

MUMH 305: History of Music III

Instructor:	Timothy Dixon	Term:	Summer II: July 3 – August 13, 2022
Email:	tdixon@messiah.edu	Class Location:	Online
Office Hours:	By appointment	Class Day/Time:	Asynchronous
Office Location:	High Center – H62	Credit Hours:	3
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Course Description

Study of music from medieval to present day, stressing musical styles of various historical periods, schools, and individual composers.

Course Overview

MUMH 305 (History of Music III) is the third of three courses treating the history and literature of Western music. The course content includes art music from ca. 1820 to the present, or the periods known as the Romantic Era and the Modern Era. While it is preferable that students complete the three History of Music courses (MUMH 303, 304, 305) in historical sequence, they may take them in any order.

Student Learning Objectives

Upon completion of this course, the student will be able to:

1. Identify the basic style characteristics of two historical style periods: Romantic era (ca. 1820-1900) and twentieth century (ca. 1900-2000) and profile important composers from each period by means of a) pertinent biographical facts b) summary of musical output c) individual works and d) stylistic traits
2. Describe important events in the arts related to music (painting, literature, drama) during the Romantic era and the twentieth century.
3. Identify the main genres present in the Romantic era and the twentieth century and delineate the principal musical characteristics of each.
4. Analyze music from the Romantic era and the twentieth century

Prerequisites and Co-requisites: None

Teaching Strategies and Faculty Expectations of Students

This is a fully online, asynchronous course. Learning activities include reading, watching videos relevant to the topic, listening to recorded examples, and practice in aural style analysis. Course materials (including links to outside sources) will be available in Canvas. Please be sure to read through the entire course schedule so you can plan ahead for assignments. Deadlines are spread out throughout the term to allow students appropriate time to complete all required learning. If your summer schedule requires flexibility in deadlines, feel free to exercise that privilege. All assignments, however, must be complete by the official final day of the term.

Announcements: Please make sure that you read the announcements every time you log in to the course or have your notifications set to receive announcements on a frequent basis. These will be updated regularly with important course information.

Course Requirements and Grading:

Attendance Policy:

This course is a fully asynchronous online course. As such, it requires no specific times of attendance. However, please plan on checking Canvas regularly for course announcements. Additionally, there will be optional weekly sessions via Zoom in which you may join to discuss course material, or check-in about assignments.

Grading:

Completion of reading quizzes	195 (13 @ 15 points)
Discussion Forum Postings	60 (6 @ 10 points)
Listening Exams	400 (4 @ 100 points)
Romantic Era Exam	150
<u>Twentieth Century Era Exam</u>	150
*1015 total points	

Your final letter grade will be based on the chart below, calculated as a percentage of the total possible points for the term:

A	93-100%	C+	77-79%
A-	90-92%	C	73-76%
B+	87-89%	C-	70-72%
B	83-86%	D+	67-69%
B-	80-82%	D	60-66%
		F	Below 60%

PLEASE NOTE: If you have a 0 for any listening or written exams (i.e. you choose to skip one) your grade for the term will automatically be lowered by 1 letter (e.g. if you have a perfect score and choose to skip one listening exam, your B+ will automatically become a C+)

Course Requirements/Assignments/Assignment Descriptions

- 1. Reading Quizzes** – Each week there are reading assignments listed. After completing each reading assignment, you are to complete an online reading quiz on Canvas. You may take the quiz multiple times to improve your grade, and you may refer to your text while taking the quizzes.
- 2. Discussion Questions** - Throughout the class, there will be questions posted for you to respond to in the class discussions. To receive full credit, you are expected to respond to each of the discussion questions (that is, your own answer to the question, not a response to someone else's answer), **and** to post a *response* to other people's posts over

the course of the term. N.B.: as an incentive to answer early, the first person to respond to any question is NOT required to respond to anyone else's answers (though always encouraged :)

3. **Listening Quizzes** – There will be four (4) listening quizzes through the term. For each listening quiz, you will have ten unidentified listening examples (approximately 1 minute each, taken from the textbook CDs) which you will access by clicking on a link for each question. For each unidentified example, you are to provide the Title, Composer, Genre (which may be found in your textbook) and 3 style trait observations based on our SHMRG Style Analysis outline from the first week. Once you start the listening test, you will have 120 minutes to complete it (though it should take less time than this). Required excerpts, for your study, are listed at the end of the syllabus.

4. **Written Exams** – There will be two (2) written exams: one covering the Romantic Era and the other covering the Modern (20th/21st Century) Era in music. You may not use any books, notes or other aids for these exams, and these will be taken online. When you begin each exam, you have 120 minutes to complete it.

