

**Spring 2017**

<b>Meeting days:</b>	MWF	<b>Instructor title and name:</b>	Dr. Bill Clemmons
<b>Meeting times:</b>	1100—1150a	<b>Phone:</b>	x2326
<b>Meeting location:</b>	CMC 115	<b>E-mail:</b>	billclemmons@pointloma.edu
<b>Final Exam:</b>	3 May 1030a	<b>Office location and hours:</b>	CMC131

**PLNU Mission****To Teach ~ To Shape ~ To Send**

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service becomes an expression of faith. Being of Wesleyan heritage, we aspire to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

**COURSE DESCRIPTION**

The catalog description for this course states that it is “a continued study of Western music development, focusing on principal trends of the Romantic, 20th century periods, and subsequent contemporary trends, approximately 1820 to the present; regular listening to recorded examples, with some score analysis and individual research.” Music History III is one of the courses in the music history sequence that is required of music majors and minors and as such is geared to the needs of this group. We may have a handful of non-majors taking this course, and I will try my best to make the course as accessible as possible for these students.

**COURSE OBJECTIVES**

- Introduce you to many (but not all) of the terminology, composers and compositions of Western Art Music from 1825 to the present day,
- Involve us in discussing the big trends, ideas and cultural shifts that inform this music and how we both perform it and listen to it,
- Introduce you to basic research methodology, research tools and the writing style that accompanies music research.

## COURSE LEARNING OUTCOMES

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- Demonstrate a familiarity with the basic outline of Western Art Music—including terminology, composers and trends—from 1825 to the present day by successfully completing assignments, quizzes and chapter tests,
- Demonstrate an understating of the big themes that inform the music of our eras by posting to our discussion boards, engaging in classroom discussions and completing the listening quizzes,
- Demonstrate the ability to accomplish basic research in music by creating an annotated bibliography generated from the important bibliographic tools of music research including RILM, DDM, Grove’s, IIMP and JSTOR,
- Demonstrate that you can engage the music of the Romantic and Modern eras as a performer by studying, analyzing, performing and discussing a composition from this era.

## COURSE SCHEDULE AND ASSIGNMENTS

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Course timeline and schedule of assignments are maintained on Canvas under the Syllabus heading.

## REQUIRED TEXTS AND RECOMMENDED STUDY RESOURCES

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We have only a single text for this semester:

Burkholder, J. Peter, Donald J. Grout and Claude V. Palisca. *A History of Western Music*. 10<sup>th</sup> ed. W. W. Norton and Co. 2016.

There is a companion, multi-CD set that contains the required listening for the course. You are not required to purchase this set as all of the audio and video materials that we will be using will be posted on our website and accessible either through Canvas or Youtube. However, you may find the CD set useful and you are encouraged to purchase it if you have the extra funds available (it is pricey . . .). Also note that there is not much difference between the 9<sup>th</sup> and 10<sup>th</sup> editions of our text. You are welcome to purchase any of these and find your best price. However, be warned that time is of the essence here. Assignments out of the textbook begin immediately (today) and you will not have time to wait 2-3 weeks for a book to be delivered from Singapore in order to save \$25.

## ASSESSMENT AND GRADING

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Assignment distribution by percentage:		Grading Scale	
Class Discussions and postings	10%	A=93-100	C=73-76
Final Project	15%	A-=92-90	C-=70-72
Unit Tests (4)	25%	B+=87-89	D+=67-69
Online quizzes	25%	B=83-86	D=63-66
Mid-Term and Final Exam	25%	B-=80-82	F=0-59
		C+=77-79	

## **FINAL PROJECT AND PRESENTATION**

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As with most of the courses offered by the PLNU Department of Music, Music History III maps its objectives to our Departmental Learning Outcomes. Our class objectives map to the LO for all Music Programs that states that students “become conversant with the outline of music history and literature.” This LO is assessed through our Final Project which is one of the “signature assignments,” or portfolio-level assignments in the Music Department. This semester you are being asked to generate a short lecture performance accompanied by an annotated bibliography, of the type that we often have to give as a part of Graduate Study in music.

The requirements for this project are as follows:

- Pick a composition for your performing area that falls within our time period. You will both study this piece with your applied teacher and work on it in our class. This piece must be submitted to me for approval.
- Acquire a copy of the best performing edition of this work.
- Acquire a copy of the manuscript, first edition and/or sketches of the work.
- Go to SDSU and run a search through RILM to get an overview of the current state of scholarship and the central issues for your composition/composer.
- Follow up your bibliographic search from RILM with other databases, such as DDM, JSTOR, IIMP and similar.
- Generate an annotated bibliography for your piece/composer that outlines the most helpful works and scholarship.
- Create an analysis of your piece that incorporates your own ideas as well as ideas acquired through a review of the literature
- Perform your composition and present your scholarship at our two lecture/recitals at the end of the semester, Monday and Tuesday pm, May 1 and 2, in the parlor
- Write up your findings in a paper to be submitted by the end of the semester.

