

ECU MUSIC HISTORY SEQUENCE—SPECIFICATIONS FOR WRITTEN ASSIGNMENTS

The purpose of these written assignments is threefold: first, to provide the student with 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; and third, to give the student experience in the craft of writing and in verbal expression.

I. WRITTEN ASSIGNMENT #1 = GENRE PAPER

Length: 5-6 pages, not including the LIST OF WORKS CITED. Choose ONE WORK from the works studied this semester from *NAWM* as basis for this first paper. The assignment is: 1) to identify what the genre of the work is, and to account for its social and musical function; 2) to explain how the work exemplifies its genre in terms of form and technical principles, as well as any ways the piece departs from the norms. Documentation (i.e., footnotes, explained below in ¶IV) from at least FOUR PRINTED SOURCES (i.e., NO internet citations) is required, along with a LIST OF WORKS CITED, placed on a separate page. The paper must be provided with a TITLE, and its text must be divided through a series of HEADINGS.

II. WRITTEN ASSIGNMENT #2 = TERM PAPER PROPOSAL + OUTLINE + ANNOTATED BIBLIOGRAPHY

Length: 3-5 pages. Three items are required: (1) Provide a concise 2- to 3-paragraph (one-page maximum) description of your prospective topic, explaining WHAT issue you are addressing, WHY you think it is appropriate, and HOW you intend to approach it methodologically. (2) On a SEPARATE PAGE, include an OUTLINE of prospective content, including a TITLE and no less than three major HEADINGS (I, II, III, etc.), with additional SUBHEADINGS (A, B, C, etc.) below each. (3) On a SEPARATE PAGE (or pages), include an ANNOTATED BIBLIOGRAPHY, in correct format, of no less than SIX items that you have found helpful in initial researches, specifying in a paragraph below each source citation the content that is relevant to your topic. Of these six citations, no more than ONE may be an internet source.

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

Length: 8-12 pages, not including the LIST OF WORKS CITED, which should be placed on a separate page. Note that part of the grade for style will be determined by how strictly these guidelines are observed. Most typically, students will choose ONE WORK, or a group of related works, included in the applicable chapters of the textbook (i.e., the historical eras studied during the current semester) as basis for the paper. It is also possible to examine a particular biographical, theoretical, or cultural, or stylistic ISSUE, as, for example, the impact of religious disunity in Europe upon sacred music between c. 1530 and 1600. Each paper is to be provided with a TITLE that clearly indicates its focus and content, as well as a series of textual HEADINGS indicating the interior structure (see “Technical Guidelines” on separate page).

The successful essay will be *concise and well-argued*, constituting a *unified 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 summary of previous opinions, but rather should offer definite conclusions.

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

- 1) Musical and/or textual analysis of a given work or set of works
- 2) Delineation of the component elements of a specific musical style or theoretical issue
- 3) Relationship of theory to practice in a given work or repertoire
- 4) Cultural or biographical context of a given work
- 5) Innovative aspects of a given work or set of works
- 6) Performance practice issues in a given work or repertoire
- 7) Comparison between two works from a specific point of view

IV. DOCUMENTATION (cf. also instructor’s website: <http://core.ecu.edu/music/mollk/>)

All papers are to include DOCUMENTARY FOOTNOTES, as well as a LIST OF WORKS CITED (bibliography). The student is expected to use PRINTED SOURCES AS THE PRIMARY VEHICLE OF RESEARCH, as opposed to INTERNET sources, which are strictly SUPPLEMENTARY. Term-paper documentation should be drawn from no less than 6 published sources, including:

- one MUSICAL ENCYCLOPEDIA (e.g., the *New Grove Dictionary of Music and Musicians*)
- two MONOGRAPHS (books), at least ONE of which is NOT a standard music-history textbook
- two ARTICLES from SCHOLARLY JOURNALS or ANTHOLOGIES of scholarly studies.

Documentary apparatus, comprising a LIST OF WORKS CITED and no less than 15 FOOTNOTES (GENRE PAPER) or 30 FOOTNOTES (TERM PAPER), should include full information on author, title, source of publication (e.g., journal or encyclopedia, or publisher for monographs), year of publication, and applicable page nos. One documentary point that should be noted here is that when citing entries from the *New Grove Dictionary* or similar reference sources, be sure to include the entry’s AUTHOR, as well as its TITLE, before citing the source from which it is drawn, its general editor, or its publication data.

V. GENERAL INSTRUCTIONS FOR WRITTEN ASSIGNMENTS (cf. <http://core.ecu.edu/music/mollk/>)

- 1) Each essay should be submitted in typescript double-spaced (FNs S/S), provided with a TITLE and interior HEADINGS
- 2) All papers should include PAGE NUMBERS on each page (5 pts will be deducted from papers omitting page nos.)
- 3) Grades will be based on the quality of four elements: content, organization, documentation, style (see course syllabus)
- 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.

