

## **MUS 351: INTRODUCTION TO MUSIC HISTORY I**

**INSTRUCTOR:** Dr. Sherrill Martin, Professor, Office 1022, Cultural Arts Building

**OFFICE HOURS:** I am usually in the Cultural Arts Building from 8:30 until 5:00 Monday through Friday. Office hours will be posted on my door. In addition, you may see me before or after class, or call me at 962-3394 to schedule a conference. Please do not hesitate to see me if you have questions.

### **UNDERGRADUATE CATALOGUE COURSE DESCRIPTION:**

**MUS 351: Introduction to Music History I (3)** Overview of music history and literature, stressing the stylistic developments of music and related social and historical events of the Middle Ages, Renaissance, Baroque, and Classic periods.

**COURSE DESCRIPTION:** MUS 351 serves as an introduction to the study of the stylistic development of music in the Middle Ages, Renaissance, Baroque, and Classic periods, and is a designated writing-intensive course. As a University Studies HPA course, MUS 351 cultivates an understanding of music in its historical, social, philosophical, and religious contexts; provides the student with the analytical skills to use data and other evidence to explain and interpret the changes that occurred over the centuries; and equips the student with the skills to listen to music and analyze what is being heard. As a University Studies WI course, MUS 351 helps the student understand the importance of, and requirements for, successful written communication skills in a variety of music genres. MUS 351 promotes learning through writing, using written work to cultivate a complex and in-depth understanding of concepts. Readings, discussions, and assignments foster the student's analytical, writing, listening, communication, and critical-thinking skills. Required for music majors and minors.

### **COURSE MATERIALS:**

**Texts:** Machlis, Joseph. *The Enjoyment of Music*. Chronological 10<sup>th</sup> edition. New York: W. W. Norton, 2010.

Bellman, Jonathan. *A Short Guide to Writing about Music, A, 2/E*. University of Northern Colorado: Longman.

**CD's:** *The Enjoyment of Music*, Tenth ed., W. W. Norton (Vol. I)

**Scores:** *The Norton Scores*, Tenth ed. (Vol. I)

### **COMMON STUDENT LEARNING OUTCOMES:**

The student will:

- HPA 1. Describe and explain various historical, philosophical, or religious facts, themes, and issues of global human experience of the past and/or present.  
[Foundational Knowledge, Inquiry]

- HPA 2. Analyze and interpret evidence on historical, philosophical, or religious events or positions critically and systematically, including causal relationships. [Information Literacy, Critical Thinking]
- HPA 3. Demonstrate an understanding of the historical, philosophical, or religious construction of differences and similarities among groups and regions. [Diversity, Inquiry]
- HPA 4. Draw on global historical, philosophical, or religious perspectives to evaluate contemporary problems/issues. [Global Citizenship, Critical Thinking, Inquiry]
- WI 1. Locate appropriate sources of information to support written arguments. [Foundational Knowledge]
- WI 2. Evaluate and use evidence to generalize, explain, and interpret content. [Information Literacy; Critical Thinking]
- WI 3. Demonstrate an understanding of the ethical use and citation of the ideas of others used as supporting material in written work. [Inquiry; Information Literacy; Thoughtful Expression]
- WI 4. Demonstrate the ability to write critically, using the conventions of the discipline covered in the course. [Critical Thinking; Thoughtful Expression]
- WI 5. Analyze and evaluate the claims, arguments, and theories presented in course materials using appropriate methods (such as logical analysis and the identification of fallacies). [Foundational Knowledge; Information Literacy; Critical Thinking; Thoughtful Expression].

### **COURSE-SPECIFIC STUDENT LEARNING OUTCOMES:**

The student will:

- View the music in its particular historical, philosophical, religious, and cultural contexts. (HPA 1)
- Recognize eras of music history as they pertain to music literature. (HPA 1)
- Learn accurate terminology to communicate clearly about music examples. (HPA 1)
- Be aware of the musical style characteristics and composers of each period studied (HPA 1)
- Demonstrate an understanding of the ethical use and citation of others' ideas used as supporting materials. (HPA 2)
- Be able to explain the occasion or purpose for which a work was composed and understand what impact that has on the significance of the music. (HPA 2)
- Be able to identify, compare, and contrast specific genres, and musical style. (HPA 2)
- Will develop listening skills necessary for the analysis and understanding of music literature. (HPA 2)
- Be able to make and explain subjective judgments about the quality and value of musical compositions. (HPA 2)

