

## COURSE SYLLABUS

### Section 1 – Course Information

MUSC 4452 – A

History of Music since 1750

3-0-3

Pre-requisites: MUSC 1100 and MUSC 2012 or permission of instructor

Fine Arts 156

Department of Music

College of the Arts

Valdosta State University

### Section 2 – Instructor Information

Dr. Susan Eischeid

Fine Arts Music Annex

(229) 333-5815

[seischei@valdosta.edu](mailto:seischei@valdosta.edu)

Office hours TH 2:30 p.m., MWF 7:00 a.m., or by appointment.

### Section 3 – Course Description

Course description:

History of Music since 1750. (Classical period through present day)

Required Text and Materials:

Burkholder, Grout, Palisca. *A History of Western Music, Seventh Edition*. NY: Norton & Company, Inc., 2006.

ISBN: 0-393-97991-1

Burkholder, Palisca. *Norton Anthology of Western Music, Fifth Edition*. Volume 2: *Classic to Twentieth Century*.

NY: Norton & Company, Inc., 2006. ISBN: 0-393-92562-5

Burkholder, Palisca. *Norton Recorded Anthology of Western Music, Volume 2. Classic to Twentieth Century*. (6 Compact Discs) NY: Norton & Company, Inc., 2006. ISBN: 0-393-10609-8

Required out-of-class activities:

Reading and Listening assignments, assigned performance and academic projects.

Course overview:

An understanding of the historical development, styles, and performance practice of Western Music which are elements that are essential for the student majoring in music.

### Section 4 – Standards, Goals, Objectives or Outcomes

Course Objectives:

1. Identify historical currents and genres in classical, romantic and twentieth century music.
2. Identify appropriate stylistic, theoretical, and performance practice concepts in representative works.
3. Develop a professional, musically descriptive vocabulary.
4. Gain an historical appreciation for the creative enterprise within the cultural and social climate in which composers lived and worked.
5. Develop bibliography and research skills appropriate to humanities research.
- 6.

Educational Outcomes:

- Students will demonstrate an understanding of the historical developments and stylistic concepts central to the field of music through listening assignments and examinations. (VSU General Education Outcomes 4 & 7)
- Students will develop the ability to apply analytical, historical, and performance practice knowledge to musical performance activities. (VSU General Education Outcomes 7)
- Students will demonstrate an understanding of historical developments and stylistic concepts through research assignments and essays. (VSU General Education Outcomes 4)
- Students will employ computer technology and internet research capabilities as part of course research projects. (VSU General Educational Outcomes 3)
- Within the context of the world's cultures, students will develop an understanding of the role of music in Western culture and an understanding of the influence of world cultures on Western music. (VSU General Education Outcomes 6)

### Section 5 – Assignments

#### Assignments:

- Required reading assignments from the text and other sources including library holdings and the internet
- Required listening assignments from material on reserve, library holdings, and the internet
- Individual and Team in-class research reports
- Four academic/performance projects assigned by the instructor
- Other assignments as needed to accomplish the course objectives

### Section 6 – Assessment

- Three examinations (including the final which will NOT be comprehensive) 75%
  - Multiple choice
  - Listening and score identification
  - Short answer
  - Essay
  - Listening
  - Identification
    - There will be no make-up exams given for any reason!
- Four research/performance projects as assigned by the professor. 25%

### Section 7 – Schedule of Activities

- The class will meet each Monday, Wednesday, and Friday from 9:00 – 9:50 am in Room 156 of the Fine Arts Building except on VSU approved holidays.
- Individual class details and a separate class calendar attached.
- In order for the instructor to submit class grades in a timely manner, the research/performance projects will be due on the specified dates given with each assignment. Late projects will not be accepted and will be counted as 0 %. It is NOT possible to receive an *incomplete* in this class for failure to submit any project on time.
- The scheduled date for the final exam (Twentieth Century) will be as listed in the university examination schedule, in Fine Arts 156.

### Section 8 – Classroom Policies

#### Attendance

The University expects that all students shall regularly attend all scheduled class meetings held for instruction or examination. . . . All students are held responsible for knowing the specific attendance requirements as prescribed by their instructors and for the satisfactory make-up work missed by absences. When students are to be absent from class, they should immediately contact the instructor. A

student who misses more than 20% of the scheduled classes of a course will be subject to receive a failing grade in the course.

#### Dr. Eischeid's Attendance Policy:

For every three unexcused absences the student's final grade average will be lowered by three points. Any excused absences must be supplemented with a valid physician's letter or suitable documentation as determined by the professor.

