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Graduate Programs—COURSE CHANGE REQUEST

DEPARTMENT NAME: MUSIC	COLLEGE OF: ARTS AND LETTERS
COURSE PREFIX & NUMBER: MUH6688	CURRENT COURSE TITLE: SEMINAR IN HISTORICAL STYLES

CHANGE(S) REQUESTED

<p>SHOW "X" IN FRONT OF OPTION</p> <p>X CHANGE CREDITS FROM: 3 CREDITS TO: 1 CREDIT</p> <p>CHANGE GRADING FROM TO:</p> <p>CHANGE PREREQUISITES TO:</p> <p>CHANGE MINIMUM GRADE TO:</p> <p>CHANGE COREQUISITES TO:</p> <p>CHANGE OTHER REGISTRATION CONTROLS TO:</p> <p>OTHER</p>	<p>SHOW "X" IN FRONT OF OPTION</p> <p>CHANGE PREFIX FROM TO:</p> <p>CHANGE COURSE NO. FROM TO:</p> <p>CHANGE TITLE TO:</p> <p>CHANGE DESCRIPTION TO:</p>
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CHANGES TO BE EFFECTIVE (TERM): FALL 2012

Attach syllabus for **ANY** changes to current course information.

Will the requested change(s) cause this course to overlap any other FAU course(s)? If yes, please list course(s).
 YES No **XX**

Any other departments and/or colleges that might be affected by the change(s) must be consulted. List entities that have been consulted and attach written comments from each.

TERMINATE COURSE, EFFECTIVE (GIVE LAST TERM COURSE IS TO BE ACTIVE): N/A

Faculty Contact, Email, Complete Phone Number:
 Dr. Kenneth Keaton, keaton@fau.edu, 561-297-2310

SIGNATURES

SUPPORTING MATERIALS

<p>Approved by:</p> <p>Department Chair: _____</p> <p>College Curriculum Chair: _____</p> <p>College Dean: _____</p> <p>UGPC Chair: _____</p> <p>Dean of the Graduate College: _____</p>	<p>Date:</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>	<p>Syllabus—must include all criteria as detailed in UGPC Guidelines.</p> <p>Go to: http://graduate.fau.edu/gpc/ to access Guidelines and to download this form.</p> <p>Written Consent—required from all departments affected.</p>
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Email this form and syllabus to fulks@fau.edu and eqirjo@fau.edu one week **before** the University Graduate Programs Committee meeting so that materials may be viewed on the UGPC website by committee members prior to the meeting.

Tuesdays, 7:00-7:50, AL 248

Professor: Ken Keaton, DMA, Professor of Music
keaton@fau.edu, 561-297-2310, AL 231
Office hours: TBA

Pre-Requisites: Admitted to the graduate program in music, but failed to pass music history placement exam

Course Description: Seminar providing a review of Western music history from antiquity through the 20th century. May not be taken for M.A. in Music degree credit.

Course Objectives: Students will:

- Investigate the styles of Western art music from antiquity to the 21st century
- Identify types of major turning points in history and culture that affect style
- Explore the nature and definition of musical style and its forms of evolution
- Explore the development of Western music through music listening and analysis and exploration of critical writings in the field
- Compare styles and genres of the major musical epochs
- Develop oral presentation and discussion leading skills through the presentation of assigned material

Recommended Texts:

Bonds, Mark Evans. *A History of Music in Western Culture*. New Jersey: Prentice Hall, 2003.

ISBN 978-0130143204

Turabian, Kate. *A Manual for Writers*, 7th ed. Chicago: University of Chicago Press, 2007.

ISBN: 978-0-226-82337-9

Additional Required Reading will be posted on Blackboard and assigned

Course Requirements: Class sessions will be devoted to lecture, discussion and demonstration of selected musical examples. Whenever possible, musical scores will be used for study and analysis. Reading assignments should be done prior to each class.

- **Outline quizzes:** Dr. Keaton will post to Blackboard outlines of specific periods of music history, which cover major historical and geographical subdivisions within the period, major composers and literature, and important musical forms and performance media. Before each session, students will complete an online quiz covering the outline
- **Class presentations:** Each student will be required to prepare two presentations on a major work or collections of works from the class schedule (multiple works are suggested for each session, though only one needs to be chosen). The presentations should examine the music analytically and historically, and should include musical examples and scores when possible. Each presentation will cover one class session of 50 minutes. Other works may be chosen with approval of Dr. Keaton.
- **Examinations:** There will be two examinations, mid-term and final, consisting of essay questions of announced topics. These will be posted on Blackboard well in advance of the due date and prepared outside of class.

Grading: The final grade will be determined by

- an average of the grades for the quizzes, 20%
- the two presentations, 20% each, and

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- the two essay exams, 20% each.