ECU MUSIC HISTORY SEQUENCE — SUPPLEMENTARY LISTENING / READINGS SCHEDULE

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 (MEDIIEVAL / RENAISSANCE)

1. Plainchant Vespers for the Fifth Sunday after Pentecost (excerpts) (PC–EMW vol. 1)§
2. Plainchant Mass for Christmas Day (complete in NAWM except for *Ite missa est*)
3. Guillaume Du Fay, Cantus-Firmus mass cycle: *Ecce ancilla Domini* (CD 7513)
4. Jacobus Clemens non Papa: motet + model (i.e., “parody”) mass on *Pastores quidnam vidistis*
5. Four 16th-Century Settings of Lutheran chorale “Ein feste Burg” (PC–EMW vol. 5)§
6. William Byrd, *Magnificat* and *Nunc dimittis* from Great (Evening) Service (PC–EMW vol. 5)§

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. Ludwig van Beethoven, *Symphony No. 5* in C minor (Op. 67)
5. Franz Schubert, *Symphony No. 8* in B minor (D. 759, “Unfinished”)—1ST movement only
6. Hector Berlioz, Program Symphony: *Symphonie Fantastique*
7. Felix Mendelssohn, *Concert Overture: The Hebrides*

MUSC 2416 (ROMANTIC / MODERN / POSTMODERN)

1. Giacomo Meyerbeer, *Les Huguenots*, Act I
2. Franz Liszt, *Symphonic Poem: Les Preludes*
3. Johannes Brahms, *Piano Concerto No. 2* in B-flat major (op. 83)
4. Gustav Mahler, *Symphony No. 2* in C minor (“Resurrection”)
5. Béla Bartok, *Music for Strings, Percussion, and Celesta*
6. Compositional Trends, Styles, and Experiments: c. 1900–1965 (PC–CASSETTE SIDE A)
7. Jazz and Blues: Styles and Historical Examples, c. 1900–1970 (PC–CASSETTE SIDE B)

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

COURSE	CHAPTER	PAGES / CLASSES
MUSC 1406 (3 c.h.)	1 ANCIENT GREECE and ROME	1–30 30 pp / 2
	2 CHANT and SECULAR SONG in the MIDDLE AGES	31–69 38 pp / 4
	3 BEGINNINGS of POLYPHONY through the 13TH CENTURY	70–95 25 pp / 3
	4 FRENCH and ITALIAN MUSIC of the 14TH CENTURY	96–122 27 pp / 4
	5 ENGLAND and BURGUNDY in the 15TH CENTURY	123–143 21 pp / 3
	6 RENAISSANCE in the LOW COUNTRIES	144–176 32 pp / 3
	7 NEW CURRENTS in the 16TH CENTURY	177–223 47 pp / 4
	8. LATE RENAISSANCE and REFORMATION	224–250 26 pp / 3
MUSC 2406 (3 c.h.)	9 EARLY BAROQUE PERIOD	251–308 58 pp / 5
	10 OPERA and VOCAL MUSIC of the LATE 17TH CENTURY	309–344 36 pp / 3
	11 INSTRUMENTAL MUSIC of the LATE BAROQUE	345–372 28 pp / 3
	12 MUSIC in the EARLY 18TH CENTURY	373–419 47 pp / 4
	13 SONATA, SYMPHONY, and OPERA in EARLY CLASSIC Period	420–464 45 pp / 4
	14 LATE 18TH CENTURY: HAYDN and MOZART	465–512 48 pp / 3
	15 LUDWIG VAN BEETHOVEN	513–541 29 pp / 2
	16A. ROMANTICISM and 19TH-CENTURY ORCHESTRAL MUSIC [to c. 1850]	542–554 16 pp / 2
MUSC 2416 (2 c.h.)	17 SOLO, CHAMBER, and VOCAL MUSIC in the 19TH CENTURY	571–602 32 pp / 5
	18 OPERA and MUSIC DRAMA in the 19TH CENTURY	603–630 28 pp / 4
	16B ... 19TH-CENTURY ORCHESTRAL MUSIC [c. 1850–1880]	555–570 13 pp / 1
	19 EUROPEAN MUSIC FROM 1870s to WORLD WAR I	631–675 35pp / 4
	20 EUROPEAN MAINSTREAM in the 20TH CENTURY	676–712 37 pp / 4
	21 ATONALITY, SERIALISM, and 20TH-CENTURY DEVELOPMENTS	713–739 27 pp / 4
	22 THE AMERICAN 20TH CENTURY	740–787 48 pp / 4

