COURSE SYLLABUS

OBJECTIVES: The purpose of this course, the second in ECU’s Western Music history sequence, is to give the student an awareness of the genres, forms, techniques, and significant issues in the music of the Baroque and Classical periods, i.e., approximately 1600 to 1820. Class lectures and exams will emphasize basic terminology and genres, important stylistic and historical issues, the contributions of significant composers, theorists, and performers, and the development of aural skills of style recognition. Written assignments will emphasize developing skills in research, organization, and verbal expression.


COURSE REQUIREMENTS: Due to the selective and incremental nature of the material in this class, regular attendance is essential (see below, GENERAL POLICIES, no. 1). This includes the Friday LISTENING AND DISCUSSION SECTIONS. Apart from attendance, final grades will be based on two areas of performance: tests and written assignments. Please note below (GENERAL POLICIES, nos. 2 and 3) the special conditions applying to examinations and written work.

3 Examinations and 3 Online Quizzes (50% of final grade)

A) Examinations will each consist of the following components: 1) Aural ID; 2) Objective Question; 3) Analytical Essay

| 10% | 1st Mid-Term Exam | Monday | 23 September |
| 15% | 2nd Mid-Term Exam | Monday | 04 November |
| 15% | End-Term Exam | Section 001 = Mon. 16 December – 08:30 | Section 299 = Wed. 18 December – 14:00 |

B) Quizzes (total 10%): A few weeks before each exam will be given an online quiz consisting of multiple-choice questions, randomly generated, which must be completed within one day. Beginning at 15:00 on the day specified the student will have 24 hours to access and take the quiz online. Failure to do so will result in a grade of “0” for that quiz.

| 10% | 3 Online Quizzes: Quiz #1: Wed. 04 September | Quiz #2: Wed. 16 October | Quiz #3: Mon. 25 November |

4 Written Assignments (50% of final grade)

| 10% | 1) 3-4 page Genre Paper (HNRS: 4-5 pp.) | due Monday | 16 September |
| 05% | 2) Term Paper Topic Proposal + Bibliog (2-4 pages) | due Wednesday | 02 October |
| 25% | 3) 6-8 page Term Paper (HNRS: 8-12 pp.) | due Wednesday | 13 November |
| 10% | 4) Revision of Term Paper (length as above) | due Monday | 09 December |

EVALUATION: The percentage each requirement contributes to the final grade is shown above in parentheses. In addition, ATTENDANCE and PARTICIPATION will be considered. EXAMINATIONS are NOT comprehensive. Each written assignment (except No. 2 above) will be graded on the basis of four criteria (total of 100 pts):

| 1) Content | 40 pts | 3) Documentation | 15 pts | + Documentary Format | 05 pts | = 20 pts |
| 2) Organization | 20 pts | 4) Writing Style | 15 pts | + Overall Format | 05 pts | = 20 pts |

GENERAL POLICIES:

1) ATTENDANCE at lectures (M-W) and listening sections (F) will be monitored. Also, attendance at General-Recital TCM LECTURES is expected. Be advised that more than THREE unexcused absences will adversely affect your final grade.

2) The WRITTEN ASSIGNMENTS are specified above. All papers should be typewritten, double-spaced, and should include proper DOCUMENTATION. Papers will be evaluated primarily on the basis of QUALITY OF WORK displayed. Note that LATE submittals will be reduced by 5 points per day received late. Under no circumstances will a paper be accepted after the final exam. N.B.: Any students who have failed to submit all required written assignments WILL fail this course.

3) Anyone missing a MID-TERM EXAM must reschedule WITHIN 24 HOURS; the student is responsible for contacting the instructor by phone or e-mail. Failure to do so will result in an exam grade of “0”. There will be no makeup FINAL EXAM.

4) Be advised that cases of PLAGIARISM or other academic fraud will incur severe penalty and will be reported to the Dean.

5) OFFICE HOURS: Monday and Wednesday, 11 a.m. to 12 noon, or by appointment.