Grading Scale: 90-100% = A; 80-89% = B; 70-79% = C; 60-69% = D; 59% or lower = F

Written work will be assessed using the following criteria:

- < **Minimum length**
- < **Minimum number of sources (research paper)**
- < **Correct citation of sources (see attached guide)**
- < **Correct use of grammar and spelling**
- < **Coverage of all facets of the question (essays)**
- < **Clarity of writing**
- < **Organization of ideas**
- < **Synthesis of information**
- < **Critical analysis**

Attendance: Attendance is required. More than two unexcused absence will result in lowering your final grade by five percentage point per absence. If you must be absent, you are responsible to contact Dr. Keaton to assure that your absence will be marked excused. You will also be responsible to get any materials missed due to your absence.

Class schedule:

Week 1: Introduction: Rationale, course objectives and requirements. Survey of research sources available in FAU library. Survey of writing and citation style requirements.

Week 2: Outline: The early Middle Ages.

Major works: Leonin and Perotin, *Viderunt Omnes*. Machaut, *Messe de Notre Dame*, secular works

Reading: *Prelude I (section introduction) and Chs. 1-3*

Week 3: Outline: Renaissance Sacred Music.

Major Works: Dufay, *Missa Se la face ay pale*; Josquin, *Missa l'homme arme sexti toni*; Palestrina, *Missa Papae Marcelli*; Byrd, *Mass for four voices*

Reading: *Prelude II and Chs. 4-6*

Week 4: PRESENTATION TOPICS DUE.

Outline: Secular and Instrumental music of the Renaissance.

Major Works: Monteverdi, *Madrigals*; Dowland, *Lute works and Lute Songs*; Morley, *Consort Lessons*

Reading: *Prelude II and Chs. 4-6*

Week 5: Outline: Early Baroque

Major Works: Monteverdi's *Orfeo*; *L'Incoronazione di Poppea*;

Reading: *Prelude III and Chs. 7- 10*

Week 6: Outline: Middle Baroque

Major Works: Corelli, Sonatas and Concerto grosso; Purcell, *Dido and Aeneas*

Reading: *Chs. 9 and 10*

Week 7: Outline: High Baroque

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Major Works: Handel, *Messiah*; Bach, *Brandenburg Concertos*; *Goldberg Variations*; *St. Matthew Passion*
Reading: *Chs. 9 and 10*

Week 8: MID-TERM EXAM DUE

Outline: Classical Period

Major Works: Mozart; Piano Concertos; *Le nozze di Figaro*; *Die Zauberflöte*; *Requiem*

Reading: *Prelude IV and Chs. 11-13*

Week 9: Outline: Beethoven

Major Works: Symphonies, String Quartets, Piano Sonatas

Reading: *Prelude IV and Chs. 11-13*

Week 10: Outline: Early Romantic vocal music

Major Works: Schubert, *Die Schöne Müllerin*; Schumann, *Dichterliebe*; Rossini, *Il barbiere di Siviglia*; Bellini, *Norma*

Reading: *Prelude V and Chs. 14-17*

Week 11: Outline: Early Romantic instrumental music

Major Works: Berlioz, *Romeo et Juliet*; *Symphonie fantastique*; Schubert, piano sonatas; Schumann, *Fantasia*; Liszt, *Sonata in b minor*; Chopin, *Preludes, Op. 28*

Reading: *Prelude V and Chs. 14-17*

Week 12: Outline: Late Romantic

Major Works: Brahms, *Piano Quintet in f minor, Op. 34*; Symphonies; Verdi, *Otello*; Wagner, *Tristan und Isolde*

Reading: *Prelude V and Chs. 14-18*

Week 13: Outline: Post-Romanticism, Impressionism, Verismo

Major Works: Mahler, *Das Lied von der Erde*; Debussy, *Prelude: l'après-midi d'un faun*; Puccini, *La Bohème*

Reading: *Prelude V and Chs. 14-18*

Week 14: Outline: The Early Revolutionary Age

Major Works: Schoenberg, *Pierrot lunaire*; Stravinsky, *Le sacre du printemps*; Ives, *Concord Sonata*

Reading: *Prelude VI and Chs. 19-22*

Week 15: Outline: Music after 1950

Major Works: Berio, *Sinfonia*; Crumb, *Ancient Voices of Children*; Glass, *Einstein on the Beach*; Gorecki, *Symphony of Sorrowful Songs*; Adams, *Harmonielehre*

Reading: *Ch 23*

Recommended Supplementary Resources

Juliane Brand and Christopher Hailey, ed. *Constructive Dissonance: Arnold Schoenberg and the Transformations of Twentieth Century Culture*. Berkeley: University of California Press, 1997.

Burkholder, J. Peter, Donald J. Grout, and Claude V. Palisca. *A History of Western Music*, Seventh Edition. New York: W. W. Norton & Company, 2006.

Burkholder, J. Peter and Jennifer L. King. *Study and Listening Guide for A History of Western Music*, Seventh Edition (Burkholder, Grout, Palisca) and *Norton Anthology of Western Music*, Fifth Edition (Burkholder, Palisca). New York: W. W. Norton & Company, 2006.