Course Schedule:

Week #	Topic	Assignments	Hours	
			IT	N-IT
Week 1	<i>Introduction / SHMRG / Early 19th Century Orchestral Music</i>	Read Prelude / Ch. 14 and Ch. 15 Ch. 14 Reading Quiz Ch. 15 Reading Quiz Discussion Post #1 Practice Listening Quiz	1.5 1.5 2 2 1	3
Week 2	<i>19th Century Piano/Chamber/Song / 19th C. Opera / Choral</i>	Read Ch. 16 Ch. 16 Reading Quiz Listening Quiz #1 Discussion Post #2 Read Ch. 17 Ch. 17 Reading Quiz	1.5 2 1 1.5	3 3
Week 3	<i>Late 19th Century Orchestral Music</i>	Discussion Post #3 Read Ch. 18 Ch. 18 Reading Quiz Listening Quiz #2 Romantic Era Exam	2 1.5 2 2	3
Week 4	<i>Intro to 20th/21st century / Search for new sounds</i>	Read Prelude / Ch. 19 and Ch. 20 Ch. 19 Reading Quiz Ch. 20 Reading Quiz Discussion Post #4	1.5 1.5 2	3
Week 5	<i>Atonality vs. Tonality</i>	Read Ch. 21 and 22 Ch. 21 Reading Quiz Ch. 22 Reading Quiz Listening Quiz #3 Discussion Post #5	1.5 1.5 2 1.5	3

		Read Ch. 23 Ch. 23 Reading Quiz	1.5	3
Week 6	<i>Popular Music</i>	Discussion Post #6 Read Ch. 24 Ch. 24 Reading Quiz Listening Quiz #4 Modern Era Exam	2 1.5 2 2	2

Required Texts and Other Course Materials:

Required:

Bonds, Mark Evan. *A History of Music in Western Culture*, 4th ed. Upper Saddle River, New Jersey: Prentice Hall, 2014.

**If you do not own this book already, you may purchase a pdf online at this link:*

<https://www.bookgee.com/index.php?route=product/search&search=music%20history>

Optional:

Bonds, Mark Evan. Recorded anthology for *A History of Music in Western Culture*, Volume 2, 4th ed. Upper Saddle River, New Jersey: Prentice Hall, 2014.

****students will need access to recordings for listening exams; this may be found through purchasing these recordings, or listening to streaming playlists from Naxos (available free through the Murray library), which will be discussed in class****

Communication Guidelines

Students are expected to check their Messiah email account and Canvas frequently for course information or updates. If you are experiencing difficulty in the course or trouble understanding any aspect of it, please let me know.

Student Support Services

Library and Librarian Assistance

The Library is an obvious source of information for research, presentations and projects. Although any librarian is trained and prepared to assist you, the person listed below works specifically with this discipline and is most familiar with the resources and databases that relate to this field. Do not hesitate to contact your librarian if you are having trouble locating specific sources for your assignments, as they are more than willing to help you.

Liz Kielley is the liaison librarian for the departments of Art and Design, Music, Theatre and Dance, and Modern Languages and is most familiar with the resources and databases that relate to these fields. For her specific work schedule, contact her directly at ekielley@messiah.edu or by calling ext. (717) 691-6006, ext. 3850.

Writing Center

The Writing Center is available to any student who has a desire to improve his/her writing. The role of the center is to provide feedback (not editing) on written work. Feedback alerts you to the kinds of errors you are making, lets you know when something is not clear, and suggests that you have not fully supported an argument. Feedback does NOT correct your grammatical errors, rewrite your sentences,

or provide you with the specific points to support your argument. Ultimately, it is your responsibility to find and use the resources you need to improve your writing but connecting with our Writing Center, either online or face-to-face, is a good place to start.

Learning Center

Located in Murray Library, the Learning Center provides students with assistance in achieving and maintaining the level of academic proficiency necessary to be successful in Messiah College's rigorous intellectual environment. Beneficial to students at all levels of competence, both individual and small group tutoring is offered free of charge. Trained tutors who have excelled in the courses in which they are providing assistance offer tutoring in a number of subjects. In addition, tutors are capable of providing assistance with various academic skills such as time management, test-taking, textbook reading, and note-taking.

Academic Integrity Policy.