6) Miscellaneous Information:

A) Emergency Services: Information hotline (252) 328-0062 Internet Emergency Notices:
   1) www.ecu/services/weatherpage.html
   2) www.ecu.edu/oehs/emergency/SEVERE.HTM

B) ECU seeks to comply with Americans with Disabilities Act (ADA). Students seeking accommodation for a covered disability must see the Department of Disability Support Services, Brewster A-114 (252) 328-6799, to verify disability.
### SCHEDULE OF LECTURES AND ASSIGNMENTS

<table>
<thead>
<tr>
<th>Sess</th>
<th>Day</th>
<th>Date</th>
<th>Topic</th>
<th>Reading Due</th>
<th>NAWM selections</th>
</tr>
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<tbody>
<tr>
<td>01</td>
<td>W</td>
<td>08/21</td>
<td>Introduction to the course</td>
<td>none</td>
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<tr>
<td>02</td>
<td>M</td>
<td>08/26</td>
<td>Early Baroque I: General issues</td>
<td>Chap. 9, 251-60</td>
<td>51, 53</td>
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<tr>
<td>03</td>
<td>W</td>
<td>08/28</td>
<td>Early Baroque II: Early opera</td>
<td>Chap. 9, 260-278</td>
<td>52, 54-55</td>
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<tr>
<td></td>
<td>M</td>
<td>09/02</td>
<td>LABOR DAY (no class)</td>
<td>—</td>
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<tr>
<td>04</td>
<td>Tu</td>
<td>09/03</td>
<td>Early Baroque III: Opera (cont.), Cantata, Grand Concerto</td>
<td>Chap. 9, 278-88</td>
<td>56–58</td>
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<tr>
<td>05</td>
<td>W</td>
<td>09/04</td>
<td>Early Baroque IV: Sacred Concerto, Oratorio, Lutheran music</td>
<td>Chap. 9, 288-94</td>
<td>59-62</td>
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<tr>
<td>06</td>
<td>M</td>
<td>09/09</td>
<td>Early Baroque V: Instrumental music</td>
<td>Chap. 9, 294-304</td>
<td>63–65</td>
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<tr>
<td>07</td>
<td>W</td>
<td>09/11</td>
<td>Late 17th Cent. I: Italian Opera and French Stage Music</td>
<td>Chap. 10, 309-20</td>
<td>66-68</td>
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<td>08</td>
<td>M</td>
<td>09/16</td>
<td>Late 17th Cent. II: English – German Opera / Vocal chamber music</td>
<td>Chap. 10, 320-7</td>
<td>69</td>
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<tr>
<td>09</td>
<td>W</td>
<td>09/18</td>
<td>Late 17th Cent. III: Church Music</td>
<td>Chap. 10, 327-42</td>
<td>none*</td>
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<tr>
<td>10</td>
<td>M</td>
<td>09/23</td>
<td>1ST MID-TERM EXAM</td>
<td>REVIEW Ch 9-10</td>
<td>REVIEW 53–72</td>
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<tr>
<td>11</td>
<td>W</td>
<td>09/25</td>
<td>Late Baroque Instrumental Music I: Organ music</td>
<td>Chap. 11, 345-51</td>
<td>71–72</td>
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<tr>
<td>12</td>
<td>M</td>
<td>09/30</td>
<td>Late Baroque Instrumental Music II: Harpsichord music</td>
<td>Chap. 11, 351-6</td>
<td>73</td>
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<td>13</td>
<td>W</td>
<td>10/02</td>
<td>Late Baroque Instrumental Music III: Ensemble music</td>
<td>Chap. 11, 356-69</td>
<td>74–75</td>
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<td>14</td>
<td>M</td>
<td>10/07</td>
<td>Early 18th Cent. I: Vivaldi</td>
<td>Chap. 12, 373-80</td>
<td>76–77</td>
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<td>15</td>
<td>W</td>
<td>10/09</td>
<td>Early 18th Cent. II: Rameau</td>
<td>Chap. 12, 380-6</td>
<td>78</td>
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<td>M</td>
<td>10/14</td>
<td>FALL BREAK (no class)</td>
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<td>16</td>