Regardless of any grading:

0-3 absences, the highest grade you are eligible to receive is an A.

4-5 absences, the highest grade you are eligible to receive is a B.

6-7 absences, the highest grade you are eligible to receive is a C.

8-9 absences, the highest grade you are eligible to receive is a D.

10 or more absences, you automatically fail the course.

At my discretion, three episodes of tardiness will comprise one absence. A tardy is defined as any late arrival into class five minutes after the assigned class hour.

I reserve the right to waive elements of this policy under special circumstances.

#### Electronic Devices

There will be no electronic devices allowed in class for any reason. If a student is caught using any sort of device he/she will be asked to leave class immediately. All cell phones and other paging devices must be turned off before entering class. Any student who allows a cell phone to ring, and thereby to disrupt class, will have two points taken from his/her next exam grade.

#### Accommodation

Students requesting classroom accommodations or modifications due to a documented disability must contact the Access Office for Students with Disabilities located in room 1115 Nevins Hall. The phone numbers are 245-2498 (V/VP) and 219-1348 (TTY).

#### Academic Integrity

Academic integrity is the responsibility of all VSU faculty and students. Students are responsible for knowing and abiding by the Academic Integrity Policy as set forth in the Student Code of Conduct and the faculty members' syllabi. All students are expected to do their own work and to uphold a high standard of academic ethics.

#### Dr. Eischeid's Academic Integrity Policy

Because research and subsequent document submission for a grade comprises a segment of this course, there will be a zero tolerance policy for cheating and/or plagiarism.

At any time, if a violation is discovered and confirmed, that assignment will be reduced in grade value to zero and will be computed into the final grade as such.

Continued violations will result in a report to the Dean of Students accompanied by appropriate documentation.

#### Section 9 – Additional Information

Students will be expected to spell and pronounce musical and historical names and other terminology accurately, with familiarity and ease.

- At the discretion of the instructor, optional seminars may be scheduled outside of class time.

Day	Date	Chapter	Topic	Reading
M	January 12		Class Orientation; Introduction	
W	January 14	20, 21	Opera, Vocal, Instrumental Music in the early Classic Period	pp. 472-524
F	January 16			
M	January 19	NO CLASS	MLK DAY	
W	January 21	20,21	(see above)	
F	January 23	" "	" "	
M	January 26	" "	" "	
W	January 28	22	Classic Music Late 18 <sup>th</sup> Century: Haydn & Mozart	pp.525-564
F	January 30	NO CLASS	GMEA CONFERENCE	
M	February 2	22	Haydn, Mozart	
W	February 4	22	Mozart	
F	February 6	22	Mozart	
M	February 9	23	Revolution and Change	pp. 568-594
W	February 11	23	Revolution and Change (Beethoven)	
F	February 13	REVIEW	MATERIAL TO DATE	
M	February 16	EXAM I		
W	February 18	24	The Romantic Generation	pp. 595-629
F	February 20	24	" "	
M	February 23	25	Romanticism: Orchestral, etc.	pp. 632-657
W	February 25	25	" "	
F	February 27	NO CLASS	VSO	
M	March 2	NO CLASS	VSO/ CHOIRS RUN-OUT	
W	March 4	24-25	Romantic Piano	
F	March 6	24-25	" "	
M	March 9	SPECIAL TOPIC - MAZURKA	GUEST ARTIST – ERIC NIELSEN	
W	March 11	26	Romantic Opera	659-678
F	March 13	NO CLASS	SPRING BREAK	
M	March 23	26	Opera	
W	March 25	27	Opera	pp. 679-713
F	March 27	27	" "	
M	March 30	28, 29	Late Romanticism, Diverging Traditions	pp. 714-755
W	April 1	EXAM REVIEW	MATERIAL TO DATE	
F	April 3	EXAM II		
M	April 6	30	Early 20 <sup>th</sup> Century	pp. 758-799
W	April 8	" "	" "	
F	April 10	31	Modernism and Classical Tradition	pp. 801-843
M	April 13	" "	" "	
W	April 15	" "	" "	
F	April 17	33	Between The Wars	pp. 865-891
M	April 20	" "	" "	
W	April 22		Social Protest Music	
F	April 24	NO CLASS	VSO	
M	April 27	35	Post-War Crosscurrents, End of Millennium	pp. 893-965
W	April 29	35	Post-War Crosscurrents	
F	May 1	REVIEW	MATERIAL TO DATE	