

Point Loma Nazarene University  
Spring 2019, MUH333  
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## **Syllabus for Music History III – MUH333**

### **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.

### **Text and Accompanying Materials**

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. My recommendation is to use the electronic coursepack that Norton bundles with all of the listening and listening guides. I find the most useful version.

### **Class Times**

Our class this semester meets MWF 1100-1150a. Please be punctual as we have a great deal to cover and only a handful of classes in which to cover it.

### **Final Exam Time**

The Final Exam is scheduled for Monday of the final exam week at 1030a. If there is some reason that you cannot take the exam at this time you must inform me in the first four weeks of the semester. If you ask for a different exam time at the end of April I will not be obligated to assist. Please make your travel arrangements now. There is a link to the Final Exam Schedule page on Canvas.

### **Course Objectives (What I hope to accomplish)**

- 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 (What I hope that you accomplish)**

- 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.

### **Units and Unit Tests**

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**

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 eClass 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 no phones will 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.

### **Recommended Software and Utilities**

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.

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.

### **Final Project and Presentation**

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, 29 April, 430–730p.
- Write up your findings in a paper to be submitted by the end of the semester.

### **Grading and Evaluation**

I maintain the grades for the class through our Canvas system. Hopefully, you are familiar with this system and are able to log into it. Both attendance and grades will be listed there.

Class Discussions and postings	10%
Final Project	15%
Unit Tests (4)	25%
Online quizzes	25%
Mid-Term and Final Exam	25%

### **Grading Scale**

The grading scale for this class is liberal and as follows:

100–93	A
92–90	A-
89–87	B+
86–83	B
82–80	B-

79–77	C+
76–73	C
72–70	C-
69–67	D+
66–63	D
62–60	D-
59–0	F

### **Attendance Policy**

I maintain a strict and inflexible attendance policy for this class. I take roll religiously and will keep a cumulative attendance list on the Canvas website. If you arrive late you will be listed as tardy. More than fifteen minutes late for a class is counted as an absence. Two tardies will count as an absence.

The College maintains a fairly tough stance concerning attendance: “any student whose number of absences in a class, for any reason, exceeds the equivalent of one and one half weeks of class may be de-enrolled from the class with a failing grade.” This means four classes, eight tardies or any combination. Be forewarned! You will receive a warning at three absences, six tardies or any combination. I will receive a de-enrollment notice at four absences, no exceptions.

These absences may be used as you see fit. If you get a great opportunity to go skiing in Vail and are caught up and doing well, then use your cuts to take advantage of the opportunity. However, if you know that you have trouble getting up in the morning, tend to stay up to 2 AM playing Halo on your dorm’s intranet, or are chronically sick, make arrangements now and plan accordingly. A rule of thumb for any class is that your total absences for the semester should never be greater than the total class meetings per week and should never be concurrent. I do not make up quizzes and there will not be any late postings to Canvas. Tests missed for a valid reason can be made up if you contact me to make arrangements.

### **Listening List**

Since this class involves a great deal of music that will be unfamiliar to most of us there is, therefore, a great deal of listening involved. Most of this listening will come from the optional CD’s that accompany our text. These listening assignments are aggregated on our listening pages that are accessed from Canvas.

### **Academic Accommodations**

All students are expected to meet the standards for this course as set by the instructor. However, students with learning disabilities who may need accommodations should discuss options with the Academic Support Center during the first two weeks of class. The ASC will contact professors with suggested classroom needs and accommodations. Approved documentation must be on file in the ASC prior to the start of the semester.

### **Office Hours**

Generally, afternoons are my best times since I teach mornings. Once per month Fridays will wind up being Bonathon times. If my office door is open you are always free to walk in and chat.

### **Academic Honesty**

The Point Loma Nazarene University community holds the highest standards of honesty and integrity in all aspects of university life. Any violation of the university's commitment is a serious affront to the very nature of Point Loma's mission and purpose. Violations of academic honesty include cheating, plagiarism, falsification, aiding academic dishonesty, and malicious interference. Any breach of this policy will result in the failure of this course. For a full statement on the University's policy please consult the University Catalog: <http://catalog.pointloma.edu/>

### **FERPA – Who may see your records**

The university may disclose education records to college officials with legitimate educational interests. A college official is a person employed by the university; a member of the Board of Trustees; or an individual serving on a committee, such as disciplinary or grievance committees. PLNU also includes among college officials a student appointed to an official committee or assisting another official in performing tasks. A college official has a legitimate educational interest if the information aids the official in fulfilling professional functions.

Essentially, this means that if a parent or family member calls me and asks about how you are doing in class, I am legally not allowed to discuss your work with them. The best ways of including your parents in the general progress of your academic life is to grant them access to the portal and to talk to them regularly. For a full presentation of the University's policy on FERPA consult the catalog: <http://catalog.pointloma.edu/>