

## MUS 470: Music History II (Spring 2019)—Syllabus

Instructor: [Dr. Jonathan Kulp](#)

Angelle Hall 120 (phone 482-6016)

Email: [kulp@louisiana.edu](mailto:kulp@louisiana.edu)

Office Hours: See my [Moodle Profile](#)

Skype ID: dr\_kulp

Lectures: MWF: 8:00–8:50 a.m., Angelle Hall 134

---

### Textbook and Accompanying materials

#### Option 1 PRINTED BOOK

Richard Taruskin, Christopher Gibbs, *The Oxford History of Western Music*, College Edition. New York: Oxford University Press, 2013, 2018. Either First edition (ISBN [9780195097627](#)) or Second Edition (ISBN [978-0190600228](#)) is fine.

#### Option 2 EBOOK

Richard Taruskin, *The Oxford History of Western Music*. 5 vols. New York: Oxford University Press, 2013. ISBN 9780195097627

- [Kindle store](#)
- [Nook store](#)

**NOTE:** The eBook is also [sold as individual volumes](#), so if you only need enough to cover MUS 470, then it may be a better value simply to purchase volumes 2??5.

- [Volume 2](#): Music in the Seventeenth and Eighteenth Centuries: The Oxford History of Western Music
- [Volume 3](#): Music in the Nineteenth Century: The Oxford History of Western Music
- [Volume 4](#): Music in the Early Twentieth Century: The Oxford History of Western Music
- [Volume 5](#): Music in the Late Twentieth Century: The Oxford History of Western Music

#### Optional

Kate L. Turabian. *A Manual for Writers of Research Papers, Theses, and Dissertations*, ninth edition. Chicago: University of Chicago Press, 2018. ISBN: [978-022643057](#) [if you already have an older edition of this book from another class, that??s fine]

#### Listening

Listening examples will be available on the [MUS 470 Spotify playlist](#). ([Spotify privacy policy](#))

### Course Description and Objectives

MUS 470 is a survey of the history of Western art music from around 1750 to the late twentieth century. People who know about this kind of stuff and say that Course Learning Objectives should be measurable and stated using action words, so here's what you should be able to do by the time you're finished with this course, organized by broad category:

## Historical awareness

- Define or identify terminology, composers, genres, trends, and other information from each historical era.
- Associate composers, genres, historical trends, and specialized terminology with the correct historical eras.

## Musical Literature

- Identify specific musical works from assigned list of literature from the Western art music tradition.
- List pertinent information about each of the musical examples on the assigned listening list
- Place each studied musical work in the correct historical period
- Synthesize: By putting together historical data, listening skills and musical concepts, you should be able, with practice, to make informed observations on **unknown** pieces that are similar to pieces on the listening list.

## Writing and Comprehension

- This course is a designated **writing component** class, and You will learn to read, comprehend, and succinctly summarize in-depth articles by leading scholars in the field of music history.

## Organization of the Course

**All exam dates, due dates, and deadlines will be posted on Moodle**, most often as part of the assignment description.

The Course will be divided into three units with exams at the end of each. The final exam will partly comprehensive (I???ll explain this in class). There will also be writing assignments and occasional daily quizzes, which will count for a substantial portion of your grade.

- Unit I: Music of the late 18th century
- Unit II: Music of the 19th Century
- Unit III: The 20th Century

Make-up exams will be given only for students who are compelled to miss them because of illness or other documented non-academic imperative reason, such as required participation in School of Music functions and trips. Students must furnish their own test forms or bluebooks.

[back to top](#)

## Writing Assignments

Since this is a designated ???writing component??? course, you will have at least four writing assignments during the semester, and maybe additional shorter assignments. You will read four scholarly articles on topics relevant to the class and write summary critiques of them in your best English prose. You will be graded on the quality and content of your writing, your understanding of the concepts presented in the articles, and your

ability to communicate these concepts in writing.