<td>W</td>
<td>10/16</td>
<td>Early 18th Cent. III: J.S. Bach, Instrumental music</td>
<td>Chap. 12, 386-96</td>
<td>79–80*</td>
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<tr>
<td>17</td>
<td>M</td>
<td>10/21</td>
<td>Early 18th Cent. IV: J.S. Bach, Vocal music</td>
<td>Chap. 12, 396-405</td>
<td>81-82</td>
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<td>18</td>
<td>W</td>
<td>10/23</td>
<td>Early 18th Cent. V: Handel</td>
<td>Chap. 12, 405-17</td>
<td>83-84</td>
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<tr>
<td>19</td>
<td>M</td>
<td>10/28</td>
<td>Early Classic I: General issues</td>
<td>Chap. 13, 420-32</td>
<td>In class</td>
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<td>20</td>
<td>W</td>
<td>10/30</td>
<td>Early Classic II: Opera 1720-1750</td>
<td>Chap. 13, 432-40</td>
<td>85–86</td>
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<td>21</td>
<td>M</td>
<td>11/04</td>
<td>2ND MID-TERM EXAM</td>
<td>REVIEW Ch 10-13</td>
<td>REVIEW 73-88</td>
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<td>22</td>
<td>W</td>
<td>11/06</td>
<td>Early Classic III: Comic opera / Opera reforms / Song</td>
<td>Chap. 13, 440-50</td>
<td>85; 87-88</td>
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<tr>
<td>23</td>
<td>M</td>
<td>11/11</td>
<td>Early Classic IV: Galant instrumental music (chamber)</td>
<td>Chap. 13, 450-6</td>
<td>89, 91</td>
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<tr>
<td>24</td>
<td>W</td>
<td>11/13</td>
<td>Early Classic V: Galant instrumental music (orchestral)</td>
<td>Chap. 13, 456-60</td>
<td>90, 92-93</td>
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<tr>
<td>25</td>
<td>M</td>
<td>11/18</td>
<td>Late 18th Century I: Haydn, Symphonies</td>
<td>Chap. 14, 465-76</td>
<td>94-96*</td>
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<tr>
<td>26</td>
<td>W</td>
<td>11/20</td>
<td>Late 18th Century II: Haydn, Quartets / Mozart, chamber music</td>
<td>Chap. 14, 476-498</td>
<td>97-98</td>
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<tr>
<td>27</td>
<td>M</td>
<td>11/25</td>
<td>Late 18th Century III: Mozart, Symphonies / Concertos / operas</td>
<td>Chap. 14, 498-509</td>
<td>99-100*</td>
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<tr>
<td></td>
<td>W</td>
<td>11/27</td>
<td>THANKSGIVING BREAK</td>
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<tr>
<td>28</td>
<td>M</td>
<td>12/02</td>
<td>Beethoven I: Introduction and First style period</td>
<td>Chap. 15, 513-22</td>
<td>101-102</td>
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<tr>
<td>29</td>
<td>W</td>
<td>12/04</td>
<td>Beethoven II: Second style period</td>
<td>Chap. 15, 547-54</td>
<td>103*</td>
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<td>30</td>
<td>M</td>
<td>12/09</td>
<td>Beethoven III: Third style period</td>
<td>Chap. 15, 554-60</td>
<td>104*</td>
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<tr>
<td></td>
<td>M</td>
<td>12/16</td>
<td>SECTION 001 — END-TERM EXAM (08:30–10:00)</td>
<td>REVIEW Ch 13-15</td>
<td>REVIEW 89–107*</td>
</tr>
<tr>
<td></td>
<td>W</td>
<td>12/18</td>
<td>SECTION 299 — END-TERM EXAM (14:00–16:00)</td>
<td>REVIEW Ch 13-15</td>
<td>REVIEW 89–107*</td>
</tr>
</tbody>
</table>

*N.B.: Required supplemental listening (CDs and scores on library reserve) is listed elsewhere in course materials*
GUIDELINES FOR WRITTEN ASSIGNMENTS

The purpose of these written assignments is twofold: first, to give the student an opportunity to explore in some depth historical issues and works within the repertoire of Western art music; second, to acquaint the student with the methods, tools, and resources of music research.

