

Northwest College Syllabus, Spring 2006

MUSC 2055, Historical Survey II from 1800 to Present, (A capstone course that fulfills 3 hrs of both Visual and Performing Arts and Comparative Culture general education requirements)

Catalog Description

The history and literature of the music of Western Civilization from 1800 to the present. Traces the development of musical style in an historical and cultural context. In addition to a general overview of the literature of the Romantic and Modern eras, students analyze representative works of each style period and compare Western Culture and its music with the values beliefs and attitudes of American music and culture among others.

Prerequisite: Successful completion of at least 30 credit hours. **Capstone Course.**

Professor

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Meeting Time & Place

TTH 10:50 am-12:05 pm in NPA 27

Office Hours

MWF 9:00-10:00 am TTH 1:00 pm

Course Rationale & Goals

This second course of a two semester sequence will examine in cultural context the varied musics heard in Western Civilization from the end of the Classical Era of Mozart, Haydn, and Beethoven through the 19th century Romantic era of Berlioz, Brahms, Debussy, and Mahler, into the 20th century Modern age of Stravinsky, Schoenberg, and Aaron Copland to the Post-Modern era of John Adams and Philip Glass in the 21st century.

We will compare this mostly European-influenced Art music with art, commercial and traditional musics from America and other selected world cultures. Listening and analyzing for musical and cultural connections and differences, we will examine and compare such non-Western art musics as minstrelsy, ragtime, vaudeville, jazz, blues, country, rock, latin, theatre, film, and other world and ethnic musics that are influencing Western music in our modern times. We will recognize that there are different kinds of music in the world because there are different kinds of cultures that have people with differing attitudes, values and beliefs about how the world works. These different kinds of musics that represent different ways of living often appear in the same country, as we will discover by comparing the diverse musics and cultures found in America over the last two centuries.

Briefly defined, **culture is the “way of life” of a people**, as in the habits of life of Americans, or Italians, or Tuvans. As learned in cultural studies courses like Anthropology or American Studies, the arts of a culture are part of the fabric of a total way of life. However, for the Comparative Culture requirement at Northwest College, we will use a more specific definition.

Comparative Culture Learning Outcome #1: Culture is defined as, “the totality of socially transmitted behavior patterns, arts, beliefs, institutions, and all other products of human work and thought characteristics of a community or population.”

This definition recognizes the interaction of the many social factors and influences that shape a culture and an individual within that culture. For example, religions often shape the arts of a society as they did with medieval chant, but the music also shapes societal behavior. The chants of the Catholic Church demanded perfect unison singing, a unity of purpose that represented European social and political attitudes of the times that eventually manifested itself in a European dominance of the world. One thing did not necessarily cause the other but the plainchant was an artistic manifestation of the values of European culture at the time, like the religious and political manifestations.

Comparative Culture Outcome # 2: Recognize how culture influences individual and social values, goals, and identity.

To summarize: Music is life. Music is a metaphor for the attitudes, beliefs and values of a culture. It is a story in sound, a symbol, an expression of the culture made by individuals and groups exploring the nature of life in the culture; it can represent “what is,” “what has been,” and “what should be” in a culture. The same ideas apply to a culture’s architecture, visual arts, politics, literature, religions, educational systems, and other cultural constructions.

In this class you will hear representative works of music that are likely new to you, but you will be familiar with many of their sound characteristics because Western Civilization’s art music and music from many cultures are all around us in movies, on television, in our communities, on-line, and in concert halls. We will be listening and learning in ways that emphasize and analyse the connections of musical style and musical meaning to music history, cultural context, individual identity, and social function or purpose.

More Learning Outcomes

Northwest College has asked all Divisions to create specific learning outcome requirements for their various specializations/majors. These outcomes help students focus on what they will be learning in their classes. The music department has established nine outcomes for their students. For Music History II, the primary focal points will be these three.

Music Department General Outcomes for Music Specialization Students

1. Describe, analyze, and evaluate music, musical performances, and musical meanings considering the music's design elements, feeling metaphors, and cultural connections.
2. Understand the relationship among music, other arts, and disciplines outside the arts.
3. Understand many kinds of music in relation to history and culture.

The Music Department outcomes listed above are embedded in the following outcomes for Visual and Performing Arts General Education Classes and Comparative Cultural Awareness General Education Classes. The V& PA outcomes and the Comparative Culture outcomes are listed by number and the specific Music History II learning strategies that fulfill these requirements are listed by bullet points.

