

SAMPLE SYLLABUS
(NOT INTENDED FOR STUDENTS ENROLLED IN THIS CLASS)

DRAKE UNIVERSITY
COLLEGE OF ARTS AND SCIENCES
DEPARTMENT OF MUSIC
MUS 112: MUSIC HISTORY II

Instructor: Dr. Eric Saylor (FAC 233) Office Phone 271-1989 (Eric.Saylor@drake.edu)
Office hours: MTWR 1-1:50, or by appointment

REQUIRED TEXTS:

Grout, Donald Jay, J. Peter Burkholder, and Claude Palisca. *A History of Western Music* (aka HWM). 7th ed. New York: W.W. Norton and Co., 2005.

Burkholder, J. Peter, and Claude Palisca, eds. *Norton Anthology of Western Music* (aka NAWM). Vol. 2 (Classic to Twentieth Century). New York: W.W. Norton and Co., 2005. (With accompanying set of 6 CDs.)

Please note: This course requires extensive reading and/or listening to texts, scores, and recordings, and will likely be time-consuming. I *strongly* urge you to keep up with assignments as they are given (either in class or on the syllabus), as the amount of material we cover cannot be mastered in last-minute cram sessions.

COURSE OBJECTIVES

Assuming you complete all requirements and assignments, you should be able to:

- Differentiate among various compositional styles that emerged between ca. 1750-2000, with the further objective of associating them with specific periods and/or composers
- Understand how music affects and is affected by larger historical trends
- Explain how and why different genres, styles, and/or forms arose at particular points in history
- Define a wide variety of terms and concepts related to musical style and genre

EXAMINATIONS AND QUIZZES

The four exams represent 70% of your final grade (15% x 2; 20% x 2). The exams are not cumulative—that is, Exam 1 will cover materials discussed over the first three weeks of class, Exam 2 over weeks 4-7, and so on. **Please note that the final exam will be held Thursday, May 14, at 2:00 pm.** The exams will be based upon material drawn from lectures, the textbook, listening materials, and your study of the musical scores, and will involve both written and listening components. The listening component will involve hearing three musical excerpts twice in succession. You will be asked to identify the composer, title, and/or approximate date of the composition, and will be expected to assess musical features such as form, rhythm, harmony, texture, and treatment of text. No accommodations will be made for early or make-up exams except under extraordinary circumstances. An unexcused absence from an exam will be graded as 0%.

A series of short quizzes based on the assigned readings will also be given over the course of the term. These will be unannounced, and will take place at the beginning of

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class. These will count for 10% of your final grade; you will not be allowed to make up a quiz if you are tardy or absent.

TERM PAPER

You will be expected to identify an opinion, idea, issue, or other assertion in the musical world that is accepted as “conventional wisdom,” and determine whether or not it is justifiable as such. More detail on this paper will be provided in a separate handout. These are research papers, and should be based upon your study of scores, recordings, biographies, and other scholarly sources. First drafts, should you choose to do one, are **due March 13**; these will be corrected and returned to you, with final versions **due April 24**. (Please note that I will not accept rough drafts after the March 13 deadline.) Papers must be typed and should cite sources using the Chicago Style format, must reflect *your work exclusively*, and will count for 20% of your final grade. Late assignments will not be accepted.

ATTENDANCE

Class meetings, like rehearsals and concerts, are a professional obligation. Students are expected to attend and arrive **on time** for every class, to complete all assigned reading and listening assignments before coming to class, and to bring all necessary books and scores to each class. While attendance and class participation are not formally factored into your final grade, they can affect my final decision if you end the term with a borderline grade.

In order to minimize distractions and interruptions, please turn off all cell phones, pagers, text messaging devices, Blackberries, and any other electronic communications equipment by the beginning of class. Laptop computers are to be used for taking notes only; do not check, write, or send e-mail or surf the web during class.

ACADEMIC DISHONESTY

Academic dishonesty will not be tolerated. Academic dishonesty, according to the College of Arts and Sciences’ definition listed in the Drake University Student Handbook (<http://www.drake.edu/dos/handbook/academic.php>) involves “any activity that seeks to gain credit for work one has not done or to deliberately damage or destroy the work of others.” This includes, but is not limited to, plagiarism (“misrepresenting another’s ideas, phrases, discourse, or works as one’s own”) and cheating (“the act, or attempted act, of giving or obtaining aid and/or information by illicit means in meeting any academic requirements, including examinations”). Penalties for violating academic honesty standards range from failing grades on the assignment or exam to expulsion from the university. If you are unsure whether or not certain practices violate the principles of academic integrity, please ask me for clarification. For more, please refer to the *Academic Dishonesty: Cheating and Plagiarism* entry contained in the Drake Student Handbook.

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Lecture-Exam-Paper Schedule; Reading and Listening Assignments

<u>Week/Date</u>	<u>Readings (HWM) and Listening (NAWM)</u>
1 1/21-23	Pre-Classical vocal music (HWM Ch. 20; NAWM #93-97)
2 1/26-30	Pre-Classical instrumental music (Ch. 21; NAWM 98-102)
3 2/2-6	Haydn and Mozart (HWM Ch. 22; NAWM #103-07)
4 2/9-13	Beethoven (HWM Ch. 23; NAWM #108-110)
5 2/16-20	EXAM 1 ; Early 19C Song and Piano Music (HWM Ch. 24; NAWM #111-20)
6 2/23-27	Song and Piano Music cont.; 19C Orchestral and Chamber Music (HWM Ch. 25; NAWM #121-24)
7 3/2-6	Early Romantic opera (HWM Ch. 26; NAWM #125-26)
8 3/9-13	Late Romantic Opera I (HWM pp. 679-98; NAWM #127-28), EXAM 2 ; TERM PAPER DRAFTS DUE 3/13.
9 3/16-20	SPRING BREAK
10 3/23-27	Late Romantic Opera II (HWM pp. 698-713; NAWM #129-31); Late Romanticism (HWM Chs. 28-29; NAWM #132-35)
11 3/30-4/3	The Early 20 th Century (HWM Ch. 30; NAWM #136-40)
12 4/6-10	Paths to Modernism (HWM Ch. 31; NAWM #141-48)
13 4/13-17	EXAM 3 ; Music Between the Wars (HWM 32-33, NAWM #149-58)
14 4/20-24	Interwar Music cont.; Postwar Crosscurrents (HWM pp. 893-917; NAWM #159-62); TERM PAPER REVISIONS DUE 4/24.
15 4/27-5/1	Postwar Crosscurrents cont. (HWM pp. 917-40; NAWM #163-67)
16 5/4-6	End of the Millenium (HWM Ch. 35; NAWM #168-72)
17 5/14	FINAL EXAM, Thursday, 2-3:50

THIS SYLLABUS IS SUBJECT TO CHANGE!