

CALIFORNIA INSTITUTE OF TECHNOLOGY
Division of Humanities & Social Sciences

Mu 138 – Music History from 1750 to 1850

DRAFT SYLLABUS

Winter 2019, Tu/Th, 1:00 – 2:25

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Office Hours: T/Th 9-10 am or by appointment

Course website on Moodle (entry key: neenan)

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Welcome to Mu138! I am passionate about classical music and hope to share that passion with you. I have been a professional conductor and keyboard player for more than 35 years and vividly remember my parents giving me an enormous collection of LPs containing recordings of most of Beethoven's instrumental music during the Beethoven bicentennial in 1970. I attend classical concerts whenever and wherever I can and love continuing to learn about classical music of all eras. I'm also a big fan of jazz, film music, and some pop and folk music. – Tom Neenan

COURSE DESCRIPTION

By any measure, the music that was composed and performed in western Europe during the years 1750 – 1850 is the most popular classical music there is and composers who were active during those years (Haydn, Mozart, Beethoven, Schubert, Berlioz, Rossini, Chopin, and many others) are the most beloved composers of classical music today. It was during this period that the many major cities established professional symphony orchestras; pianos and woodwinds developed to their approximate modern types; baton-wielding conductors began leading orchestras and choral ensembles, and virtuoso singers and instrumentalists began to tour extensively. The foundation for classical music as we know it was laid in the 17th century but from the middle of the 18th to the middle of the 19th, it matured and flourished in Europe and America.

In this course we will delve into the history of music in Europe and America from 1750 to 1850. Some of the questions we'll consider include:

- Who were the major composers of the period?
- What kinds of music did they write?
- What were the social, political, economic and cultural forces that gave rise to the creation of musical works of the period?
- How did the most important composers advance the art form and what was the public's reaction to new pieces of music?
- What technological advances led to the development of new and/or better musical instruments?

LEARNING OBJECTIVES

In this course, we will:

- Develop critical listening skills and a means to express in words what we hear and feel in music
- Enhance our ability to perceive and evaluate different musical styles and approaches to performance
- Expand and deepen our understanding of concert music of the period and those who composed and performed it
- Deepen our understanding of how the work of important composers of the period was influenced by external forces
- Develop skills in communicating effectively in writing
- Develop the fundamentals of information literacy and library research

ASSESSMENT AND EVALUATION

We will use several modes of evaluation and assessment. The course is designed to allow a degree of flexibility in completing certain assignments; however, assignments directly related to the specific requirements of an advanced humanities course (writing) are mandatory.

Academic report – 34%

Writing an academic report, “Beethoven as Janus: Classicism and Romanticism in Music of the Heroic Period” will help you develop skills in writing and research while learning about interesting topics related to Beethoven’s most popular music. The paper requires you to gather information about the topic, organize it in a coherent fashion, and report on it clearly and concisely – all components of good writing that we will work on together throughout the class. Because the paper is an academic *report* and not an expository *essay*, you will not be asked to do original research, evaluate resources or defend a proposition, all of which require a degree of expertise in music theory and analysis that is outside our purview. Refer to the **Academic Report Guidelines** in the **Writing Projects Folder** on Moodle for more information.

Program notes for an LA Phil concert – 14%

Writing program notes for the scheduled field trip to the LA Philharmonic at Walt Disney Concert Hall (February 16 – see course calendar) helps you develop your writing skills in a less formal genre than an academic report while preparing you to hear the music that will be performed at the concert. Like the academic report, the writing of good program notes does not require any previous musical experience or knowledge but does require good research and an attention to writing processes. See guidelines and sample notes in the Writing Projects folder on Moodle. If a student cannot attend the scheduled concert, it is their responsibility to attend a substitute LA Phil concert (approved in advance by Prof. Neenan).

Weekly responses to reading assignments – 20%

Writing responses (usually 100 – 200 words – open book) to questions related to the weekly readings or listening activities you do on your own is intended to motivate you to do the assigned reading in advance of the class lecture/discussion and to have you think critically about issues covered in class. Responses are done on Moodle and must be completed by **1pm each Tuesday**. Questions are more subjective than objective; excellent responses reflect the student's doing the reading or activity and thoughtfully reflecting on the question(s). Grading scheme: 30 points (100% credit) per week for complete and thoughtful responses; 15 points (50% credit) for responses that reflect some thought and reflection but are incomplete or perfunctory; 0 points for responses that reflect a lack of thought and reflection. Feedback will be given the first few weeks but not thereafter unless requested. The course grading scheme is designed so that you do not need to complete all weekly responses or receive full credit on your responses in order to do well in the class. **Because you may be waiting for a copy of the text during the first three weeks, you have until the Tuesday of Week 3 to complete the first three responses.**

Listening assignments and evaluations – 10%

Listening Assignments are intended to relate concepts from the text and class discussion to the music itself. For your convenience, Listening Assignments are done via Youtube. The listening assignment for a given week relates to the topics of the week and should be done **after** class discussion, that is, toward the middle or the end of the week or over the weekend. However, **it will be of benefit to you** if you also listen to at least some of the assigned listening selections as you are reading the chapters and preparing for the weekly quiz. This will give you a context for the music and will open up a new sound world for the coming week's discussions. Two or three listenings of each piece over a two-week period and then again in preparation for the listening evaluations is recommended. **There is no assignment beyond listening critically to the music. You do not need to verify that you have listened or answer any questions in writing.**

