

Syllabus for
MUS 206—History and Literature of Music II
4 Credit Hours
Spring 2011

I. COURSE DESCRIPTION

This course examines the development, styles and literature of Western Music in Europe and America from Beethoven to the present.

II. COURSE GOALS

The student in the history of music course will gain knowledge in the history of musical style that will be integrated and evaluated with selected readings, critical analyses of musical examples, research, performance, and discussion.

III. STUDENT LEARNING OUTCOMES FOR THIS COURSE

A. Objectives

As a result of successfully completing this course, the student will be able to do the following:

1. Discuss the materials and procedures of research in music history.
2. Correlate and contrast the general style trends in the history of Western music from the Classic era to the present.
3. Identify and describe style traits of representative works and composers in each historical era.
4. Synthesize genres with cultural contexts.
5. Articulate results of listening and score analysis of selected works.
6. Apply research skills in a documented format.

B. Objectives for Students in Teacher Preparation Programs

The teacher candidate will know the following:

1. How to integrate and evaluate musical styles in a historical context.
2. The materials and procedures of research in music history.
3. How to correlate and contrast the general trends in the history of Western music from the Classic era to the present.
4. How to identify and describe style traits of representative works and composers in each historical era.
5. How to synthesize genres with cultural contexts.

The student Goals for the Teacher Preparation Program meets the “competency-based” established by the Oklahoma Commission for Teacher Preparation. This course meets Subject Matter Competency #6 for Instrumental/General and #17 for Vocal/General.

Subject Competency--Instrumental/General:

6. Has a broad understanding of music history, including various styles and musical contributions of different cultural and ethnic groups.
Has broad knowledge and understanding of music history including various styles, periods and cultures.

Subject Competency--Vocal/General:

17. Has a broad understanding of music history, including various styles and musical

contributions of different cultural and ethnic groups.
Has broad knowledge and understanding of music history including various styles, periods and cultures.

Other courses where this competency is being met:

1. Music in World Cultures (MUS 208) surveys the relationships between various people of the world and their respective music cultures. If the Instrumental competency is to include ethnic groups outside the Western musical culture, MUS 208 addresses that.
2. Harmony/Sight Singing-Ear Training I-IV (MUS 101-104, 201-202) provide basic skills to analyze, compare, and contrast, music that is heard and/or seen in score.
3. Orchestration makes practical use of the information related to this Competency.

IV. TEXTBOOKS AND OTHER LEARNING RESOURCES

A. Required Materials

1. Textbooks
Burkholder, P., Grout, J., Donald J., & Palisca, C. V. (2010). A History of Western Music. Eighth edition. New York, NY: W.W. Norton and Company, Inc. ISBN 978-0-0393-93125-9

Burkholder, P., Palisca, J., Claude V., (2010). Norton Anthology of Western Music. Vols. II and III, Sixth edition. New York, NY: W.W. Norton and Company, Inc. Vol. II - ISBN 978-0-393-93127-3
Vol. III - ISBN 978-0-393-93240-9

Burkholder, P., Palisca, J., Claude V., (2010). Concise Norton Recorded Anthology of Western Music. CD package companion to the Norton Anthology of Western Music, Sixth edition. New York, NY: W.W. Norton and Company, Inc. ISBN 978-0-393-11312-9
2. Other
None

B. Optional Materials

1. Textbooks
None
2. Other
None

V. COURSE PROCEDURES

A. University Policies and Procedures

1. Attendance at each class or laboratory is mandatory at Oral Roberts University. Excessive absences can reduce a student's grade or deny credit for the course.
2. Students taking a late exam because of an unauthorized absence are charged a late exam fee.
3. Students and faculty at Oral Roberts University must adhere to all laws addressing the ethical use of others' materials, whether it is in the form of print, electronic, video, multimedia, or computer software. Plagiarism and other forms of cheating involve both lying and stealing and are violations of ORU's Honor Code: "I will not cheat or plagiarize; I will do my own academic work and will not inappropriately collaborate with other students on assignments." Plagiarism

is usually defined as copying someone else's ideas, words, or sentence structure and submitting them as one's own. Other forms of academic dishonesty include (but are not limited to) the following:

- a. Submitting another's work as one's own or colluding with someone else and submitting that work as though it were his or hers;
- b. Failing to meet group assignment or project requirements while claiming to have done so;
- c. Failing to cite sources used in a paper;
- d. Creating results for experiments, observations, interviews, or projects that were not done;
- e. Receiving or giving unauthorized help on assignments.