Personal integrity is a behavioral expectation for all members of the Messiah community: administration, faculty, staff, and students. Violations of academic integrity are not consistent with the community standards of Messiah College. These violations include:

- **Plagiarism:** Submitting as one's own work part or all of any assignment (oral or written) which is copied, paraphrased, or purchased from another source, including online sources, without the proper acknowledgment of that source. Examples: failing to cite a reference, failing to use quotation marks where appropriate, misrepresenting another's work as your own, etc.
- **Cheating:** Attempting to use or using unauthorized material or study aids for personal assistance in examinations or other academic work. Examples: using a cheat sheet, altering a graded exam, looking at a peer's exam, having someone else take the exam for you, sharing information about exams, using any kind of electronic mobile or storage devices (such as cell phones, PDA's, Blackberry, iPods, iPhones, iPads, Flash drives, DVD's, CD's, photocopy pens) for unapproved purposes, communicating via email, IM, or text messaging during an exam, using the internet, sniffers, spyware or other software to retrieve information or other students' answers, etc.
- **Fabrication:** Submitting altered or contrived information in any academic exercise. Examples: falsifying sources and/or data, etc.
- **Misrepresentation of Academic Records:** Tampering with any portion of a student's record. Example: forging a signature on a registration form or change of grade form.
- **Facilitating Academic Dishonesty:** Helping another individual violate this policy. Examples: working together on an assignment where collaboration is not allowed, doing work for another student, allowing one's own work to be copied.
- **Computer Offenses:** Altering or damaging computer programs without permission. Examples: software piracy, constructing viruses, introducing viruses into a system, copying copyrighted programs, etc.
- **Unfair Advantage:** Attempting to gain advantage over fellow students in an academic exercise. Examples: lying about the need for an extension on a paper, destroying or removing library materials, etc.

The full policy is published in the Student Handbook and the College communicates the policy to students via the new student orientation program. However, primary responsibility for knowledge of and compliance with the policy rests with the student.

Americans with Disabilities Act

Any student whose disability falls within ADA guidelines should inform the instructor at the beginning of the semester of any special accommodations or equipment needs necessary to complete the requirements for this course. Students must register documentation with the Office of Disability Services. Contact DisabilityServices@messiah.edu, (717) 796-5382.

Statement of Copyright Protection The materials in this course are only for the use of students enrolled in this course for purposes associated with this course and may not be retained or further disseminated.

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Listening 1

Beethoven: *Symphony #3 in E-flat major, Op. 55 ("Eroica")*

- I. Allegro con brio
- II. Marcia Funebre

Berlioz: *Symphonie Fantastique* (V)

Mendelssohn: *Overture to "A Midsummer Night's Dream"*

Beethoven: *Piano Sonata in C Major, Op. 53 ("Waldstein")*- I

Beethoven: *String Quartet in B-flat Major, Op. 130*

- I. Adagio ma non troppo/Allegro
- II. Presto
- V. Cavatina: Adagio molto espressivo

Schubert: *Erlkonig*

Schubert: *Kennst du das Land*

R. Schumann: *Kennst du das Land*

Hugo Wolf: *Mignon*

Mendelssohn Hensel: *Trio in d minor, Op. 11 - III*

Chopin: *Mazurka in a minor, Op. 17 No. 4*

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Listening 2

Schumann: *Carnaval, Op. 9 (excerpts)*

Liszt: *Galop de bal*

Liszt: *Nuages gris*

Rossini: *Il Barbiere di Siviglia (excerpts)*

Verdi: *Rigoletto (excerpts)*

Wagner: *Tristan und Isolde (excerpts)*

Sullivan: *Pirates of Penzance*

Bruckner: *Virga Jesse floruit*

Brahms: *Symphony No. 4 in e minor, Op. 98 - IV*

Mahler: *Symphony No. 1 in D Major - III*

Debussy: *Prelude a l'Après-midi d'un faune*

Debussy: *Preludes, Book 1: "Voiles"*

Bartok: *Mikrokosmos, Book 4, no. 101: Diminished Fifth*

Ives: *The Cage*

Cowell: *The Banshee*

Schoenberg: *Pierrot Lunaire*

Webern: *Five Pieces for String Quartet*

Berg: *Wozzeck*

Schoenberg: *Piano Suite, Op. 25 Prelude and Menuett*

Bartok: *Music for Strings Percussion and Celeste*

Prokofiev: *Alexander Nevsky, Op. 78* (excerpt)

Stravinsky: *Le Sacre du printemps* ("The Rite of Spring")

Messiaen: *Quator pour la fin du temps* (I)

Shostakovich: String Quartet No. 8 (III)

Bernstein: *West Side Story: "Tonight"*

Krzysztof Penderecki: *Threnody for the Victims of Hiroshima*

Milton Babbitt: *Three Compositions for Piano, No. 1*

Terry Riley: *IN C*

Pärt: *Seven Magnificat Antiphons No. 1*

Copland: *Four Dance Episodes from Rodeo: "Hoe-down"*