- Demonstrate the ability to critically analyze, interpret, and make cogent subjective judgments about music history. (HPA 2)
- Sharper intellectual curiosity and develop confidence as a researcher and facilitator of discussions in music. (HPA 2)
- Demonstrate knowledge of religious, social, philosophical, and historical influences on music. (HPA 3)
- Understand the significance of music in society and the significance of music as a means of cultural expression of different groups and regions. (HPA 3)
- Demonstrate an understanding of why various cultures develop and maintain certain musical practices. (HPA 3)
- Learn about other cultures and ideologies through the study of music, and investigate and study their impact on music of the Western world. (HPA 3, 4)
- Demonstrate knowledge of historical, philosophical, and religious events that influenced cultural artistic practices around the world. (HPA 4)
- Demonstrate an understanding and acceptance of differences in values and life styles of cultures around the world, evident in their music. (HPA 4)
- Be able to express and justify aesthetic values and be able to apply these values to specific musical situations. (HPA 4)
- Develop the skills and perspective to provide leadership that is needed to keep the arts as a vital part of our culture. (HPA 4)
- Identify and locate appropriate scholarly music sources to provide content for music research; draw on assigned readings, class discussions, and other sources in order to formulate, outline, and articulate arguments in written form; and locate books, articles, reviews, liner notes, and other appropriate bibliographical sources pertinent to writing effective arguments. (WI 1)
- Select and choose textual sources to generalize, explain, and interpret content about issues presented in a given text. (WI 2)
- Demonstrate an understanding and adherence to the ethical use and citation of the ideas of others used as supporting material in their short writing assignments and term papers. (WI 3)
- Apply the standards of ethical use and citation of the ideas of others as outlined in the "Short Guide to Writing about Music" and university policy handbooks. (WI 3)
- Demonstrate the ability to recognize, interpret, and evaluate the elements of scholarly musical writing, and be able to create sustained, thoughtful, and persuasive arguments according to standard conventions. (WI 4)
- Demonstrate the ability to interpret scholarly literature in music history, derive questions, hypotheses and conclusions about issues or problems that have relevance to their own scholarly interests, formulate a thesis, write arguments supporting and defending the thesis, evaluate opposing arguments, and derive conclusions relevant to their thesis. (WI 4)
- Analyze and evaluate the claims about the development and/or continuity of music literature in various time periods and cultures. (WI 5)
- Analyze and compare various scholarly musical works, critically evaluating their claims, arguments and theories according to criteria such as the relevance of

claims and theories to contemporary or historical discourse, originality, clarity, quality and flow of arguments, and overall clarity of expression and adherence to the standards of scholarly musical writing. (WI 5)

### **COURSE REQUIREMENTS:**

1. Class Attendance. Regular attendance and punctuality are essential. Your grade will be lowered one letter for every three absences; you will also be counted absent for every three times that you are late for class.
2. There will be announced exams during the term, a final exam at the scheduled final exam period, a listening exam, short writing assignments, and a term paper. Except in the most unusual of circumstances, missed quizzes and exams will not be made up unless you have made special arrangements with me BEFORE the absence. Pop quizzes can be expected! Your short writing assignments and term paper are late if they are not turned in at the beginning of class on the days that they are due; they will be lowered one letter for every class day that they are late. Class participation will be factored into your semester average.
3. Concert Attendance. Each student is required to attend eight (8) concerts (either sponsored by UNCW or approved by Dr. Martin) during the semester that he/she is enrolled in this course. Please keep programs and turn them in to me at the beginning of your final written exam.
4. Readings in the course are not extensive so more emphasis can be placed on actual listening during out-of-class preparation. Most of the listening assignments will be taken from the *Enjoyment of Music* Record Set with the corresponding Norton Scores.
5. Pre-Reading. The following chapters are essential to your developing an appropriate musical vocabulary. Please read them as soon as possible, and please refer to them when your required readings contain references to them.

Chapters 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 27, 28

### **ACADEMIC HONOR CODE:**

"The University of North Carolina at Wilmington is committed to the proposition that the pursuit of truth requires the presence of honesty among all involved. It is therefore this institution's stated policy that no form of dishonesty among its faculty or students will be tolerated. Although all members of the university community are encouraged to report occurrences of dishonesty, each individual is principally responsible for his or her own honesty." (Student Code of Life, UNCW [Student Handbook](#).) All students are encouraged to read all of section V, "Academic Honor Code," for definitions of plagiarism, bribery, and cheating; and the procedures for reporting and adjudication of any activities involving student dishonesty.

### **UNIVERSITY STATEMENT ON ACADEMIC EXPECTATIONS**

"In choosing UNCW, you have become part of our community of scholars. We recognize that the UNCW learning experience is challenging and requires hard

work. It also requires a commitment to make time available to do that hard work. The university expects you to make academics your highest priority by dedicating your time and energy to training your mind and acquiring knowledge. Academic success in critical thinking and problem solving prepares you for the changes and challenges you will encounter in the future. Our faculty and academic support resources are readily available as partners in this effort, but the primary responsibility for learning is yours."

### **DISABILITY ACCOMODATIONS**

Appropriate accommodations for students with disabilities will be made as specified in federal regulations. If you have a disability and need accommodation, please follow this procedure. First, contact and register with the office of Disability Services in Westside Hall (962-3746). Second, obtain a copy of your accommodation letter, and then make arrangements to speak with me.

