

Spring 2-1-2016

## MUSI 302H.00: Music History II

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### Recommended Citation

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**Music 302H.00-02**  
**History of Music II**  
**Lower-Division Writing Course: 3 Credits**  
**GenEd: H: Historical and Cultural; Y: American and European**  
**Spring 2016**  
**TR 11:10-12:30, Music Bldg. 105**

**Instructor:** Dr. James Randall  
**Office/phone:** 214 Music Bldg

**E-mail:** james.randall@umontana.edu  
**Office Hours:** Wed. 10:00-12, or by appt.

**Pre-requisites:**

Completion of Music 301, or by permission of instructor.

**Required Texts:**

Mark Evan Bonds, *A History of Music in Western Culture*. 3<sup>rd</sup> Edition (Upper Saddle River, NJ: Prentice Hall, 2003), plus the accompanying *Anthology of Scores* (vol. II). The six accompanying CDs are optional (I'll be offering Youtube playlists with our required listening). As a reference for your writing lab, you should consider purchasing Richard Wingell's *Writing about Music: An Introductory Guide 4<sup>th</sup> Edition* (Upper Saddle River, NJ: Prentice Hall, 2008)

**Course Description:**

Our course is a chronological survey of Western art music from the eighteenth century to the present. We'll learn how this music has helped to shape European and American culture, and how it reflects important social, economic, and political ideas important to Western civilization. By studying the life and works of representative composers, we'll learn something of these artists' careers and how it is that the music of today has developed from music of the past.

**Student Goals and Objectives:**

- 1) Obtain a working knowledge of Western music history, and apply that knowledge in your own research, creative, and performing endeavors.
- 2) Improve active listening skills, particularly the ability to recognize musical styles of particular periods and specific composers.
- 3) Learn basic skills relevant to research and writing in the discipline of music.

**Evaluation:**

Grades will be based on your performance on the following exams and assignments:

Exam I	15%
Exam II	15%
Exam III	15%
Research Project	50%
Pop quizzes/Attendance	5%

***Make-up exams and paper extensions will only be permitted with a valid excuse—family illness, medical emergency, etc.***

Students with special needs or disabilities should consult with the instructor for accommodations.

**Grading Scale**

A	93-100%	C	73-77%
A-	90-92%	C-	70-72%
B+	88-89%	D+	68-69%
B	83-87%	D	63-67%
B-	80-82%	D-	60-62%
C+	78-79%	F	59% and below

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at [www.umt.edu/SA/VPSA/Index.cfm/page/1321](http://www.umt.edu/SA/VPSA/Index.cfm/page/1321).

### **MUSIC 302—Writing Lab (Spring 2016) PRELIMINARY SCHEDULE**

**Optional Textbook:** Wingell, Richard. *Writing About Music: An Introductory Guide*. 4<sup>th</sup> Edition. Available online at Amazon.

*Week 1:* First week of school: no lab meetings

*Week 2:* (2/1 or 3) schedule/syllabus; introduce research project

*Week 3:* (2/8 or 10) Researching Music at the Mansfield Library (Bring a laptop)

*Homework 1 Due:* 3 Potential Research questions and primary and secondary sources you'll need to locate

*Week 4:* (2/15 or 17) President's Day: No Class (No Writing Labs this Week)

*Homework 2 Due:* Specific Research Question and list of primary and secondary sources

*Week 5:* (2/22 or 24) Drafting an original thesis; Guidelines for Prospectus and Bibliography

*Homework 3 Due:* Source Report I

*Week 6* (2/29 or 3/02) Workshop on Prospectus and Bibliography (Bring drafts to class)

*Homework 4 Due:* Source Report II

*Week 7* (3/07 or 09) Plagiarism and Proper Citation Pre-writing and Outlining strategies

*Homework 5 Due:* Rough draft of Prospectus and Annotated Bibliography

*Week 8* (3/14 or 16) Style guidelines for Musical Terms

*Homework 6 Due:* Final Draft of Prospectus and Annotated Bibliography

*Week 9* (3/21 or 23) Writing your first Draft

*Week 10* (3/28 or 30) Workshop: Peer Review/Strategies for Revising your Work

*Homework 7 Due:* Rough Draft of Final Paper

*Week 11* (4/4) SPRING BREAK!