#### Assignment 1

Ellis, Katherine. ???Female Pianists and Their Male Critics in Nineteenth-Century Paris.??? *Journal of the American Musicological Society* 50/2–3 (Summer-Fall 1997): 353–385. [on JSTOR](#)

#### Assignment 2

Knittel, K.M. ???Wagner, Deafness, and the Reception of Beethoven???s Late Style.??? *JAMS* 51/1 (Spring 1998): 49–82. [on JSTOR](#)

#### Assignment 3

Christensen, Thomas. ???Four-Hand Piano Transcription and Geographies of Nineteenth-Century Musical Reception.??? *JAMS* 52/2 (Summer 1999): 255–298. [on JSTOR](#)

#### Assignment 4

Zak, Albin J. ???Bob Dylan and Jimi Hendrix: Juxtaposition and Transformation ‘All Along the Watchtower.??????? *JAMS* 57/3 (Fall 2004): 599–644. (or other approved article: see assignment on Moodle) [on JSTOR](#)

Each summary should be between 500–750 words and is worth a possible 25 points. Late assignments will automatically be docked 5 points for each day or portion of a day past the due date before being graded further.

[back to top](#)

## Final Grades

I use the ???Sum of Grades??? method to calculate final grades.  $\text{Final Average} = \text{points earned} \div \text{points possible}$ . Tests are worth between 85–130 points each, [writing assignments](#) about 25 points each, daily quizzes and other miscellaneous assignments 5–10 points each, Attendance 50 pts.

Grading scale:

A 90–100%

B 80–89%

C 70–79%

D 60–69%

F 0–59%

For general information about grading policies at the University, visit the [Undergraduate Catalog page about Grades](#).

## Moodle

Moodle is where I???ll put the syllabus, course documents, notes, assignments, and your grades, as well as all exam dates, due dates, and deadlines. Please get used to checking Moodle often, and also **CHECK YOUR UNIVERSITY EMAIL FREQUENTLY**. If you don???t like checking this email address, then set up [email forwarding](#) to an address you do check.

## Attendance Policy

Attendance at all lectures is expected of all students. The content of exams draws heavily on material presented in lectures, so that regular attendance is in the student's best interest.

Attendance is worth 50 points toward your course total. I keep track of attendance on Moodle, and to get all 50 points you must have zero (0) unexcused absences. Each unexcused absence will result in lost points. Moodle gives each class a point value by dividing total points (50) by the total number of class meetings in the semester.

Please note: it is YOUR responsibility to make sure that you've signed the attendance sheet before leaving class, even if this means tracking it down at the end of class.

For general information about attendance policies at the University, visit the [Undergraduate Catalog page about Attendance](#).

## Tardiness

The interruptions to class caused by late students are distracting both to me and to the other students, and to avoid such interruptions I reserve the right to adopt a zero-tolerance policy. Please be on time. Once I close the door to begin class, no more students will be admitted. DO NOT knock on the door if it is closed when you arrive. Please note that if you are marked "late" in the Moodle attendance gradebook you will only get half-credit.

## Electronic Devices

In accordance with the University [Student Code of Conduct](#) section 4.B.1, "Disruptive Behavior":

Disruption of, or interference with any university academic or non-academic activities. This includes inappropriate behavior, disorderly conduct **and use of electronic devices (ie. pagers, cellular phones, etc.)**

and as a courtesy to me and your colleagues, please make only appropriate use of electronic devices in class. I reserve the right to ban this stuff. I also reserve the right to make people move to different seats if they can't stop talking to their neighbors.

## Exam Format

The exams for this class will most likely be in essay format, but may also be on scantrons or on Moodle using various types of questions, including True/False, Multiple Choice, Matching, Chronology, and any other kind of question I can imagine. Questions will cover information discussed in class and presented on slides, and they will cover assigned readings and listening examples. Not only will you need to be able to recognize musical examples when you hear them, you will also need to know a certain body of information about them, as I will ask questions about them from many different angles to be sure you know the pieces and what they represent. You should model your study of these examples on my presentation of them in class.

[back to top](#)

## Study Suggestion

A final suggestion regarding music history review: **DON'T FORGET THE MUSIC!!** This is a music history class, so a good place to start in your review is the music. You have musical examples for a reason. They exemplify the stuff we talk about in class and the stuff you read about in the book. Use the examples on your listening list as a point of departure as you study for the tests. You have the recordings (and most scores) of the required examples on Spotify.