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- Scott Burnham and Michael P. Steinberg, ed. *Beethoven and His World*. New Jersey: Princeton University Press, 2000.
- Crittenden, Camille. *Johann Strauss and Vienna: Operetta and the Politics of Popular Culture*. New York: Cambridge University Press, 2000.
- Downs, Philip G. *Classical Music: The Era of Haydn, Mozart, and Beethoven*. New York: W. W. Norton & Company, 1992.
- Christopher H. Gibbs, ed. *The Cambridge Companion to Schubert*. New York: Cambridge University Press, 1997.
- Hitchcock, H. Wiley. *Music in the United States: A Historical Introduction*, Fourth Edition. (with a final chapter by Kyle Gann). New Jersey: Prentice Hall, 2000.
- Kingman, Daniel. *American Music: A Panorama*. New York: Schirmer Books, 1998.
- Kramer, Lawrence. "Decadence and Desire: The Wilhelm Meister Songs of Wolf and Schubert." *19th Century Music* 10, no. 3, Special Issue: Resolutions I (Spring 1987): 229-42.
- Barry Millington and Stewart Spencer, ed. *Wagner in Performance*. New Haven: Yale University Press, 1992.
- Michael Musgrave, ed. *The Cambridge Companion to Brahms*. New York: Cambridge University Press, 1999.
- Morrison, Julie Dorn. "Mahler, Strauss, and Feursnot: Emblems of Modernity at the Vienna Court Opera." *The Opera Quarterly* 15, no. 3, (Summer 1999): 377-89.
- Nettl, Bruno. *Folk and Traditional Music of the Western Continents*, Third Edition. (with chapters on Latin America by Gerard Béhague) New Jersey: Prentice Hall, 1990.
- Notley, Margaret. "Volksconcerte in Vienna and Late Nineteenth-Century Ideology of the Symphony." *Journal of the American Musicological Society* 50, no. 2/3 (Summer-Autumn 1997): 421-53.
- Claude V. Palisca, ed. *Norton Anthology of Western Music: Classic to Modern*, Third Edition. Vol. 2. New York: W. W. Norton & Company, 1996.
- Alexander Ringer, ed. *Music and Society: The Early Romantic Era: Between Revolutions: 1789 and 1848*. New Jersey: Prentice Hall, 1991.
- Salzman, Eric. *Twentieth-Century Music: An Introduction*. Fourth Edition. New Jersey: Prentice Hall, 2002.
- Jim Samson, ed. *The Cambridge History of Nineteenth-Century Music*. New York: Cambridge University Press, 2001.
- Jim Samson, ed. *The Late Romantic Era: From the mid-19th Century to World War I*. New Jersey: Prentice Hall, 1991.
- Schick, Robert D. *Classical Music Criticism*. (with a chapter on reviewing ethnic music) New York: Garland Publishing, Inc., 1996.
- Schorske, Carl. *Thinking with History: Explorations in the Passage to Modernism*. New Jersey: Princeton University Press, 1998.

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Specht, John R. "Schoenberg Among the Workers: Choral Conducting in Pre-1900 Vienna." *Journal of the Arnold Schoenberg Institute* 10, no. 1 (June 1987): 28-37.

Plagiarism or Cheating will not be tolerated. Any student caught in such academic dishonesty will receive an F for the course, and will be removed from the class.

Required Formats: Music Department Guidelines on Blackboard and Turabian *A Manual for Writers*, 7th edition

Classroom etiquette:

- Students are expected to refrain from the use of handheld Internet or texting devices during class and may only use computers to aid in note taking. Should a student be found in violation of this etiquette, they will be asked to leave class and take the absence.
- Cell phones should be turned off.
- Out of courtesy to other students and to the professor, students are asked to arrive in a timely manner.
- Students are expected to refrain from conversations during class, particularly during musical examples. Even if the conversation is appropriately concerned with the musical experience, in a large class, the disruptive effect of several such "appropriate" conversations is distracting and rude.

Students with Disabilities: In compliance with the Americans with Disabilities Act (ADA), students who require special accommodations due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD) located in Boca Raton - SU 133 (561-297-3880). Any student registered with the office of Student Disabilities should present verification and need of assistance during the first week of classes. All possible and reasonable accommodation will be offered to that student through the course of the semester.

Incomplete Policy: A grade of Incomplete will be assigned only in the case of extreme emergency or illness, and must be made up within a calendar year of the end of the course.

Course Communication: All electronic communication must originate from a valid FAU email address. The course will use Blackboard for announcements, syllabus, and most of the course examinations, so make sure you know how to use this facility.

HONOR CODE: *Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty, including cheating and plagiarism, is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see http://wise.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf*



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MEMORANDUM

To: Dr. Nancy Poulson, Chair
Graduate Programs Committee

Date: September 30, 2011

From: Professor Rebecca Lautar, Interim Chair
Department of Music

Subject: Course Change Request-MUH6688

The Department of Music supports the attached course (Seminar in Historical Styles) change request to reduce the number of credit hours from three to one. The course is in place as a remedial course for those who do not pass the music history placement exam and cannot be taken for graduate credit. Although originally proposed as a three-credit class, in reviewing the outcomes of the course as it has been taught over the last several years, it has become apparent that students are able to gain the appropriate level of knowledge that will allow them to enter the current Masters level Music History courses without the time investment required for a three-credit course. Thank you for your consideration.