## **UNITS AND UNIT TESTS**

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We have thirteen chapters in our text that I will group so that three or four chapters will be tested as a unit every five or six classes. The unit tests are a mixture of multiple-choice and short-answer questions that cover both the information in our chapters and the listening assignments. The questions for the short answer section will mostly come from the online quizzes and the postings created on our class discussion board. The listening section is a mixture of the selections on the CD that accompany the chapters as well as the listening selections that we cover in class.

In addition to the Unit Tests there will be a comprehensive Mid-Term and Final Exam that will be a mixture of multiple-choice, short-answer and essay questions.

## **PROJECTS, GROUP WORK AND BEING CONSIDERATE**

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Our class will be structured in such a way that we will spend one class discussing the contents of a chapter, usually a single concept, genre or composer, followed by a class devoted to in-class, group

work, researching related music and composers. We then follow up our class sessions by posting our work on the Canvas discussion boards or with an online quiz. You should plan on one posting and one online quiz per week.

Since at least one of our classes each week is devoted to doing in-class research, I am asking that you regularly bring a web-enabled device to each class. That is, if you own a laptop or tablet, please bring these items to class along with a set of headphones. Please realize that it is impossible to accomplish much musically on the small screen of a smartphone and that phones will generally not be allowed in class.

However, I am also asking that you refrain from distracting our class by answering email, cruising Facebook, or engaging in activities that are not directly beneficial to our class, our subject and to the other students in the class. Having direct access to the web can be a tremendous help in a class such as ours, but it also presents a potential distraction that can impede our class discussions and activities. Please be respectful of the time and investment of the students around you and avoid engaging in activities on the web during class time that present a distraction.

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### **INCOMPLETES AND LATE ASSIGNMENTS**

All assignments are to be submitted/turned in by the beginning of the class session when they are due—including assignments posted in Canvas. Incompletes will only be assigned in extremely unusual circumstances.

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### **FINAL EXAMINATION POLICY**

Successful completion of this class requires taking the final examination **on its scheduled day**. The final examination schedule is posted on the [Class Schedules](#) site. No requests for early examinations or alternative days will be approved.

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### **PLNU COPYRIGHT POLICY**

Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

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### **PLNU ACADEMIC HONESTY POLICY**

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university

Catalog. See Academic Policies for definitions of kinds of academic dishonesty and for further policy information.

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## **PLNU ACADEMIC ACCOMMODATIONS POLICY**

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If you have a diagnosed disability, please contact PLNU's Disability Resource Center (DRC) within the first two weeks of class to demonstrate need and to register for accommodation by phone at 619-849-2486 or by e-mail at DRC@pointloma.edu. See Disability Resource Center for additional information.

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## **PLNU ATTENDANCE AND PARTICIPATION POLICY**

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Regular and punctual attendance at all classes is considered essential to optimum academic achievement. If the student is absent from more than 10 percent of class meetings, the faculty member can file a written report which may result in de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation. See Academic Policies in the Undergraduate Academic Catalog.

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## **RECOMMENDED SOFTWARE AND UTILITIES**

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Google Chrome—free <http://chrome.google.com>

Since this class is devoted to European art music then by extension it also involves European languages. Google Chrome will automatically pop up and ask if you would like to translate pages that are not in English. Google Chrome is also the only browser currently on the market that is fully html 5 compliant. You will notice that a great deal of what is listed on our Listening List will not show up if you use Safari, Firefox or IE. Until such a time as the other browsers catch up to the current standards I would encourage you to make Chrome your default browser for the semester.

VLC player—free <http://www.videolan.org/vlc/index.html>

VLC player really should be on your computer. It is a terrific utility and will allow you to play just about any type of media. It also does a good job of converting some media to other formats, although its conversion abilities are hardware dependent and therefore vary between PC and Mac.

Google Cast Extension for Chrome—free

Chrome.google.com for OS X or Windows

Apple App Store for iOS

Google Play Store for Android

We will often be using Chromecast in our class to push content from our devices up to the main screen in class. As long as you are using the Chrome browser (which is available for all devices and OS's, you should be able to connect to the data projector.

MS Office—free at <http://products.office.com/en-us/student/office-in-education>

Much of the work that we do in class will rely on Power Point and MS Word, two of the standard components in the MS Office suite. If you are using another package (Open Office, Apple iWork, Google Docs or similar products) you may find yourself unable to read, save or participate in an activity. Also, be aware that products like Google Docs are powerful but very limited. You will, for instance, have a difficult time formatting a document well in Google Docs. All papers and assignments must be turned in formatted correctly in MS word (doc) format. No exceptions! If you have decided to use another productivity package it is up to you to convert correctly. This suite of tools is available for all devices and OS's, including all mobile devices, and can also run through a browser. It is a free download for students.