What I suggest you do is take each musical example, read the score, listen to the piece repeatedly, and ask yourself a series of questions about it. You might answer these questions on note cards (a separate note card for each example), and keep all of the information in mind when listening to the example. The idea is not only to be familiar with the examples aurally, but also to know why the examples are there in the first place! Each example is there for a reason, and you need to know what that is. To do this, ask yourself questions such as...

1. What is it? (e.g. chant, opera, concerto grosso, symphony, etc.)
2. How do I tell this piece apart from other pieces (i.e. what are its distinguishing musical/textual characteristics)
3. What tradition does this piece represent?
4. Who is this composer?
5. When was it written?
6. Where did this piece come from? What are its historical predecessors (if any);
7. What other types of pieces did this composer write?
8. Is there any specialized terminology associated with this piece or this genre? (for example, Leitmotif and Gesamtkunstwerk for Wagner operas, *idée fixe* for Berlioz's *Symphonie Fantastique*, or ritornello form for Vivaldi's concerti)

If you address these types of questions in some detail for every example, you get a pretty good picture of music history. I call this process "building a body of knowledge" around a piece. Each example should conjure in your mind all sorts of information related to it. The other tool this approach gives you is a corpus of musical examples for you to cite when you're writing your essays.

[back to top](#)

## Title IX Statement

Students who believe they have been harassed, discriminated against, or involved in sexual violence should contact the University's Title IX Coordinator (337-482-1819) or visit <http://titleix.louisiana.edu> for information about campus resources and confidential support services, including confidential counseling services.

## Accommodations

There is free, confidential help on campus for students with Learning Disabilities, Physical Disabilities, Psychological Disabilities, and/or ADHD. Students who require accommodations (academic adjustments and/or auxiliary aids or services) for this course must contact ODS located in the Conference Center, Room 126 in person or at 482-5252 or [ods@louisiana.edu](mailto:ods@louisiana.edu). You can also [visit the ODS website](#) for information on

ODS services and on eligibility requirements. Students needing extra help, such as tutoring, should contact the [Academic Success Center](#).

## Academic Honesty

The University considers both cheating and plagiarism serious offenses. The minimum penalty for a student responsible of either dishonest act is a grade of ???zero??? for the assignment in question. The maximum penalty is dismissal from the University. If a student is found to be cheating, the Instructor notifies the student and completes an Academic Dishonesty Report (printed in triplicate). Both the Instructor and student sign the form. The Instructor gives the white copy to the student, the yellow copy goes to the Dean of Students, the pink copy to the Registrar, and the instructor keeps the gold copy. The Dean of Students then contacts the student for disciplinary action.

View the University's [Policy on Academic Honesty](#).

## Withdrawal Procedure

The last day to drop a class with a Grade of "W" is during the eighth week of classes. The last day to resign from the University for the semester is during the eleventh week of classes. Please refer to the [Academic Calendar](#) for exact dates. If you intend to drop this course, please discuss this with the instructor first. Refer to the University Drop Policy for fees that may be associated in dropping this course. If you are Upper Division, then you can only obtain drop cards from your Dean???s office (The Dean for the College of the Arts is located in Fletcher 202). If you are a Graduate Student please consult the Graduate Coordinator.

## Wellness

The University offers a wide range of professional services to promote the wellness of students at the Saucier Wellness Center. These services include personal counseling and crisis intervention, free of charge for individuals, couples, and groups. Refer to the [Counseling](#) and [Student Health](#) web pages for more information.

## Computer and Internet Policies

The University network, computers, and equipment are for academic work only. All users of University computers, media equipment, networks and other technologies must adhere to the University's [Computing and Network Policy](#) and [IT Security Policy](#).

---

**Emergency Evacuation Procedures:** A map of this floor is posted in the hallway marking the evacuation route and the Designated Rescue Area. This is an area where emergency service personnel will go first to look for individuals who need assistance in exiting the building in the event of an emergency. Students who may need assistance should identify themselves to the teaching faculty.

[back to top](#)

---