*Week 12* (4/11 or 13) Workshop: Strategies for Revising your Work

*Week 13* (4/18 or 20) Appointments to discuss drafts and final revisions

*Homework 8 Due:*

*Week 14 (4/25 or 27)* Appointments to discuss drafts and final revisions

*Week 15 (5/2 or 4)* Appointments to discuss drafts and final revisions

**TURN IN FINAL DRAFT 5/9: 5:00pm**

**MUSIC 302H—SYLLABUS (SPRING 2016)  
SCHEDULE/ASSIGNMENTS**

DATE	SUBJECT	READING	SELECTED LISTENING
<i>Week 1</i>			
T 1/26	Introduction/Syllabus		
Th 1/28	Prelude: The Age of Enlightenment	Prelude to Part IV	Short examples referred to in text
<i>Week 2</i>			
T 2/02	The Art of the Natural: Elements of Classical Style	Ch. 11	Scarlatti, Sonata in D Major Stamitz, Symphony in D Major C.P.E. Bach, Fantasia in C minor
Th 2/04	Instrumental Music of the Classical Period I	Ch. 12	Haydn, Piano Sonata in C minor Haydn, String Quartet in C Major
<i>Week 3</i>			
T 2/09	Instrumental Music of the Classic Period II		Haydn, Symphony No. 103 Mozart, Piano Concerto in E-flat Major
Th 2/11	Mozart Biography		
<i>Week 4</i>			
T 2/16	Vocal Music of the Classic Period I	Ch. 13	Pergolesi, <i>La serva padrona</i> Gluck, <i>Alceste Act II</i> Mozart, <i>Don Giovanni</i>
Th 2/18	Vocal Music of the Classic Period II		Mozart, Requiem Zelter, <i>Kennst du das Land?</i> Billings, <i>Wake Ev'ry Breath</i>
<i>Week 5</i>			
T 2/23	<b>Exam 1</b>		
Th 2/25	Romanticism: The Age of the Tone Poet	Ch. 14	Short examples referred to in text
<i>Week 6</i>			
T 3/01	Beethoven: Biography	Composer Profile	
Th 3/03	Beethoven: Musical Works	Ch. 15	Beethoven, Symphony no. 3 ( <i>Eroica</i> ) Beethoven, Piano Concerto no. 4

Beethoven, String Quartet, op. 130

DATE	SUBJECT	READING	LISTENING
<i>Week 7</i>			
T 3/08	The Program Symphony and other Genres	Ch. 15	Berlioz, <i>Symphonie fantastique</i> Mendelssohn, Overture to A Mid...
Th 3/10	Romantic Song	Ch. 16	Schubert, <i>Erlkönig</i> R. Schumann, <i>Kennst du Das Land</i> Wolf, <i>Kennst du Das Land?</i> C. Schumann, <i>Liebst du um Schönheit</i>
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<i>Week 8</i>			
T 3/15	Romantic Piano Music and rise of the Virtuoso	Ch. 16	Chopin, Mazurka in A minor Schumann, <i>Carnaval</i> , op. 9
Th 3/17	Italian Opera: Rossini to Verdi	Ch. 17	Liszt, <i>Nuages gris</i> Rossini, <i>Il Barbiere di Siviglia</i> Verdi, <i>Rigoletto</i>
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<i>Week 9</i>			
T 3/22	German Opera: Weber to Wagner	Ch. 17	Wagner, <i>Tristan und Isolde</i>
Th 3/24	Orchestral Music, 1850-1900	Ch. 18	Brahms, Symphony no. 4 Mahler, Symphony no. 1
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<i>Week 10</i>			
T 3/29	Orchestral Music, Nationalism	Ch. 18	
Th 3/31	<b>Exam 2</b>		
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<i>Week 11</i>			
<b>SPRING BREAK!!!</b>			
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<i>Week 12</i>			
T 4/12	20 <sup>th</sup> -Century: Intro. and Overview	Prelude; Ch. 19	Short examples referred to in text
Th 4/14	New Sounds I: Debussy and Ives	Ch. 20	Debussy, <i>Prélude à l'Après-midi...</i> Debussy, <i>Voiles</i> Ives, <i>The Things Our Fathers Loved</i> Ives, <i>The Unanswered Question</i>

DATE	SUBJECT	READING	LISTENING
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<i>Week 13</i> T 4/19	New Sounds II: Stravinsky and Bartok	Ch. 20	Stravinsky, <i>Le Sacre du printemps</i> Bartok, <i>Music for Strings</i> , <i>Percussion...</i>
Th 4/21	Beyond Tonality: Schoenberg and Expressionism	Ch. 21	Schoenberg, <i>Pierrot lunaire</i> Webern, <i>Five Pieces for String Quartet</i> Berg, <i>Wozzeck</i>
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<i>Week 14</i> T 4/26	The Tonal Tradition Continues	Ch. 22	Prokofiev, <i>Classical Symphony</i> Copland, <i>Appalachian Spring</i> Shostakovich, <i>String Quartet no. 8</i>
Th 4/28	After 1945	Ch. 23	Cage, 4'33" Barron and Barron, <i>Forbidden Planet</i> Riley, <i>IN C</i> Reich, <i>It's Gonna Rain</i>
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<i>Week 15</i> T 5/3	After 1945 (Cont.)		
Th 5/5	Review/Catch-up		
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<i>Week 16</i> <b>FINAL EXAM</b>	<b>Friday, MAY 13</b>	<b>8:00-10:00am (same room)</b>	