In this Music History II course that meets Visual and Performing Arts General Education requirements, students will be able to:

1. **Utilize appropriate terminology from art, music, theater, or other artistic media in discussions and writings.** In class you will:
 - Understand musical, aesthetic design principles like melody, rhythm, harmony, timbre, texture, and form, utilizing these terms in discussions, evaluations, and other writings.
 - Recognize important composers and performers of Art music in essays and online quizzes.
 - Learn from book, essay, and class discussions how-to better analyze, evaluate, understand, interpret, and write about musical meanings.
 - Develop listening skills that involve the design elements of art music.
 - Analyze the forms and other theoretical structures of Western Art Music.
2. **Evaluate artistic works and performances using knowledge of appropriate design elements.** In class you will:
 - Compare the musical design of various cultures, including our modern American culture, to western art music.
 - Gain knowledge of musical design elements by taking listening quizzes online.
 - Listen to and develop an understanding of the canon of art music literature.
 - Recognize music by sight and sound from these various eras of Euro/American art music.
3. **Draw on their own individual experiences, creativity and imagination to create or write about artistic or musical works.** In class you will:
 - Participate in class discussions about the music heard each class meeting
 - Write reports of live concerts
 - Describe, analyze, and interpret recorded or live music for a final research paper.
4. **Articulate reasons for their emotional reactions to artistic works or performances.** In class you will:
 - Articulate with reasons personal associations and imagery, emotional responses, and aesthetic insights in discussions and writings about music heard in concert or on videos and other recordings.

- Write reports of live concerts that express your personal responses to the music in feeling and analytical terms.
 - Understand how musical sounds connect to expressive feelings.
 - Respond with sensitivity to a diverse range of Western art musics.
 - Discuss musical meanings in terms of feeling metaphors as well as design and cultural connections.
- 5. Relate ideas expressed through artistic media to history and expression in other disciplines.** In class you will:
- Keep a list of various metaphors used in class that compare musical sounds and forms to art forms, politics, science, social systems, and other cultural constructions.
 - Understand how the music heard in class relates to the history of art, architecture, wars, religious ideals, and more.
 - Articulate personal associations, expressive ideas, metaphors, connections to other classes and disciplines, and other kinds of reasons for your emotional responses to the music.
- 6. Express in writing, presentation, or performance, ways that the arts reveal cultural function, values, and beliefs.** In class you will:
- Reveal through writing, discussion, exams, assignments, and presentations how music and the arts take on social purpose and function.
 - Research a final capstone project comparing differing musics and how the music reveals cultural attitudes, values, beliefs, and purposes, whether conflicting, parallel, or other.

Comparative Cultural Awareness General Education classes should include at least two of the following outcomes. In Music History II, we will work with all four.

- 1. Examine the products and expressions of cultures (e.g. history, art, music, religions, common practices, social and political institutions).** In class you will:
 - Recognize important composers and performers of Art music and their contemporary commercial and traditional music counterparts.
 - Compare the musical design of various vernacular musics, including American music, to western art music.
 - Know the chronology of musical and cultural eras of Western Civilization.
 - Know the chronology of American popular musics
 - Describe, analyze, and interpret the diverse musics featured in the Norton recordings, the “Listen On Line” website, and other recordings heard in and out of the classroom.
 - Relate in discussions and in quizzes how the music in Western culture and other cultures connect to their other cultural characteristics, like religion and politics for example.
- 2. Compare how cultural elements (e.g. gender, power, spirituality, aging, death) vary in meaning between cultures.** In class you will:
 - Relate how musical expressions metaphorically connect to the history and cultural expressions of other instructional disciplines and cultural issues like gender, race, religion, power, and class.
 - Compare western civilization’s art music and its traditions, functions, technologies, and meanings to those found in the musical and social

traditions of other cultures, particularly the musics and cultures found in the U. S.

3. Evaluate how cultures interact and influence each other. In class you will:

- Analyze how different subcultures can interact and influence each other, particularly in America where African, Latin, and European cultures collided and connected, creating new musical styles like blues, jazz, country, rock and more.
- Listen to Western Art music styles and find their roots in ethnic cultures, particularly in the 19th century. Dvorak's New World Symphony is an example.
- Gain a historical sense of how Western/American Art music developed and where it might go.
- Relate how ideas expressed in music connect to ideas and concepts in other disciplines—find analogies and metaphors.
- Know the musical roots of contemporary styles

4. Identify how cultural perceptions and attitudes are transmitted. In class you will:

- Relate how these musical expressions metaphorically connect to other cultural expressions and how changes in the styles of transmission and the messages of transmission occur over time. (think of radio, tv, recordings, web, and more)
- Create a final capstone project that in some way compares differing musical cultures and how their differences are represented in their music.
- Express ways that the arts reveal cultural functions, values, and beliefs.
- Recognize important composers and performers.
- Examine historical issues in Western civilization's art music and its traditions.
- Comprehend how art music represents its culture.
- Understand many kinds of music in relation to history and culture.
- Perceive the influence of technology on music.