### **ZERO TOLERANCE POLICY**

UNCW practices a zero tolerance policy for violence and harassment of any kind. For emergencies contact UNCW CARE at 962-2273; Campus Police at 962-3184; or Wilmington Police at 911. For University or community resources visit: <http://www.uncw.edu/safe-relate/campusResources.htm>. Violence prevention information and resources available at <http://www.uncw.edu/safe%2Drelate/>. We will focus several class discussions on the importance of reducing violence and increasing tolerance in schools and at UNCW.

### **PHONES, PDAs, LAPTOPS**

Please silence your cell phone and do not make calls, access applications or text during class. If you have a personal, urgent matter for which you need to be on call, please let me know in advance. In addition, please do not have active any PDAs or laptops/netbooks/iPads open and active unless the activity warrants. We will use these devices in selected activities and they are permissible then.

Aug.	24	Introduction
	26	Chapter 11 Culture of the Middle Ages
	29	Chapter 12 Sacred Music in the Middle Ages
	31	Last Day for Drop/Add
Sept.	2	
	5	LABOR DAY HOLIDAY
	7	Chapter 13 Secular Music in the Middle Ages
	9	Chapter 14 The Renaissance Spirit
	12	FIRST SHORT WRITTEN ASSIGNMENT DUE
	14	Chapter 15 Renaissance Sacred Music

- 16 Chapter 16 Renaissance Secular Music
- 19
- 21 Transition II: From Renaissance to Baroque
- 23 WRITTEN EXAM
- 26 LISTENING EXAM
- 28 Chapter 19 The Baroque Spirit
- 30 Chapter 20 Main Currents in Baroque Music
- Oct. 3 Chapters 21-22 Baroque Opera; Barbara Strozzi and the Italian Secular Cantata
- 5 Chapter 23 Bach and the Sacred Cantata
- 7
- 10-14 FALL VACATION
- 17 Chapter 24 Handel and the Oratorio
- 19 TERM PAPER TOPICS DUE
- 21 Chapter 25 The Baroque Sonata and Concerto (Term Paper Topics Due)
- 24 Chapter 26-27 The Baroque Suite and Other Instrumental Forms
- 26 Transition III: To the Age of Enlightenment
- 28 WRITTEN EXAM
- 31 LISTENING EXAM
- Nov. 2 Chapters 28-29 The Development of Musical Ideas; Classical Forms
- 4 TERM PAPER BIBLIOGRAPHIES DUE
- Chapter 30 Classicism in the Arts
- Chapter 31 Classicism in Music
- 7 Chapter 32 Eighteenth-Century Chamber Music Style
- Chapter 33 Mozart and Chamber Music
- 9 SECOND SHORT WRITTEN ASSIGNMENT DUE
- 11 Chapter 34 The Nature of the Symphony
- Chapter 35 Haydn and the Symphony
- 14 Chapter 36 Beethoven and the Symphony in Transition
- 16 DRAFT OF TERM PAPERS DUE
- 18 Chapter 37 The Classical Concerto
- Chapter 38 The Classical Sonata

	21	Chapter 39	Sacred Choral Music
		Chapter 40	Classical Opera; Transition III – From Classicism to Romanticism
	23	THANKSGIVING	
	28		
	30	EXAM	
Dec.	2	TERM PAPERS DUE	
	5	LISTENING EXAM (Cumulative)	
	7	Last Day of Class	
Dec.	12	8:00	FINAL WRITTEN EXAM (Cumulative)
		9:30	FINAL LISTENING EXAM (Cumulative)