By submitting an assignment in any form, the student gives permission for the assignment to be checked for plagiarism, either by submitting the work for electronic verification or by other means. Penalties for any of the above infractions may result in disciplinary action including failing the assignment or failing the course or expulsion from the University, as determined by department and University guidelines.

4. Final exams cannot be given before their scheduled times. Students need to check the final exam schedule before planning return flights or other events at the end of the semester.
5. Students are to be in compliance with university, school, and departmental policies regarding Whole Person Assessment requirements. Students should consult the WPA handbooks for requirements regarding general education and the students' majors.
 - a. The penalty for not submitting electronically or for incorrectly submitting an artifact is a zero for that assignment.
 - b. By submitting an assignment, the student gives permission for the assignment to be assessed electronically.

B. Department Policies and Procedures - See Music Department Student Handbook

C. Course Policies and Procedures

1. Evaluation/Assessment of Competencies
 - a. Evaluation Procedures

Written unit exams (4) over the lectures, readings, and music.	25%
Aural exams (4) based on listening assignments.	20%
Listening analyses based on units of study.	5%
Unannounced quizzes and class discussions on outside readings or research assignments.	5%
Term paper.	20%
Final exam—A comprehensive exam including written and aural questions.	25%
 - b. The Teacher Candidate will be able to:
 - (1) apply research skills in a documented format, a research paper/project.
 - (2) respond with at least 70 percents accuracy to written exams over lectures, reading, and music (aural and written).
2. Whole Person Assessment Requirements
Barrier Exam. Music History with listening examples.
3. Other Policy and/or Procedures
 - a. Unit tests will include objective and essay questions. Unannounced

- quizzes will be given on a weekly basis.
- b. Students are expected to do the following:
 - (1) Keep a notebook containing lecture notes and oral reports presented to the class.
 - (2) Keep a notebook containing analyses of listening assignments.
 - (3) Prepare a project on a subject of your choice from a list of approved topics. The project may be either a research paper or a performance project.
 - (4) Listen to recordings for at least one hour per week.
 - (5) All students have a required number of community cultural experiences that will supplement and enrich our study. The specific criteria, including tools for documenting each experience, will be given during the introductory session of class.
 - c. Absences that occur because of illness or official University business shall be excused when appropriate medical or administrative documentation is presented to the instructor. All other absences shall be considered unexcused.
 - d. Students who have eight or more unexcused absences will be dropped from the course.
 - e. Providing an absence is excused, any course work missed (including exams), shall be made up in a timely fashion. Graded penalties are assessed on any work or exams not made up within one week of the absence. In the event of medical hardship, the student may negotiate with the instructor regarding course work to be completed.

VI. COURSE CALENDAR

SESSION	UNIT	READINGS Burkholder/Grout
1	Week 1	Introduction to the Study
		Europe in the Enlightenment 468-474
		Musical Taste and Style: Styles Terminology 474-482
		Early Classic: Opera and Vocal Music 483-505
		Mid-Classic: Instrumental Music—Media, Genres and Forms 506-525
		Late Eighteenth Century Classic Music: Joseph Haydn 526-546
	Week 2	Classic Music in the Late Eighteenth Century: Wolfgang Amadeus Mozart 546-565
		Revolution and Change: Ludwig Van Beethoven 566-593
		Beethoven's Centrality 593-594
		The Romantic Generation: The New Order, 1815-1848 595-602
		Romanticism: Definitions and Ideas 602-606
	Week 3	Romantic Music: Song and Piano Music 606-632
		The Lied in Early and Mid Nineteenth Century Germany: Franz Schubert, Robert Schumann, Clara Schumann, Felix Mendelssohn, and Fanny Hensel 606-615
		Music for Piano in Europe and America: Schubert, Mendelssohn, Hensel, the Schumanns, John Field, Fryderyk Chopin, Franz Liszt, and Louis Moreau Gottschalk 616-632

Romanticism in Classic Forms: The Orchestral, Chamber and Choral Music of Schubert, Berlioz, and Mendelssohn 633-660
 Music for Religious Services: The Cecilian and Oxford 633-656
 Movements and Church Music in the United States, including Shape-Note Singing and European-styled hymnody 656-660

EXAM I

Week 4	Romantic Opera and Musical Theater to Midcentury	661-664
	Opera in Italy, France, Germany, and Russia	664-680
	The United States	681-684
Week 5	Opera and Musical Theater in the Later Nineteenth Century	685-723
	Technology and the Arts	685-673
	Germany: Richard Wagner and the Music Drama	690-702
	Italy: Giuseppe Verdi, Puccini, and their Contemporaries	702-707
	Opera in Other Countries: France, Russia, and England	709-723
Week 6	Late Romanticism in Germany and Austria	724-749
	Dichotomies and Disputes	724-728
	Johannes Brahms: Instrumental and Vocal Music	728-735
	The Wagnerians: Richard Strauss and Gustav Mahler	735-749
Week 7	Diverging Traditions in the Later Nineteenth Century	750-769
	France: Cesar Franck and Gabriel Faure	750-754
	Eastern and Northern Europe: Tchaikovsky, Mighty Five, Smetana, Dvorak, and Grieg	754-761
	Britain and the United States: Classic and Vernacular Music	761-769

