, identifying key relationships.

What are the standard four movements of a Haydn symphony, and what are the main characteristics of each?

Define the following Terms: Minuet and Trio, Sturm und Drang, rondo form, string quartet, piano quintet, scherzo, serenade, divertimento, cadenza

Journal #2 must contain the following:

Clearly describe the key musical features of each of the three periods of Beethoven. Choose a piece from each of Beethoven's stylistic periods and describe how each manifests key characteristics of the phase in which it was written. Describe the ways in which the pieces of the second two periods both build upon and depart from the stylistic boundaries established by Haydn and Mozart.

Identify the primary genres of composition by Franz Schubert. How did they differ from that of his contemporary Beethoven? What genres were the same?

Define the following Terms: Art song, program music, *idée fixe*, concert overture, symphonic poem, thematic transformation, lied and lieder, mazurka, polonaise, tempo rubato, nocturne, ballade, *étude*, song cycle

Trace the history of piano music in the 19th century. Include in your discussion the changed character of the piano and the genres of composers used, as well as describing the styles and works of the most prominent composers for the instrument.

Journal #3 must contain the following:

Who wrote the librettos for Wagner's operas and music dramas? What does *Gesamtkunstwerk* mean and who coined the term? What is its importance to Wagner? What aspects of Wagner's music were especially influential on later composers?

Define *leitmotif*.

What is Nationalism and how is it manifested in music of the late 19th and early 20th centuries?

What is a whole-tone scale? With what National movement is it most closely associated?

Define the following Terms: atonal music, atonality, Sprechstimme, twelve-tone method, row or series, expressionism, total serialism.

In bullet form, identify the following individuals, their years, nationality and significant contributions in music: Arnold Schoenberg, Anton Webern, Alban Berg

Journal #4 must contain the following:

Define the following terms: imitation and canon, ostinato, inversion of melodic material, rhythmic diminution of material, Fibonacci sequence, Neo-Classic music, socialist realism, formalism, polystylistic music, polytonality, primitivism.

Trace the career of Igor Stravinsky, naming major pieces and describing the changes in his style. What distinctive characteristics of his music, established in *Petrushka* and *Le Sacre du printemps* continued throughout his career, and how are these traits embodied in his neo-Classical music?

Define the following Terms: musique concrète, electronic music, synthesizer, indeterminacy.

Define the following Terms: fuging tunes, spirituals, ragtime, rag, blues, jazz, rhythm and blues, tone clusters, sound masses, third stream, chance, minimalism.

In bullet form, identify the years and musical contributions of each of the following American composers: William Billings, Lowell Mason, Fisk Jubilee Singers, John Philip Sousa, Scott Joplin, Charles Ives, George Gershwin, Carl Ruggles, Henry Cowell, Ruth Crawford Seeger, Edgard Varèse, Aaron Copland, Roy Harris, Virgil Thomson, William Grant Still, Roger Sessions, Elliott Carter, Milton Babbitt, George Crumb, Gunther Schuller, John Cage, Samuel Barber, Ned Rorem, Gian Carlo Menotti, Ellen Taaffe Zwilich, Steve Reich, David Del Tredici, Dominic Argento

Student Success Coach: Mercer students have a Student Success Coach available to support their efforts during their first semester through graduation. Students can connect with a Coach by emailing Successcoach@mccc.edu or calling 570-3451. www.mccc.edu/coaching has useful information about coaching and student success. For additional information, please contact:

Latonya Ashford Ligon at 570-3292 or by email ashfordl@mccc.edu .

Academic Advising after your first semester: Faculty advisors provide help with completing your major after your first semester. Your faculty advisor should be listed on the MyMercer portal. If you need further assistance please contact your division Executive Assistant.

Liberal Arts: Debbie Stotland LA162 570-3378 Stotland@mccc.edu

Business & Stem: Doris Geck BS134 570-3482 Geckd@mccc.edu

Health Professions: Barbara Pieslak MS126 570-3383 pieslakb@mccc.edu

Use your “MyMercer” Portal: Your “MyMercer” portal contains your MercerMail, financial information, class schedule, grades, your advisor and other information. Check your “MyMercer” portal every day. Visit www.mccc.edu/mymercer to access your portal.

Center for Inclusion, Transition and Accessibility: Arlene Stinson, Director: Mercer County Community College recognizes disability as an aspect of diversity and the Center for Transition, Inclusion and Accessibility works to ensure inclusive learning environments by encouraging the college community to examine accessibility and through the delivery of effective academic accommodations to qualified individuals.

Mercer County Community College is in compliance with section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 (ADA).

For information on Universal Design for Learning, information regarding meeting the needs of students with disabilities, or information regarding the provision of academic accommodations please visit the Center for Transition, Inclusion and Accessibility in LB216 or contact:

Arlene Stinson stinsona@mccc.edu, Lisa Ward wardl@mccc.edu or Susan Onaitis onaitiss@mccc.edu

Tutorial Center: Charles Haas, Director

Tutoring Center services are free and available for all students. Drop in or contact the following to schedule an appointment.

Charles Haas (WWC), LB214, 570-3452, haasc@mcccc.edu

Angela Frumin, (TC) 311, frumina@mccc.edu or John Kashmer, (WWC), LB214, kashmerj@mccc.edu

Career and Transfer Center: Planning to go to work or to transfer to a 4-year college after completing your Mercer degree? Contact the Career and Transfer Center for support and advice.

Letrice Thomas (WWC transfer services), SC201, 570-3397, thomasl@mccc.edu

Counseling Services: Are you experiencing personal challenges, feeling overwhelmed? Are you having stress and anxiety? Counseling services are available free of charge. Contact:

Dorothy Gasparro Ed.S, LPC, NCC, SC239, 570-3354, gasparrd@mccc.edu

Veteran's Services: If you are currently serving or have served in the US Armed Forces, or are a family member of someone who has, our Veterans Services Team is here to help you optimize your education benefits. Contact:

John Becker, SC220, 570-3240 or Jennifer Whitfield, SC222, 570-3269, whitfiej@mccc.edu or vets@mccc.edu

Important Fall 2018 dates:

09/11/18 – Last day for 100% refund

09/30/18– Start FASFA for spring

10/02/18 – 10-week semester starts

11/09/18 – Last day to withdraw from 14-week class

Academic Integrity Policy

As stated in the student handbook, "A student will be guilty of violating academic integrity if he/she (a) knowingly represents the work of others as his/her own, (b) uses or obtains unauthorized assistance in the execution of academic work, or (c) gives fraudulent assistance to another student." Students should read the Academic Integrity policy in the MCCC Rights and Responsibilities Handbook.

Academic Dishonesty will result in failure of this course.

Accommodations

Mercer County Community College is committed to ensuring the full participation of all students in its programs. If you have a documented differing ability or think that you may have a differing ability that is protected under the ADA or Section 504 of the Rehabilitation Act, please contact Arlene Stinson in LB 216 stinsona@mccc.edu for information regarding support services.

Financial Aid Application Statement

It is recommended that student complete an application for financial aid to determine eligibility for financial assistance. Visit www.fafsa.edu.gov to complete your application. Applications should be completed **before** December 1, 2018. Students who are interested in MCCC Foundation scholarships are expected to complete an application as well.