LISTENING ASSIGNMENTS  
FOR MUSIC 351

- I. Gregorian Chant, *Kyrie* (C/S: 1/1); Hildegard of Bingen, *Alleluia, O virga mediatrix* (C/S: 1/4); Notre Dame School Organum, *Gaude Maria virgo* (C/S: 1/7); Anonymous, *Mout me fu grief/Robin m'aime/Portare* (*Greatly grieved am I/Robin loves me/To carry*) (C/S: 1/9)
- II. Raimbaut de Vaqueiras, Troubadour dance song, *Kalenda maya* (*The First of May*) (C/S: 1/11); Machaut, *Puis qu'en oubli* (C/S: 1/16)
- III. Anonymous (14<sup>th</sup> century), *L'homme armé* tune (C/S: 1/21); Du Fay, *L'homme armé* Mass: *Kyrie* (C/S: 1/22); Josquin Desprez, *Ave Maria . . . virgo serena* (C/S: 1/25); Palestrina, *Pope Marcellus* Mass, *Gloria* (C/S, 1/32); Giovanni Gabrieli, *O quam suavis* (C/S: 1/34)
- IV. Josquin Desprez, *Mille regretz* (C/S: 1/36); Susato, *Three Dances* (C/S: 1/38); Monteverdi, *Ecco mormorar l'onde* (C/S: 1/42); Farmer, *Fair Phyllis* (C/S: 1/45)
- V. Monteverdi, *The Coronation of Poppea*: Act 111, Scene 7 (C/S: 1/47); Purcell, *Dido and Aeneas*: Act III, *Dido's Lament* (C/S: 1/52), *Chorus* (C/S: 1/55); Handel: *Molto voglio, molto spero*, from *Rinaldo* (C/S: 1/56); Strozzi, *Begli occhi* (C/S: 1/62)
- VI. Bach, *Cantata No. 80*: 1. Choral fugue, *A mighty fortress* (C/S: 2/1); 2. Duet for soprano and bass, *With our own strength nothing is achieved* (C/S: 2/8); 5. Chorale for unison chorus, *Though the world were full of devils* (C/S: 2/10); 8. Chorale, *Now let the Word of God abide* (C/S: 2/12)
- VII. Handel, *Messiah*: 1. *Overture* (C/S: 2/14); 14. *There were shepherds* (C/S: 2/16); 15. *Glory to God* (C/S: 2/19); 16. *Rejoice greatly* (C/S: 2/20); 44. *Hallelujah!* (C/S: 2/23); Corelli, *Trio Sonata, Op. 3, No. 2*, in D major, *Third and Fourth Movements* (C/S: 2/26, 2/27); Scarlatti, *Sonata in C major, K. 159* (*The Hunt*) (C/S: 2/29); Vivaldi, *Spring*, from *The Four Seasons* (C/S: 2/35, 2/41, 2/42); Bach, *Brandenburg Concerto No. 2*: *First Movement* (C/S: 2/43)
- VIII. Handel, *Water Music*, *Suite in D major* (C/S: 2/48, 2/51); Mouret: *Rondeau*, from *Suite de symphonies* (C/S: 2/54); Bach, *Contrapunctus I*, from *The Art of Fugue* (2/31); Gay, *The Beggar's Opera*, end of Act 11, "Why how now, Madam Flirt?" (C/S: 1/59), "No pow'r on earth" (C/S 1/60), "I like the Fox shall grieve"
- IX. Haydn, *String Quartet, Op. 76, No. 2*, *Fourth Movement* (C/S 2/57); Mozart, *Eine kleine Nachtmusik* (C/S: 3/1, 3/6, 3/12, 3/15)

- X. Mozart, *Symphony No. 40*, First Movement (C/S: 3/21); Haydn, *Symphony No. 94* In G Major (Surprise), Second Movement (C/S: 3/26); Beethoven, *Symphony No. 5 in C minor* (C/S: 3/33, 3/39, 3/46, 3/50); Mozart, *Piano Concerto in G major*; K. 453 (C/S: 4/1, 4/12, 4/18); Haydn, Trumpet Concerto in E-flat major, Third Movement (C/S: 4/25)
- XI. Mozart, Piano Sonata in A major, K. 331, Third Movement (C/S: 4/31); Beethoven, Piano Sonata in C minor (*Pathétique*), Op. 13 (C/S 4/38, 4/42, 4/47); Mozart, *Requiem, Dies irae* (C/S: 4/52), *Tuba mirum* (4/54), *Rex tremendae* (C/S: 4/59); Haydn, *The Creation*, Part 1: No. 12. Recitative, “And God said, Let there be lights” (C/S: 3/58); No. 13. Recitative, “In splendour bright” (C/S: 3/59; No.14. Chorus, “The heavens are telling” (C/S: 3/60)
- XII. Mozart, *The Marriage of Figaro*: Overture (C/S: 4/60); Act 1, Scene 6: Aria, “Non so piu” (4/65); Act 1, Scene 6: Recitative, “Ah, son perduto!” (C/S: 4/69); Act I, Scene 7: Terzetto, “Cosa sento!” (C/S: 4/70)

## MUS 115: SURVEY OF MUSIC

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### **UNDERGRADUATE CATALOGUE COURSE DESCRIPTION:**

MUS 115, Survey of Music Literature, 3 cr. Overview of the masterworks and leading composers of the Western concert tradition of the past several centuries to the present. No previous musical background required.

**COURSE DESCRIPTION:** Welcome to Survey of Music! This is a brief introduction to European art music, with a couple of forays outside that area. We will have a look at a large field that forms an important part of the Western heritage. An introduction to musical terms, concepts and instruments will be followed by a survey of some of the musical high points of the last 300 years. The course is intended for those with little or no previous background in music. It is my hope that all will leave the course with an appreciation of the varied and wonderful, often intense and exciting creative output that we will explore.

### **COURSE MATERIALS:**

**Texts:** Machlis, Joseph. *The Enjoyment of Music*. Chronological 11<sup>th</sup> edition, Shorter. New York: W. W. Norton, 2010.

