

Syllabus for
MUS 206—History and Literature of Music II
4 Credit Hours
Spring 2024
Professor: Dr. Armenio Suzano
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I. COURSE DESCRIPTION

A study of the historical context and selected literature of Western music in Europe and America from the late-eighteenth century (Haydn, Chapter 23) to the present (Chapter 39).

II. STUDENT LEARNING OUTCOMES FOR THIS COURSE

After completing this course successfully, students will be able to:

- A. Discuss the historical and expressive development of Western music since Haydn (1750).
- B. Produce thoughtful musical criticism in response to score study and historical research.
- C. Articulate an understanding of music and musical practices of the late-Classical, Romantic and Contemporary Periods.
- D. Astutely identify late-Classical, Romantic and Contemporary music by listening to its traits and trademarks.
- E. Identify aurally major musical styles and forms covered in lecture, text, and recordings.
- F. Aptly engage in oral presentation about music ranging from Haydn and Mozart, to John Adams and Frank Ticheli.

III. ASSOCIATED PROGRAMS

This course meets degree completion requirements for the following programs:

- A. Music Arts
- B. Music Education
- C. Music Performance
- D. Music Therapy

IV. UNIVERSITY OUTCOMES

This course aligns with the following University Outcomes as indicated on the last page:

- A. Spiritual Integrity
- B. Personal Resilience
- C. Intellectual Pursuit
- D. Global Engagement
- E. Bold Vision

V. TEXTBOOKS AND OTHER LEARNING RESOURCES

- A. Required Materials
 1. Textbooks
Burkholder, J. Peter. A History of Western Music. 10th ed., W. W. Norton & Co., 2019.
 2. Norton Anthology of Western Music: Volumes 2 & 3 (Books & CDs on Reserve at the Music Library)

VI. POLICIES AND PROCEDURES

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

B. Course Policies and Procedures

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|----------------------------------|-----|
| a. Course Requirement Checklist | 5% |
| b. Class Presentation | 10% |
| b. Written Exams (3 @ 100 pts) | 30% |
| c. Listening Exams (2 @ 100 pts) | 20% |
| d. Research Paper | 20% |
| e. Final Exam | 15% |

C. Scale

A = 920–1000 B = 820–919

C = 720–819 D = 620–719

F = 619 and below

VII. ASSIGNMENTS

There will be three major written exams and two listening exams, as well as a Final Exam containing both written and listening parts. A Course Requirements Checklist is worth 50 points. The five written and listening exams will be of equal value each (100 pts). One class presentation, worth 100 pts., and a major research paper, worth 200 pts. combine for a pre-total of 850 points. The Final Exam is worth 150 pts.

- A. Written Exams: 3 (three) written exams will be given covering chapters 23 through 39 of the Burkholder textbook. Each exam is worth 100 points
- B. Listening Exams: 2 (two) listening exams will be given covering specific excerpts from the Norton Anthology of Western Music. Those assigned in the D2L Content page include excerpts heard in class and excerpts the students will listen on their own outside of class. Each exam is worth 100 points.
- C. Class Presentation: one class presentation on a specific listening excerpt will take place throughout the semester. Students will make a 10-minute oral presentation on a pre-assigned musical excerpt and prepare both a PowerPoint presentation as well as handouts to go along with the oral presentation. The Class Presentation is worth 100 points.
- D. Research Paper: Students will write a research paper (8 to 10 pages in length, plus cover page and content page) on a particular topic, which will be individually assigned on the first week of class. The research paper, formatted in TURABIAN Style, must have a minimum of 5 (five) scholarly sources – 2 [TWO] of which, may be electronic sources. Electronic submission of the final paper is due on D2L by **MONDAY, April 22nd**.

VIII. OTHER POLICIES

Academic Misconduct

Academic misconduct includes academic dishonesty, plagiarism, and falsification. It is expected that each student will refrain from any form of cheating, which includes copying material from the internet without giving the proper credit to the source. If a student is found cheating, including copying answers from the internet without the proper source credit, he or she will automatically earn a grade of “0” (zero) for that test or assignment.

The use of Artificial Intelligence (AI) as a source of content must be clearly indicated and credited as a source. Students who submit an “AI” generated paper will automatically earn a grade of “0” (zero) on that paper/assignment.

All assignments/quizzes are individual activities and cannot be done as a group or in partnership with another student, except where a “group assignment” is clearly articulated on the syllabus.

Classroom Policies

Students must adhere to the use of technology only as directed by the professor or for note-taking purposes. The inappropriate use of technology (smart watches, cell phones, iPods, tablets, laptops, computers, etc.) in the classroom is not allowed. The use of any personal device for the purpose of communication is only allowed if an emergency exists and the student needs to be able to receive texts while in class. In such cases, **please notify Dr. Suzano prior to the beginning of class.**

Extra Credit

There are NO extra credit assignments in this Music History & Literature class.