In your capstone project you will fulfill the All College Outcomes which include:

1. Analysis: For the capstone you will:

- Apply formal academic research skills in writing projects.
- Use scholarly conventions in capstone projects and research papers such as thesis statements, citations, and primary sources.
- Use musical analysis, theoretical, historical, and cultural to support your thesis.

2. Multiple Points of View: For the capstone you will:

- Synthesize in-class learning with other musical, historical, theoretical, formal, and cultural research into a capstone project.
- Compare and contrast various points-of-view as you develop your thesis. These points-of-views could include listener, performer, conductor; differences in ethnicity, gender, class, and age; political, religious, and secular; literary, musical, and artistic, or others that might appear.

3. Oral Communication: For the capstone you will:

- Develop speaking and other presentation skills like poise, posture, expression.

- Create an organized script or outline that allows you to communicate your thesis clearly.
 - Speak clearly with energy that displays your feeling about your topic to the audience.
4. **Writing:** For the capstone you will:
- Draw on your personal creativity and imagination to write about musical works.
 - Create an organized script or outline that conveys your thesis clearly.
 - Produce a written research paper that stands alone as a research document, not just a script for a presentation.
5. **Information and Technology Literacy:** For the capstone you will:
- Utilize appropriate information and technology resources and equipment. These could include PowerPoint, Finale-produced scores, DVDs, Cds, music playback technology, Smart Boards, ProTools recordings, Smart Music, Graphics, or other appropriate tools.
 - Use multiple research sources that include traditional library or musical score sources and sources that come from web or other electronic or computer sources.

Required Texts

Mark Evan Bonds. *A History of Music in Western Culture*. Upper Saddle River, NJ: Pearson Prentice Hall, ISBN #: 0-13-193104-0. 2006. An historical examination of the musical developments of art music in Western Civilization for the last thousand years. It deals with people, places, dates, styles, cultural context, representative musical literature, and connections to other art forms. It provides insights into how music is structured, how to listen with more insight, and discusses how art music has been influenced by and influences commercial music, traditional music, and music of other cultures. Both semesters of the music history sequence will use this text and the recordings that come with it. We will cover parts V-VI (pp 378-660) this semester.

Russell Malone. *Beethoven's Hair*. New York: Broadway Books, Division of Random House, ISBN 0-7679-0351-X, 2001. A non-fiction best-seller that tells the tale of a lock of Beethoven's hair and its travels through the last two centuries. Gives a real sense of the cultural context of art music, its importance in Western Civilization from 1800 through WWI and II, and into today, and how ethnic cultural differences influence musicians and music making.

Other reading materials on specific topics from scholarly journals (will get approvals to copy and use).

Formats will be provided for most assignments like concert reports.

Videos from EAV on Art Music History will be used to set up cultural contexts for the music. Will also use Leonard Bernstein videos from his *Young People's Concerts*, and his Harvard Lecture series: *The Unanswered Question*.

Several Concert and other instructional DVDs/videos will be viewed in class with some on reserve in the library.

We will also examine scores of several pieces for understanding and analysis.

Instructional Procedures

Work in this class involves interpreting and discussing readings on European/American Art Music history; learning from lectures about the historical development of musical styles; searching out musical sources to provide more context and information; comparing art music to American commercial and traditional music and music from African and Latin cultures among others; reading an historical best seller on Beethoven and writing a letter to its author; listening to and discussing recordings and videos; attending, analyzing, and reporting on concerts; taking online quizzes on the readings and listenings; and presenting an original capstone research project to the class.

Course Requirements

Search for capstone topics and sources in the library, the Groves Dictionary of Music, electronic sources, and other appropriate materials. Due January 30.
Two reports from live professional concerts (600 words each). Due throughout semester.

Objective quizzes taken on line from the text's web page and its web listening lab as we progress through the text from Early Romantic Era to current Post-Modern times:

Beethoven's Hair writing assignment: A letter to the author.

Listening on line quizzes

Capstone research paper/project/presentation on some aspect of Art music and its history. Due Final Exam Week.

Grading

5% from Groves Music Dictionary and other search engine examinations of research topics

10% from concert reports

35% from written quizzes on the textbook readings. If the course website from the publisher is not available there will be other kinds of quizzes to take their place.

10% from *Beethoven's Hair* written assignment

10% from Listening quizzes

30% from Capstone presentation

These percentages assume all work will be done on time. If any part of the requirements are not completed the grade will have to be an F. For example, you cannot expect a B for the class by ignoring the concert reports and getting A's on all other assignments.