WRITTEN ASSIGNMENT #1 = GENRE PAPER

Length: 3-4 pages (HNRS = 4-5 pages). Choose ONE WORK from the Norton Anthology of Western Music included in the relevant chapters of the textbook as basis for the first paper (MUSC 1406 = chaps. 1–8; MUSC 2406 = chaps. 9–15; MUSC 2416 = chaps. 16–22). The assignment is to demonstrate how the work exemplifies (or alternatively, departs from) the norms of its genre, along with any other interesting aspects of the piece. The paper should include proper DOCUMENTATION in the form of FOOTNOTES (no more than 10% comprising citations from internet sources), as well as a LIST OF WORKS CITED, consisting of no less than FOUR sources, of which no more than ONE may be an internet website.

WRITTEN ASSIGNMENT #2 = TERM PAPER PROPOSAL and PRELIMINARY BIBLIOGRAPHY

Length: 2-4 pages. Provide a description in several paragraphs (200–1000 words) of your prospective topic, explaining WHAT the issue is that you are addressing, WHY you think it would make a good topic, and HOW you intend to approach the project methodologically. On a SEPARATE PAGE, include a BIBLIOGRAPHY, in correct format, of no less than EIGHT items that you have found helpful in your initial researches. Of these, no more than TWO may be internet sources.

WRITTEN ASSIGNMENTS #3 & #4 = TERM PAPER and REVISION OF TERM PAPER

Length: 6-8 pages (9-12 pages for HNRS students), not including the LIST OF WORKS CITED, which should be placed on a separate page. Note that part of the grade for content will be determined by how strictly these guidelines are observed. Most typically, students will choose ONE WORK from the Norton Anthology included in the applicable semester of study (i.e., MUSC 1406 = chaps. 1-8; MUSC 2406 = chaps. 9-15; MUSC 2416 = Chaps. 16-22) as basis for the paper. It is possible to discuss TWO WORKS from the Anthology if you are making a clear point of comparison. Another possibility is to examine a particular biographical, theoretical, or cultural ISSUE, as, for example, the impact of religious disunity in Europe upon sacred music around 1600. Each paper is to be provided with a TITLE that clearly indicates its focus and content.

The successful essay will be concise and well-argued, constituting aufified and individual response to the topic considered and demonstrating a particular point of view. Opinions should be supported by concrete arguments and facts, and must demonstrate a familiarity with secondary literature on the subject; your paper should NOT, however, be simply a compilation or summary of factual material, but rather should attempt to interpret the evidence, leading to definite conclusions.

The subject matter for the term paper is open, but should be well focussed. Possible topics include:

1) Musical and/or textual analysis of a given work
2) Relationship of theory to practice in a given work
3) Cultural or biographical context of a given work
4) Innovative aspects of a given work
5) Comparison between two works from a specific point of view

DOCUMENTATION

Term papers are to include DOCUMENTARY FOOTNOTES, as well as a LIST OF WORKS CITED (bibliography). The documentation should include citations from no less than 5 published (printed) sources, including at least:

- one MUSICAL ENCYCLOPEDIA
- one MONOGRAPH (book) that is not a textbook
- two articles from SCHOLARLY JOURNALS or ANTHOLOGIES of scholarly articles.

Your documentary apparatus should include full information on author, title, source of publication (e.g., journal or encyclopedia, or publisher for monographs), and date of publication, and page numbers when applicable. The proper format for both footnotes and bibliography is given on the reverse side of this handout. INTERNET sources are acceptable, but only as supplementary citations, and they are limited to TWO.