MUSC 2416: REQUIRED SUPPLEMENTARY RESERVE LISTENING

PC/CA-1 CASSETTE TAPE

SIDE A: Compositional Trends, Styles, and Experiments: c. 1900–1965

1) Charles Ives	“The Housatonic at Stockbridge” (Movement 3 from <i>Three Places in New England</i>)	1903/14
2) Henry Cowell	<i>The Banshee</i>	1925
3) Edgard Varèse	<i>Ionisation</i>	1931
4) Karlheinz Stockhausen	<i>Gesang der Jünglinge</i>	1955
5) John Cage	<i>The Perilous Night</i>	1944
6) Krzysztof Penderecki	<i>Threnody for the Victims of Hiroshima</i>	1960
7) Georgy Ligeti	<i>Lux aeterna</i>	1968
8) Sergei Prokofiev	Symphony No. 1 “Classical”	1917
9) Samuel Barber	<i>Adagio for Strings</i>	1936
10) Milton Babbitt	<i>Ensembles for Synthesizer</i>	1962/64

SIDE B: Jazz and Blues: Styles and Historical Examples, c. 1900–1970

I. RECREATIVE STYLE EXAMPLES FOR CONCEPTUAL ILLUSTRATION

A. Rhythmic/Melodic Inflections and Improvisation in Jazz and Blues

- 1) 12-Bar Blues melody with “straight” rhythms
- 2) 12-Bar Blues melody with “swung” rhythms
- 3) 12-Bar Blues with newly improvised melody
- 4) Trombone “Bends,” “Blue Notes,” “Rip”

B. A 12-Bar Blues in Various Historical Jazz Styles

- 1) Ragtime / Jazz 1900–1925
- 2) Dixieland Jazz 1900–1930
- 3) Chicago-Style Dixieland 1925–1935
- 4) Boogie-Woogie Style 1925–1940
- 5) Big-Band Swing 1930–1950
- 6) Bebop 1940–1950
- 7) Cool 1950–1965
- 8) Hard Bop / “Funky” 1955–current

II. HISTORICAL EXAMPLES OF JAZZ AND BLUES STYLES

1) Country Blues	1926	Charley Patton	“High Water Blues”
2) City Blues	1923	Bessie Smith	“Lost Your Head Blues”
3) Dixieland	1923	King Oliver	“Dippermouth Blues”
4) Chicago-Style Dixieland	1927	Bix Beiderbecke	“Riverboat Shuffle”
5) Boogie-Woogie (piano)	1937	Meade Lux Lewis	“Honky Tonk Train”
6) Big-Band Swing	1940	Duke Ellington	“Harlem Air Shaft”
7) Bebop	1945	Charlie Parker	“Shaw Nuff”
8) Cool	1949	Miles Davis	“Budo”
9) Hard Bop / “Soul”	1958	Art Blakey	“Moanin’” (excerpt)
10) Free Jazz	1959	Ornette Coleman	<i>Free Jazz</i> (excerpt)
11) Electric Jazz / “Fusion”	1969	Miles Davis	“John McLaughlin”
12) Third Stream	1959	Modern Jazz Quartet	“Sketch”
13) Chicago (Urban) Blues	c. 1955	Sonny Boy Williamson	“Little Village”
14) Rock & Roll	1955	Bill Haley / Comets	“Rock Around the Clock”

Music of the World’s People

MUSC 2248

Required Materials: Titon, Jeff, ed. Worlds of Music: An Introduction to the Music of the World's Peoples. New York: Schirmer Books, 2002.

Optional Materials: Companion CD for Worlds of Music.

Course Objectives: To introduce the student to the diversity of musical behaviors and expressions of the world's peoples. The course will adopt an ethnomusicological approach to the understanding of music in the context of human life, focusing on the how and why of musical behavior with great attention to the sociocultural context shaping the music-making. The course will examine the music genres, performance practices, and modes of conceptualizing about music in six cultural regions. The student will also become familiar with the fundamentals of music, and develop critical listening skills that facilitate the appreciation and discernment of the musical products of many cultures. Students are not required to be able to read music.

Topical Outline and Required Reading:

1. Introduction, and the fundamentals of music.
2. Ethnomusicological concepts, and functions of music (Chapter 1, pp 1-16).

Exam 1

3. Africa (Chapter 3, pp. 71-143).
4. North America/ Black America (Chapter 4, pp. 144-210).

Exam 2

5. North America/ Native America (Chapter 2, pp. 17-70).
6. Latin America (Chapter 9, pp. 428-494).

Exam 3

7. India (Chapter 6, pp. 252-315).
8. Asia/ Indonesia (Chapter 7, pp. 316-368).

Final Exam

Attendance and Exam Policy: Class attendance is essential for proper understanding of course topics and materials. The student is responsible for any class notes or handouts missed due to unexcused absence. Make-up exams will not be given except in emergency cases and at the instructor's discretion.

Grading Policy: Test 1: 25% Test 2: 25% Test 3: 25% Final 25%

Grading Scale: A= 90-100; B= 89-89; C= 70-79; D= 60-69; F= 0-59.

Extra Credit: Up to five (5) points may be added to each exam grade, with a maximum of (10) points per exam period, for attendance at a non-Western or course-related concert/ musical event (e.g., powwow). Proof of attendance (ticket stub and program) must be submitted to the instructor accompanied by a one-page critique of the concert/musical event. The amount of extra credit points awarded will be determined by the quality of the critique.

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