COURSE OUTLINE

MUS225
Music History and Literature II--Baroque through Modern
Course Number Course title

3
3 lecture/0 lab
Credits 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:

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

Last revised: Fall 2016

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:

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### 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

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**Week of March 14: 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

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 duel 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

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**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.*

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**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.

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**Financial Aid Application Statement**

It is recommended that student complete an application for financial aid to determine eligibility for financial assistance. The application is **FREE** and available for completion beginning **October 1, 2016** for the 2017-18 academic year. Visit [www.fafsa.edu.gov](http://www.fafsa.edu.gov) to complete your application. Applications should be completed **before** December 1, 2016. Students who are interested in MCCC Foundation scholarships are expected to complete an application as well.