GENERAL INSTRUCTIONS FOR WRITTEN ASSIGNMENTS

1) Each essay should be double-spaced, typewritten or computer printout, and provided with a TITLE.
2) All papers should include PAGE NUMBERS on each page (5 pts will be deducted from papers omitting page nos.)
3) Grades for written assignments will be based on the quality of four elements (see syllabus):
   1) CONTENT (40%)
   2) ORGANIZATION (20%)
   3) DOCUMENTATION (15%) + DOCUMENTATION FORMAT (5%)
   4) WRITING STYLE (15%) + OVERALL DOCUMENT FORMAT (5%)
4) Keep in mind that cases of plagiarism will incur the severest penalties.
5) Please do not hesitate to confer with the instructor if you have questions regarding a topic.
PROCEDURES OF DOCUMENTATION IN RESEARCH PAPERS

Below are given some basic procedures of documentation. For more complete explanations, refer to the following sources:


The following are useful reference sources on writing style and points of grammar:


I) LIST OF WORKS CITED (= BIBLIOGRAPHIC FORMAT)

The format for bibliographical citations is designed to represent each item of information separately. All applicable information about the source must be included, as shown below.

A) BOOKS — FORMAT: Author. *Title*. City: Publisher, year.

B) ARTICLES AND OTHER SHORT STUDIES

   ARTICLE in BOOK: Author. “Article title,” in *Book title*. Editor(s). City: Publisher, year, pp. ___.

C) SCORES — FORMAT Composer. *Work Title*. (Series if applicable). Editor. City: Publisher, year.

D) SOUND RECORDINGS and PROGRAM NOTES


E) INTERNET SITES

Citations must include website address and title, so that it can be accessed without difficulty.

II) DOCUMENTARY NOTES (= FOOTNOTE FORMAT)

The format for footnotes is designed to make the entry readable. Each footnote is conceived as a sentence, so that there are no interior periods. As with bibliographical citations, all relevant information about any given source must be included: author (first name first, title(s), publisher, year, page no. consulted. Full information about each source need be included only for the FIRST CITATION. For subsequent citations, a short entry is used, consisting of author, shortened title (if necessary), and page no(s). The important thing about subsequent citations is that the information provided must be sufficient to distinguish the citation from all other sources being used in the paper.

A) BOOKS — FORMAT: Author. *Title* (City: Publisher, year), p.___.
   SUBSEQUENT CITATIONS: Geiringer, JSB, 179.

B) ARTICLES AND SHORT STUDIES

   ARTICLE in BOOK: Author. “Article title,” in *Book title*. Editor(s). City: Publisher, year, p. ___.

C) SCORES — FORMAT Composer. *Work Title*. (Series if applicable). Editor. City: Publisher, year.

D) SOUND RECORDINGS and PROGRAM NOTES

RECORDINGS: Johannes Brahms, Symphony No. 3 in F, op. 90. Berlin Philharmonic directed by Claudio Abbado (Deutsche Grammophon, CD 429-765-2).
   PROGRAM NOTES: Gudrun Becker, Program Notes to J.S. Bach, Orchestersuiten BWV 1067, 1068; Munich Bach Orchestra. Karl Richter, director. DG Archiv, LP 198 272.

E) INTERNET SITES

Citations must include website address and title in sentence form.
A) REQUIRED SUPPLEMENTARY RESERVE LISTENING
N.B.: 1) The complete scores and recordings of the following works can be found on reserve in Fletcher Music Library
2) For each course, students will be expected to listen to, and have a general familiarity with, all applicable items
3) Unless noted, all scores and CDs are on reserve. Items marked “§” are contained on instructor’s personal CD copy

MUSC 1406 (MEDIEVAL / RENAISSANCE)
1. Plainchant Vespers for the Fifth Sunday after Pentecost (excerpts)§
2. Plainchant Mass for Christmas Day (complete in NAWM except for Credo and Ite missa est)
3. Guillaume Du Fay, Cantus-Firmus mass cycle: Missa Se la face ay pale§
4. Jacobus Clemens non Papa: motet + model (i.e., “parody”) mass on Pastores quidnam vidistis§
5. William Byrd, Magnificat and Nunc dimittis from Great (Evening) Service§