Grading Scale

90-100	A
80-89	B
70-79	C
60-69	D
00-59	F

In addition, plusses and minuses may be used in this scale

Grading Guidelines

These are guidelines I use in grading papers whether essay questions, source reports, research papers, or other projects.

An **A** grade is superior work. It clearly fulfills the expectations of the assignment and then goes beyond the letter of the assignment to achieve a higher standard. It could involve deeper insights, a quality writing style, better support of ideas and assertions with appropriate examples, quality connections of material discovered both in and out of class, something creative within the framework of the assignment, and a clear attempt to do more than the minimum. Think of demonstrating an advanced level of understanding of the books, lectures, videos, discussions, and listenings in class.

A **B** grade fulfills the letter of the assignment. It does the necessary required work with appropriate insights, a clear writing style, necessary examples, appropriate connections reflective of class material, and obvious energy expended to do the assignment. Think of a proficient level.

A **C** grade lacks in small ways appropriate answers to questions or other ways of fulfilling the assignment. Perhaps the insights are not expressed clearly or are misrepresented. Connections may not be clear. Information is lacking. Writing style might be disjointed or faulty in some way. It might show a lack of effort. A competent level is there.

A **D** grade misses the mark in large ways. The assignment is not fulfilled. Insights are not present or miss the mark completely. The material is not understood or connected in many ways. Lack of effort is clearly present. A substandard level.

A **F** grade is failure. No preparation has been made. Effort is missing and material represented is faulty. A substandard level.

Attendance

Students must attend every session for obvious reasons. The breadth and depth of Western Art music and American music is not commonly known by most Americans. Miss a week and you miss a lot. We will follow the NWC attendance policy in the college catalog. Grades will be lowered for every absence after three unexcused class days.

Capstone research project

Your capstone project must involve research, writing and a presentation. Coming as they do at the culmination of your college career here at Northwest, capstone courses are meant to test your abilities to **write, speak, analyze, recognize multiple points-of view, and use appropriate Information and Technology tools**, the things you've presumably been learning in college.

Your academic writing must use scholarly conventions that include formal ways of citing external sources such as MLA or APA. The MLA writing guide is a great help for students doing research. It is seventeen dollars well spent. You can use endnotes with numbers in the text, or a "works cited" page with citations in parentheses in the text if that is more comfortable. A minimum of six solid sources should be used as evidence to support your own points in the paper.

We have many periodicals, research dictionaries, books, scores, videos, and recordings available in the library. That's where you need to find research materials. Web sources can and should be used, but watch out for sources of little scholarly worth. A research project should demonstrate synthesizing thinking skills, evaluative abilities, and a developing intellectual discipline, abilities that transfer well into any kind of life situation.

Please avoid encyclopedia style, biographical papers that begin something like this: "Beethoven was born . . ." I'd like some original thinking that uses historical facts, musical sources, music theory design analysis, feeling metaphors, or other cultural connections to create more than a "History of Impressionism" narrative style paper or a biography of Debussy. That kind of information is readily available and is part of your text. Musical recordings, scores, films, and performances are primary sources that can be analysed to provide insight into music and culture. Your projects will need some focus, I know. I can help through discussions, phone calls or email. We will talk in class about possible topics as well.

Start thinking now about a topic. It can be on anything of interest to you but it should involve Art music from 1800 to the present in some manner either as a focus or a comparator. As you examine periodicals, research dictionaries, scores, recordings, films, videos and books you may find something intriguing.

Here's a capstone example to consider. Pick a piece of music, perhaps Schubert's "Erlking." Find a recording and the score. Analyze the score theoretically finding the chords, keys, melodic themes, rhythmic motives, timbre changes, and more that make it so musically spell-binding. Examine historical and cultural texts to find out more about the myth of the Erlking and its importance in German culture. Find background on Schubert's life and times to discover the inspiration for the song; how it came to be written; what he thought about it; how audiences responded; or other pertinent information. Discover how this song fulfills the ideals of Romanticism.

Think as a performer of the technical difficulties involved in the song's performance. What style is at work here? What story is in the text and how do you inflect the words to tell it? How does it compare to songs and music heard in current or historical American culture? Does it relate to film music or stories of myth told in film? If you do all this analysis, you will have examined this piece from several perspectives, historically, theoretically, stylistically, culturally, psychologically, poetically, and as a performer. This kind of interdisciplinary understanding will provide insights that will lead to much improved performances and some potentially great program notes and discussions that will help you educate others. Now write the paper connecting all this information—the theoretical with the historical and the cultural—letting the insights of each point-of-view inform the other. Maybe you want to present it by singing it first, and then use a power-point presentation to provide text translations or images of Erlkings discovered in your research. Remember that you want to emphasize the high points and the presentation should only be 12-15 minutes long.