Late Assignments

Assignments are due on the dates indicated in this Course Syllabus. Late assignments will be accepted with a deduction of **10 points** (submitted within 7 days of due date), **20 points** (submitted between 8-14 days after the due date), or **30 points** (submitted between 15-21 days after due date).

IX. COURSE CALENDAR

Week 1 (Jan. 16-22) | Orientation, Overview of Syllabus, Introduction to Classic Music in Late 18th Cent., Haydn, Mozart.

- Burkholder 23
- Assignment:
 - Course Requirement Checklist (Due: Jan. 19)

Week 2 (Jan. 23-29) | Beethoven, Heiligenstadt Testament, The Performer as Subordinate to the Composer.

- Burkholder 24
- No Assignment

Week 3 (Jan. 30-Feb. 5) | The Romantic Generation: Song & Piano Music.

- Burkholder 25
- Assignment:
 - Class Presentations 1 & 2 (Tues. & Thurs.)

Week 4 (Feb. 6-12) | Romanticism in Classical Forms: Choral, Chamber & Orchestral Music.

- Burkholder 26
- Assignment:
 - Class Presentations 3 & 4 (Tues. & Thurs.)

Week 5 (Feb. 13-19) | Romantic Opera & Musical Theatre to Midcentury.

- Burkholder 27
- Assignment:
 - Exam I (Friday)

Week 6 (Feb. 20-26) | Opera & Musical Theatre in Late 19th Cent.

- Burkholder 28
- Assignment:
 - Class Presentations 5 & 6 (Tues. & Thurs.)

Week 7 (Feb. 27-Mar. 4) | Late Romanticism in Germany.

- Burkholder 29
- Assignment:
 - Class Presentations 7 & 8 (Tues. & Thurs.)

Week 8 (Mar. 5-11) | Diverging Traditions & the Early 20th Century.

- Burkholder 30-31
- No Assignments

Week 9 (Mar. 12-15) | Early 20th Century: The Classical Tradition.

- Burkholder 32
- Assignment:
 - Exam II (Tues.)

SPRING BREAK!!! [Mar. 16—24]

Week 10 (Mar. 26-Apr. 1) | Radical Modernists

- Burkholder 33
- Assignment:
 - Listening Exam I (Tues.)

Week 11 (Apr. 2-8) | Between World Wars

- Burkholder 34-35
- Assignment:
 - Class Presentation 9 (Fri.)

Week 12 (Apr. 9-15) | Postwar Crosscurrents & Postwar Heirs to the Classical Tradition

- Burkholder 36-37
- Assignment:
 - Class Presentation 10 (Thurs.)
 - Exam III (Fri.)

Week 13 (Apr. 16-22) | The Late 20th Century

- Burkholder 38
- Assignment:
 - Research Paper DUE (Fri.)

Week 14 (Apr. 23-26) | The 21st Century

- Burkholder 39
- Assignment:
 - Listening Exam II (Fri.)

Week 15 (Apr. 23-26) | Final Exam (TBA)

Program Outcome Alignment: MUSIC UNIT/MUSIC ARTS

This program contributes to the University 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.

Program Outcome alignment with University Outcomes		Significant	Moderate	Minimal	None
Spiritual Integrity					
Outcome 1	Students will apply a Biblical and Christian Worldview when creating, performing, teaching, worshiping, and analyzing a variety of styles of music.		X		
Personal Resilience					
Outcome 2	Students will demonstrate active engagement and self-motivation in the preparation for recitals, classroom teaching, worship sets, research, audio projects, and presentations in music.		X		
Intellectual Pursuit					
Outcome 3 NASM 8.B.2.a-b	Students will develop the technical performance skills for artistic expression in at least one major performance area at a level appropriate for the major or concentration.			X	
Outcome 4 NASM 8.B.1.c	Students will develop ability to ready at sight with fluency in their major performance area relevant to professional standards for the particular music concentration.			X	
Outcome 5 NASM 8.B.2.a	Students will develop aural skills to identify intervals, melodic structures, chord qualities, and harmonic progressions.		X		
Outcome 6 NASM 8.B.2.a	Students will demonstrate an understanding of the theory, harmonic progressions, and forms of a variety of styles of music when studying, listening, performing, and teaching music.		X		
Outcome 7 NASM 8.B.4	Students will acquire and develop the basic knowledge of music history and repertoire through the present time for a variety Western music cultures and styles.	X			
Global Engagement					
Outcome 8	Students will engage and analyze music from a wide variety of musical periods including Western and non-Western musical traditions (and worship).	X			
Bold Vision					
Outcome 9 NASM 8.B.1.f	Students will demonstrate vision, leadership, and artistry in performance through expression in phrasing, dynamics, articulations, and accepted practice for musical works in a variety of settings including the stage, classroom, therapeutic settings, and worship services.		X		