MUSC 2406 (BAROQUE / CLASSIC)
1. Heinrich Schütz, Passion cantata: Die Sieben Worte§
2. Johann Sebastian Bach, Orchestral Suite No. 1 in C major§
3. Wolfgang Amadeus Mozart, Symphony No. 29 in A major (K. 201)§
4. Wolfgang Amadeus Mozart, Piano Concerto No. 23 in A major (K. 488)
5. Franz Josef Haydn, Symphony No. 104 in D major
6. Ludwig van Beethoven, Symphony No. 3 in E-flat major (op. 55)
7. Ludwig van Beethoven, Symphony No. 9 in D minor (op. 125, “Choral”)

MUSC 2416 (ROMANTIC / MODERN / POSTMODERN)
1. Franz Schubert, Symphony No. 8 in B minor (“Unfinished”)—1st movement only§
2. Felix Mendelssohn, Concert Overture: The Hebrides (replaces Mendelssohn selection in NAWM)§
3. Hector Berlioz, Program Symphony: Symphonie Fantastique
4. Franz Liszt, Symphonic Poem: Les Preludes§
5. Johannes Brahms, Piano Concerto No. 2 in B-flat major (op. 83)
6. Gustav Mahler, Symphony No. 2 in C minor (“Resurrection”)
7. Béla Bartók, Music for Strings, Percussion, and Celesta (1936)§
8. Edgard Varèse, Ionisation (1931)§
9. Karlheinz Stockhausen, Gesang der Jünglinge (1955)§

B) CONTENTS OF GROUT–PALSICA: A HISTORY OF WESTERN MUSIC, 6TH ED. (2001)

ECU—MUSC 2406 (2002/03 F)  INSTRUCTOR: Dr. Kevin N. Moll

- 5 -  [August 22, 2002]
Fall Semester 2002
(Actual class days: 15 Mondays, 14 Tuesdays, 15 Wednesdays, 15 Thursdays, 15 Fridays, 15 Saturdays. Effective class days: 15 Mondays, 15 Tuesdays, 15 Wednesdays, 15 Thursdays, 15 Fridays, 15 Saturdays)

August 19, Monday Faculty meetings.
August 21, Wednesday Classes begin
August 27, Tuesday Last day for late registration and schedule changes (drop and add).
August 28, Wednesday Last day for schedule changes (add only).
September 2, Monday Labor Day holiday (no classes).
September 3, Tuesday State holiday makeup day (= Monday schedule)
October 14-15 Mon-Tues Fall Break
November 4, Monday Registration for Spring Semester 2003 begins.
November 19, Tuesday Last day to remove incompletes given during Spr/Summ 2002.
Nov 27 - Dec 1 Wed-Sun Thanksgiving break.
December 10, Tuesday Classes end. Last day for submission of grade replacement requests.
December 11, Wednesday Regular Exams begin.

EXAMINATION SCHEDULE FALL SEMESTER 2002

<table>
<thead>
<tr>
<th>Times class regularly meets</th>
<th>Time and day of examination</th>
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<tbody>
<tr>
<td>MUSC 2208-010 09:00 MWF</td>
<td>08:00 – 10:00 Friday 13 December</td>
</tr>
<tr>
<td>MUSC 2406-001 10:00 MWF</td>
<td>08:00 – 10:00 Monday 16 December</td>
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<tr>
<td>MUSC 2406-299 14:00 MWF</td>
<td>14:00 – 16:00 Wednesday 18 December</td>
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<td>MRST 2000-001/299 16:00 MWF</td>
<td>14:00 – 16:00 Monday 16 December</td>
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<tr>
<td>MUSC 2208-299 14:00 TTh</td>
<td>14:00 – 16:00 Tuesday 17 December</td>
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