**CDs:** *The Enjoyment of Music*, Shorter. Eleventh ed., W. W. Norton (Vol. I)

### **COURSE GOALS**

- Demonstrate the ability to critically analyze, appreciate, and make cogent subjective judgments about musical works, using the terms and language of music. (AIL 1)
- Develop a familiarity with the basics of musical history through assigned readings and lectures. (AIL 1)
- Understand the larger socio-historical contexts of the musical works and the lives of their composers. (AIL 2)
- Develop critical and analytical listening skills through analysis and evaluation of music considered high art, in distinction to popular music - which originates from a very different social context. (AIL 2)
- Expression through discussion of works that in many cases contain substantially innovative content. (AIL 3)

- Demonstrate knowledge of the role of the composer and performer of music in society, and often as one challenging the conventions of society. (AIL 3)

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Aug.	24	<b>Part I: Materials of Music</b>
	26	Chapters 1. Melody; 2. Rhythm and Meter; 3. Harmony; 4. Organization of Musical Sounds; 5. Musical Texture; 6. Musical Form
	29	Chapters 7. Musical Expression: Tempo and Dynamics; 8. Voices and Musical Instrument Families; Western Musical Instruments; 10. Musical Ensembles; Chapter 11. Style and Function of Music in Society
	31	LAST DAY TO DROP/ADD
Sept.	2	<b>Part 2: Medieval and Renaissance Music</b>
		Chpt. 12. Sacred Music in the Middle Ages; Chpt. 13. Secular Music in the Middle Ages
	5	LABOR DAY HOLIDAY
	7	Chpt. 14. Renaissance Sacred Music; Chpt. 15. Renaissance Secular Music
	9	<b>EXAM</b>
	12	<b>Part 3: The Baroque Era.</b> Chpt. 16. Baroque Opera and Its Components
	14	Chpt. 17. The Baroque Cantata and Oratorio
	16	

	19	Chpt. 18. Baroque Instruments and the Suite
	21	Chpt. 19. The Baroque Concerto
	23	
	26	Chpt. 20. Other Baroque Instrumental Music
	28	
	30	<b>EXAM</b>
Oct.	3	<b>Part 4. Eighteenth-Century Classicism</b>
	5	Chpt. 21. The Development of Classical Forms
	7	
	10-14	FALL VACATION
	17	Chpt. 22. Classical Chamber Music
	19	Chpt. 23. The Classical Symphony
	21	Chpt. 24. The Classical Concerto
	24	Chpt. 25. The Sonata in the Classical Era
	26	Chpt. 26. Classical Choral Music and Opera
	28	<b>EXAM</b>
	31	<b>Part 5. The Nineteenth Century</b>
Nov.	2	Chpt. 27. Song in the Romantic Era
	4	Chpt. 28. Romantic Piano Music
	7	Chpt. 29. Music in Nineteenth-Century America
	9	Chpt. 30. Romantic Program Music
	11	Chpt. 31. Absolute Music in the Nineteenth Century
	14	Chpt. 32. National Sounds of Romantic Opera
	16	Chapter 32. National Schools of Romantic Opera
	18	
	21	<b>EXAM</b>
	23	THANKSGIVING
	28	<b>Part 6. Twentieth Century Music</b>
	30	
Dec.	2	

5  
7 Last Day of Class

Dec. 14 11:30-2:30

### LISTENING ASSIGNMENTS FOR MUSIC 115

- I. LG 2 Hildegard of Bingen, *Alleluia, O virga mediatrix* (C/S: 1/1); LG 3 Notre Dame School Organum, *Gaude Maria virgo* (C/S: 1/4); LG 4 Raimbaut de Vaqueiras, Troubadour dance song, *Kalenda maya (The First of May)* (C/S: 1/6); LG 5 Machaut, *Puis qu'en oubli* (C/S: 1/11)
- II. LG 6 Josquin Desprez, *Ave Maria . . . virgo serena* (C/S: 1/16); LG 7 Palestrina, *Pope Marcellus Mass, Gloria* (C/S, 1/23); LG 10 Susato, *Three Dances* (C/S: 1/25); Monteverdi, *Ecco mormorar l'onde* (C/S: 1/29); LG 9 Farmer; *Fair Phyllis* (C/S: 1/32)
- III. LG 11 Purcell, *Dido and Aeneas: Act III, Dido's Lament* (C/S: 1/34); LG 12 Strozzi, *Begli occhi* (C/S: 1/37)
- IV. LG 13 Bach, *Cantata No. 80: 1. Choral fugue, A mighty fortress* (C/S: C/S 1/43); 2.8. Chorale, *Now let the Word of God abide* (C/S: 1/50); LG 14 Handel, *Messiah: 18. Rejoice greatly* (C/S: 1/52); 44. *Hallelujah!* (C/S: 1/55); LG 17 Vivaldi, *Spring, from The Four Seasons* (C/S: 1/62)
- V. LG 16 Mouret: *Rondeau, from Suite de symphonies* (C/S: 2/54); LG 18 Bach, *Contrapunctus I, from The Art of Fugue* (1/58)
- VI. LG 20 Mozart, *Eine kleine Nachtmusik* (C/S: 1/71, 1/76); LG 21 Haydn: *Symphony No. 94 in G major (Surprise)* (C/S 1/79); LG 22 Beethoven: *Symphony No. 5 in C minor* (C/S 2/4, C/S 2/10, C/S 2/17, C/S 2/21); LG 23 Mozart, *Piano Concerto in G major; K. 453* (C/S 2/29)
- VII. LG 24 Beethoven, *Piano Sonata in C-sharp minor, Op. 27, No. 2 (Moonlight)* (C/S 2/40, 2/44)