Maybe you want to compose some music demonstrating historical evolution of styles. Perhaps you could find a film score of two and search for the historical roots of the music. “Star Wars” comes to mind. Do start thinking of ideas early in the semester.

The capstone presentations will be publicly presented during Final Exam week for an audience that will include evaluators from the music department, other disciplines on campus, and from the community. The evaluation form is enclosed at the end of this syllabus. You will also be asked to fill out an evaluation of the capstone course to provide feedback for the college as it examines its educational requirements and programs.

Academic Code of Conduct

Northwest College is committed to creating and maintaining an environment of academic honesty. Both the faculty member and the student bear the responsibility for academic integrity. Violations of academic integrity by a student are outlined in the Student Handbook and may result in a reduced or failing grade for a particular assignment, test, or for the course without the student option of dropping the course. The violations include but are not limited to: cheating, trafficking, copyright infringement, and inappropriate language and personal conduct in the classroom. A plagiarized paper will receive a grade of zero for the assignment. Cell phones should be turned off during class.

ADA Guidelines

Students with Special Needs: Students who qualify for specific accommodations under the Americans with Disabilities Act (ADA) should inform the instructor within the first week of class to ensure that their needs are met in a timely manner. It is the student's responsibility to inform the instructor of his/her needs and to provide necessary documentation to the Student Success Center before any classroom accommodations can be made.

To contact the Director of the Student Success Center, call 754-6204 or stop by the Center located in the basement of Colter Hall.

Course Schedule by Week

1. Review Classicism and the Classical Era ca.1800. Discuss musical functions and music as a cultural and feeling metaphor. Listening to Mozart, Beethoven, Haydn. EAV video. Begin search for Capstone topics with Groves Dictionary of Music and other search engine assignment. Leonard Bernstein video on Mozart's 40th Symphony.
2. Read Bonds, Part V, pp. 378-389. Prelude to Romanticism. EAV video on Romanticism. **Any Concerts to attend? Begin reading *Beethoven's Hair*.** Listening and discussion of American theatrical musical of the times: John Bray's "The Indian Princess."
3. Capstone topic assignment due. Read Bonds, Chapters 14, 15, pp. 390-429, on Romanticism and Orchestral music. Berlioz, Smetana, Bizet, others. Compare with American, Philip Heinrich's, "Minstrel's March or Road to Kentucky." How is this music the forerunner of much modern film music? More Videos.
4. Read Bonds, Chapter 16, pp. 430-457, on piano and chamber music. Chopin, Liszt, Beethoven, others. Compare with 19th century American pianist, Louis Moreau Gottschalk. Continue quizzes on the text's website as you read.
5. Read Bonds, Chapter 17, pp. 458-485. Dramatic and Sacred Music, Opera. **Discuss *Beethoven's Hair*.**
6. Read Bonds, Unit XX, Choral and Dramatic Music, pp 425-477. Quizzes on reading. Listen and analyse. Continue Videos on materials. Keep thinking about a capstone project.
7. Read Bonds, Chapter 18, Orchestral Music 1850-1900. ***Beethoven's Hair* assignment due.** Lots of DVD videos for listening and viewing.
8. Continue Orchestral Music through Post-Romanticism. Leonard Bernstein video on Mahler's Ninth Symphony observed, analysed and discussed. Compare with the symphonies and other music of American musical pioneer, Charles Ives. Midterm quizzes online.
9. Read Bonds, The 20th Century, pp. 512-523 and Chapter 19, "the Growth of Pluralism" pp. 524-541. "The Uses of Music."
10. Read Bonds, Chapter 20, "The Search for New Sounds." Impressionism, Primitivism, Nationalism. Compare to American styles of Ragtime, Jazz, Country, more.
11. Read Bonds, Chapter 21, Beyond Tonality pp. 576-597. Schoenberg, Berg, Webern, and others. **How is progress on Capstone?**

12. Read Bonds, Chapter 22 & 23, The Tonal Tradition, pp. 598-623, and New Currents after 1945. Neo-Classicism to Aleatory. DVDs and more.
13. Read Bonds, pp. 24 to end of text. American popular styles minstrelsy, ragtime, blues, jazz, theatre, country, folk, rock, hip hop.
14. Continue popular music. Examine Post-Modernism, Minimalism, Film music. Capstone schedule set.
15. **Wrap up loose ends. All electronic quizzes due.**

Final Exam, May 10, Capstone Project Presentations