EXAM II

Week 8	The Early Twentieth Century	770-809
	Modern Times and Vernacular Traditions	772-785
	The Classical Tradition: Germany, Austria	785-790
	France: Claude Debussy,	790-795
	The First Modern Generation: Maurice Ravel, Manuel de Falla, Ralph Vaughan Williams, Gustav Holst, Jean Sibelius, Sergei Rachmaninov, and Alexander Scriabin	795-805
	Tonal and Post-tonal Music, Avant-Garde, and Late Romantic Music	805-809
Week 9	Modernism and the Classical Tradition	810-854
	Germany: Expressionism and 12-tone: Schoenberg, Berg, and Webern	810-829
	Russia: Stravinsky	829-839
	Hungary: Bartok and Kodaly	839-846
	The United States: Charles Ives and Americanism	846-854
Week 10	Between the World Wars: Jazz and Popular Music	855-876
	American Musical Theater: George Gershwin	855-864
	The Jazz Age in the 1920's: Duke Ellington	864-874
	Film Music, Mass Media, and Popular Music	874-876

EXAM III

Week 11	Between the World Wars: The Classical Tradition	877-905
	Politics and Music in France, Germany, and Soviet Union:	877-892
	Les Six, Weill, Hindemith, Orff, Prokofiev, Shostakovich	
	Music in the Americas: Canada, Brazil, and Mexico	892-894
	Music in the United States: Varese, Cowell, Crawford,	894-905
	George Gershwin, Aaron Copland, Still, and Thomson	
Week 12	Postwar Crosscurrents: The Cold War and the Splintering	893-940
	Tradition	
	Popular Music, Broadway and Film, and Jazz: Country	909-921
	Music, Rhythm and Blues, Rock and Roll, the Sixties, Bebop	
	and Free Jazz	
	Heirs to the Classical Tradition: Messiaen, Britten, Cage,	921-943
	Babbitt, and Boulez	
	New Sounds and Textures; Roll Over, Beethoven	943-956
Week 13	Music since 1970	957-986
	The Changing World of Music	960-967
	Niches in Popular Music	967-969
	Art Music: Minimalism and Postminimalism, Avant-Garde,	969-985
	and New Accessibility: Steve Reich, Philip Glass, John Adams	
	Arvo Part, Penderecki, Michael Daugherty, and John Williams	
	Interactions with Non-Western Musics	985-986

EXAM IV

Week 14	Term Papers Due
	Final Exam Review

EXAM WEEK: FINAL EXAM

Course Inventory for ORU's Student Learning Outcomes

History and Literature of Music II MUS 206 Spring 2011

This course contributes to the ORU student learning outcomes as indicated below:

Significant Contribution – Addresses the outcome directly and includes targeted assessment.

Moderate Contribution – Addresses the outcome directly or indirectly and includes some assessment.

Minimal Contribution – Addresses the outcome indirectly and includes little or no assessment.

No Contribution – Does not address the outcome.

The Student Learning Glossary at <http://ir.oru.edu/doc/glossary.pdf> defines each outcome and each of the proficiencies/capacities.

OUTCOMES & Proficiencies/Capacities		Significant Contribution	Moderate Contribution	Minimal Contribution	No Contribution
1	Outcome #1 – Spiritually Alive Proficiencies/Capacities				
1A	Biblical knowledge		X		
1B	Sensitivity to the Holy Spirit			X	
1C	Evangelistic capability				X
1D	Ethical behavior	X			
2	Outcome #2 – Intellectually Alert Proficiencies/Capacities				
2A	Critical thinking	X			
2B	Information literacy	X			
2C	Global & historical perspectives	X			
2D	Aesthetic appreciation	X			
2E	Intellectual creativity	X			
3	Outcome #3 – Physically Disciplined Proficiencies/Capacities				
3A	Healthy lifestyle			X	
3B	Physically disciplined lifestyle				X
4	Outcome #4 – Socially Adept Proficiencies/Capacities				
4A	Communication skills	X			
4B	Interpersonal skills		X		
4C	Appreciation of cultural & linguistic differences	X			
4D	Responsible citizenship		X		
4E	Leadership capacity		X		