- VIII. LG 25 Mozart, *The Marriage of Figaro*: Act 1, Scene 6: Aria, “Non so piu” (2/49); Act 1, Scene 6: Recitative, “Ah, son perduto!” (C/S: 2/53); Act I, Scene 7: Terzetto, “Cosa sento!” (C/S: 2/54)
- IX. LG 26 Schubert, “Elfking” (C/S 2/47); LG 27 Schumann, “In the lovely month of May,” from *A Poet’s Love* (C/S 2/65); LG 28 Chopin, Mazurka in B-flat minor, Op. 24, No. 4 (C/S 2/67)
- X. LG 31 Berlioz, *Symphonie fantastique* (C/S 3/12); LG 32 Smetana, *The Moldau* (3/18)
- XI. LG 34 Brahms: Symphony No. 3 in F Major (C/S 3/26)
- XII. LG 37 Verdi, *Rigoletto* (C/S 3/38; 3/40); LG 36 Wagner, *Die Walkure* (C/S 3/44); LG 39 Puccini, *Madame Butterfly* (C/S 3/40)

**Music 362, Cultural Arts Building 2024**  
**TR 9:30-10:45**

**INSTRUCTOR:** Dr. Sherrill Martin, Office 1022, Cultural Arts Building

**OFFICE HOURS:** I am usually in the Cultural Arts Building from 8:30 until 5:00 Monday through Friday. Office hours will be posted on my door. In addition, you may see me before or after class, or call me at 962-3394 to schedule a conference. Please do not hesitate to see me if I can help you.

**TEXTS:** Required: *A History of Western Music*, Seventh Edition, Grout, Norton  
Recommended: CD's to accompany *Historical Anthology of Music*, Fifth Ed., Volume I  
Required Scores: *Historical Anthology of Music*, Fifth Edition, Volume I

**DESCRIPTION OF THE COURSE:** A study of the stylistic development of music and related social and historical events of the Medieval and Renaissance eras. Required for B.M. degree in music; elective for B.A. and B.M.E. degrees. Prerequisites: Music 351, or permission of instructor.

**COURSE DESCRIPTION:** MUS 362 serves as an introduction to the study of the stylistic development of music in the Baroque, and Classic periods. MUS 362 cultivates an understanding of music in its historical, social, philosophical, and religious contexts; provides the student with the analytical skills to use data and other evidence to explain and interpret the changes that occurred over the centuries; and equips the student with the skills to listen to music and analyze what is being heard. Readings, discussions, and assignments foster the student's analytical, writing, listening, communication, and critical-thinking skills. Required for music majors and minors.

**COMMON STUDENT LEARNING OUTCOMES:**

The student will:

- HPA 1. Describe and explain various historical, philosophical, or religious facts, themes, and issues of global human experience of the past and/or present. [Foundational Knowledge, Inquiry]
- HPA 2. Analyze and interpret evidence on historical, philosophical, or religious events or positions critically and systematically, including causal relationships. [Information Literacy, Critical Thinking]
- HPA 3. Demonstrate an understanding of the historical, philosophical, or religious construction of differences and similarities among groups and regions. [Diversity, Inquiry]
- HPA 4. Draw on global historical, philosophical, or religious perspectives to evaluate contemporary problems/issues. [Global Citizenship, Critical Thinking, Inquiry]

## **COURSE-SPECIFIC STUDENT LEARNING OUTCOMES:**

The student will:

- View the music in its particular historical, philosophical, religious, and cultural contexts. (HPA 1)
- Recognize eras of music history as they pertain to music literature. (HPA 1)
- Learn accurate terminology to communicate clearly about music examples. (HPA 1)
- Be aware of the musical style characteristics and composers of each period studied (HPA 1)
- Demonstrate an understanding of the ethical use and citation of others' ideas used as supporting materials. (HPA 2)
- Be able to explain the occasion or purpose for which a work was composed and understand what impact that has on the significance of the music. (HPA 2)
- Be able to identify, compare, and contrast specific genres, and musical style. (HPA 2)
- Will develop listening skills necessary for the analysis and understanding of music literature. (HPA 2)
- Be able to make and explain subjective judgments about the quality and value of musical compositions. (HPA 2)
- Demonstrate the ability to critically analyze, interpret, and make cogent subjective judgments about music history. (HPA 2)
- Sharper intellectual curiosity and develop confidence as a researcher and facilitator of discussions in music. (HPA 2)
- Demonstrate knowledge of religious, social, philosophical, and historical influences on music. (HPA 3)
- Understand the significance of music in society and the significance of music as a means of cultural expression of different groups and regions. (HPA 3)
- Demonstrate an understanding of why various cultures develop and maintain certain musical practices. (HPA 3)
- Learn about other cultures and ideologies through the study of music, and investigate and study their impact on music of the Western world. (HPA 3, 4)
- Demonstrate knowledge of historical, philosophical, and religious events that influenced cultural artistic practices around the world. (HPA 4)
- Demonstrate an understanding and acceptance of differences in values and life styles of cultures around the world, evident in their music. (HPA 4)
- Be able to express and justify aesthetic values and be able to apply these values to specific musical situations. (HPA 4)
- Develop the skills and perspective to provide leadership that is needed to keep the arts as a vital part of our culture. (HPA 4)

## **COURSE REQUIREMENTS**

1. **Class Attendance.** Regular attendance and punctuality are essential. Your grade will be lowered one letter for every two absences; you will also be counted absent for every two times that you are late for class.
2. There will be announced exams during the term, a final exam at the scheduled final exam period, a listening exam on the final day of regular classes, and a term paper. Except in the most unusual of circumstances, missed quizzes and exams will not be made up unless you have made special arrangements with me BEFORE the absence. Pop quizzes can be expected!
3. **Concert Attendance.** Each student is required to attend eight (8) concerts (approved by the instructor) during the semester that he/she is enrolled in this course. Students may receive credit by turning in recital programs that they have attended at the end of the semester.
4. Readings in the course are not extensive, so that more emphasis can be placed on actual listening during out-of-class preparation.

## **ACADEMIC HONOR CODE**

"The University of North Carolina at Wilmington is committed to the proposition that the pursuit of truth requires the presence of honesty among all involved. It is therefore this institution's stated policy that no form of dishonesty among its faculty or students will be tolerated. Although all members of the university community are encouraged to report occurrences of dishonesty, each individual is principally responsible for his or her own honesty." (Student Code of Life, UNCW Student Handbook.) All students are encouraged to read all of section V, "Academic Honor Code," for definitions of plagiarism, bribery, and cheating; and the procedures for reporting and adjudication of any activities involving student dishonesty.

## **UNIVERSITY STATEMENT ON ACADEMIC EXPECTATIONS**

"In choosing UNCW, you have become part of our community of scholars. We recognize that the UNCW learning experience is challenging and requires hard work. It also requires a commitment to make time available to do that hard work. The university expects you to make academics your highest priority by dedicating your time and energy to training your mind and acquiring knowledge. Academic success in critical thinking and problem solving prepares you for the changes and challenges you will encounter in the future. Our faculty and academic support resources are readily available as partners in this effort, but the primary responsibility for learning is yours."

## **DISABILITY ACCOMODATIONS**

Appropriate accommodations for students with disabilities will be made as specified in federal regulations. If you have a disability and need accommodation, please follow this procedure. First, contact and register with the office of Disability Services in Westside Hall (962-3746). Second, obtain a copy of your accommodation letter, and then make arrangements to speak with me.

### **ZERO TOLERANCE POLICY**

UNCW practices a zero tolerance policy for violence and harassment of any kind. For emergencies contact UNCW CARE at 962-2273; Campus Police at 962-3184; or Wilmington Police at 911. For University or community resources visit: <http://www.uncw.edu/safe-relate/campusResources.htm>. Violence prevention information and resources available at <http://www.uncw.edu/safe%2Drelate/>. We will focus several class discussions on the importance of reducing violence and increasing tolerance in schools and at UNCW.

### **PHONES, PDAs, LAPTOPS**

Please silence your cell phone and do not make calls, access applications or text during class. If you have a personal, urgent matter for which you need to be on call, please let me know in advance. In addition, please do not have active any PDAs or laptops/netbooks/iPads open and active unless the activity warrants. We will use these devices in selected activities and they are permissible then.

August	25	Introduction
	30	Reading: Cpt. 11. Madrigal and Secular Song in the Sixteenth Century
September	1	Reading: Cpt. 12. The Rise of Instrumental Music
	6	
	8	EXAM
	13	Reading: Cpt. 13. New Styles in the Seventeenth Century
	15	
	20	TERM PAPER TOPICS DUE
	22	Reading: Cpt. 14. The Invention of Opera
	27	
	29	Reading: Cpt. 15. Music for Chamber and Church in the Early 17 <sup>th</sup> Century
October	4	Reading: Cpt. 16. France, England, Spain, and the New World
	6	
	11-13	FALL BREAK
	18	Reading: Cpt. 17. Italy and Germany in the Late Seventeenth Century
	20	TERM PAPER BIBLIOGRAPHY DUE

	25	Reading: Cpt. 18. The Early Eighteenth Century in Italy and France
	27	
November	1	
	3	Reading: Cpt. 19. German Composers of the Late Baroque
	8	Reading: Cpt. 20. Opera and Vocal Music in the Early Classic Period
	10	EXAM
	15	Reading: Cpt. 21. Instrumental Music: Sonata, Symphony, and Concerto at Midcentury
	17	Reading: Cpt. 22. Classic Music in the Late Eighteenth Century
	22	
	24	THANKSGIVING
	29	TERM PAPERS DUE;
December	1	EXAM
	6	LAST DAY OF CLASS
	13	FINAL EXAM, 8-11

**MUS 496: SENIOR SEMINAR IN MUSIC  
MODEL COURSE SYLLABUS**

**INSTRUCTOR:** Dr. Sherrill Martin, Professor, Office 1022, Cultural Arts Building

**OFFICE HOURS:** I am usually in the Cultural Arts Building from 8:30 until 5:00 Monday through Friday. Office hours will be posted on my door. In addition, you may see me before or after class, or call me at 962-3394 to schedule a conference. Please do not hesitate to see me if you have questions.

**UNDERGRADUATE CATALOGUE COURSE DESCRIPTION**

**MUS 496. Senior Seminar in Music (3)** Prerequisite: Senior standing in General Music program. Synthesis and application to specific topics of skills drawn from previous musical study. Topics vary according to class and professor's interests. May be repeated under a different subtitle.

**COURSE DESCRIPTION**

MUS 496, Senior Seminar in Music, is the capstone course required for students pursuing the Bachelor of Arts degree in music. In this class, students must demonstrate an adequate mastery of musical knowledge and interrelated skills, achieved over the course of their university experience, to successfully complete a large-scale project. Such projects may include major research papers, compositions, arrangements, scholarly editions of music, portfolios, creative presentations, or monitored fieldwork—virtually any large-scale music project that meets course standards and is approved by the instructor. Required for the B.A. degree, MUS 496 is open to advanced students pursuing other music degree programs. Students may repeat the course under a different subtitle.

**COMMON STUDENT LEARNING OUTCOMES**

CAP 1. Students will integrate key facets of their education over the course of their university experience.

**COURSE-SPECIFIC STUDENT LEARNING OUTCOMES**

In Senior Seminar in Music, the capstone course in music, students will demonstrate an adequate mastery of musical knowledge and interrelated skills, achieved over the course of their university experience, to successfully complete a large-scale project. (CAP 1)

**COURSE REQUIREMENTS**

1. Class Attendance. Regular attendance and punctuality are essential. Your grade will be lowered one letter for every two absences; you will also be counted absent for every two times that you are late to class.

2. Students are expected to give oral presentations on their projects/papers every class period. Students are also expected to meet with instructors who are advising them on their project/paper on a regular basis. Guidelines for the final grade for the course include: the value and quality of the project/paper; oral reports and/or writing and reading requirements; required library and/or lab hours; meetings with instructor/s; participation in class; and the final oral presentation at the designated final exam time. Grades will be determined by Dr. Martin in consultation with other professors who may have advised the students.
3. Concert Attendance. Each student is required to attend eight (8) concerts during the semester that he/she is enrolled in this course. Please keep your programs and turn them in to me at the end of the semester.
4. It is absolutely essential that projects/paper topics be selected as soon as possible in the semester that the student is enrolled for this course; preferably, the project/paper topic should be approved by Dr. Martin and the instructor advising the student (if not Dr. Martin) on the project the semester before taking the course. Proposals submitted for approval must include the following information: 1) Specific Project Description; 2) Rationale for Project (background, experience, professional interest, etc.); and 3) Timeline for Different Aspects of Project.

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#### **VIOLENCE AND HARASSMENT**

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## SENIOR SEMINAR IN MUSIC

\_\_\_\_\_, ID NUMBER \_\_\_\_\_  
FULL NAME OF STUDENT

\_\_\_\_\_  
FULL NAME AND TITLE OF ADVISOR

SENIOR SEMINAR IN MUSIC (3) Prerequisite: Senior standing in General Music program. Synthesis and application to specific topics of skills drawn from previous musical study. Topics vary according to class interests. May be repeated under a different subtitle.

Each student is expected to give an oral presentation on their project/paper every Tuesday morning. Students are also expected to meet with other instructors who are advising them on their project/paper on a regular basis. Guidelines for the final grade for the course include: the value and quality of the project/paper; oral reports and/or writing and reading requirements; required library and/or lab hours; meetings with instructor/s; participation in class; and the final oral presentation at the designated final exam time. Grades will be determined by Dr. Martin in consultation with other professors who have advised the students.

**SPECIFIC PROJECT DESCRIPTION**

**RATIONALE FOR PROJECT** (background, experience, professional interest, etc.)

**TIMELINE FOR DIFFERENT ASPECTS OF PROJECT**

APPROVED:

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ADVISOR

DATE

INSTRUCTOR

DATE