There will be two listening evaluations (done on Moodle) intended to help you evaluate your ability to perceive elements of musical style and, in some cases, the music of specific composers. Listening Evaluations are **CLOSED BOOK** and consist of identifying specific works which have been covered in class, or identifying elements of musical style contained in those works and other works not covered in class. Listening evaluations have no time limit and you have up to three chances to take each one. However, you will be locked out of the evaluation for 24 hours after each attempt. If an evaluation is taken more than once, the highest score will be recorded. **You must receive a minimum score of 50% on each listening evaluation in order to pass the class.**

Class attendance, participation and the Daily Question – 20%

A good deal of class time is spent listening to music or watching performances on video. In order for you to participate in guided listening and viewing activities and for you to learn by sharing your thoughts with others you need to be present. For that reason, attendance is taken very seriously. Come to class and come prepared – you'll get a great deal more out of the class if you do. Class discussion is primed by your completing a Daily Question at the beginning of class where you write down the name of a piece of music you listened to since the previous meeting and comment on what

you liked or disliked about it. **Music should be related to the reading or discussion for the given week or the week just gone by.** You receive 15 points for completing the Daily Question, which also serves as an attendance record. Students arriving more than five minutes late may turn in the Daily Question but will receive only 5 points.

COURSE TEXTS

John Rice, *Music in the Eighteenth Century*, W.W. Norton, 2013 - Required

Walter Frisch, *Music in the Nineteenth Century*, W.W. Norton, 2013 – Required

You must have your own copy of the two texts assigned for the course. I have placed a number of books on reserve at SFL which will be helpful in writing your academic report and program notes (see Academic Report Guidelines in the Writing Materials folder on Moodle). In addition to those on reserve, the **New Grove Dictionary of Music and Musicians** and the **Oxford History of Western Music** are only two of several great print sources, available on **permanent reserve in Dabney Library**.

OTHER MATTERS

Prerequisites

You do not need to be a musician to do well in this course. All are welcome and encouraged to explore the world of classical music regardless of previous experience, and the course is taught accordingly. Those who are experienced musicians are encouraged to actively participate as they can be very helpful to those with less experience in explaining musical concepts and terminology.

Special needs

Students who may need an academic accommodation based on the impact of a disability must initiate the request with Caltech Accessibility Services for Students (CASS). Professional staff will evaluate the request with required documentation, recommend reasonable accommodations, and prepare an Accommodation Letter for faculty dated in the current quarter in which the request is being made. Students should contact CASS as soon as possible, since timely notice is needed to coordinate accommodations. <http://cass.caltech.edu/>. Undergraduate students should contact Dr. Lesley Nye, Associate Dean of Undergraduate Students (administrative contact: Beth Larranaga) and graduate students should contact Dr. Kate McNulty, Associate Dean of Graduate Studies (administrative contact: Angelica Medina-Cuevas).

Honor Code

“No member of the Caltech community shall take unfair advantage of any other member of the Caltech community.” The honor code is an important aspect of life on the Caltech campus. I honor it and expect you to do the same.

Collaboration Policy

You are encouraged to collaborate with others in the class in completing course assignments and activities. However, it is imperative that you review the collaboration policy found on Moodle.

Attendance

Regular Class attendance is required and taken seriously. Students are excused for justifiable reasons, e.g. you are sick, have a job or college interview, are attending a required out-of-town field trip or

sports meet etc. Some verification may be requested. If you are going to be absent, send Prof. Neenan an email **before class**.

<u>Number of unexcused absences</u>	<u>Total Points deducted (cumulative)</u>
1	15 (equivalent of one Daily Question)
2	40
3	70
more than 3	automatic fail, no exceptions

Peer review

The Peer review (see course calendar) provides you with the opportunity to get valuable feedback on your academic report prior to turning it in. Any student who is absent from the peer review or does not have a complete and viable copy of their peer review draft on the day of the peer review will be penalized 50 points.

Laptops, Tablets and Cellphones

Your main activity in class will be watching, listening and discussing. You are expected to be engaged in those activities while in class. Studies have shown that when students have laptops or other devices out and open in class, the temptation to web-surf or email is almost irresistible. Therefore, there is a **NO LAPTOP/TABLET/CELLPHONE** policy in this class. If you wish to take notes, please do so on paper.

Please carefully review rules regarding writing assignments:

1. In order to receive credit for an assignment, at least 50% of the total points for that assignment must be earned; otherwise, *no points* will be recorded for the assignment.
2. In the academic report assignment, you must turn in a satisfactory outline, first page draft, first draft and final draft – **in that order** – or you will forfeit all points and fail the course.
3. You must complete, and receive a passing grade on **all** writing assignments in order to pass the class. Writing assignments turned in after the due date are subject to a penalty equivalent to 15% of the points possible on the assignment. Penalties increase by an additional 10% each week thereafter.

Moodle Profile and Syllabus Quiz

Join Mu138 on Moodle and complete your personal profile. Make sure to add a few details about yourself in the description and be sure to include what if any music background you have. Do you play a musical instrument or sing? If so, for how long? Do you play – or have you played – in an orchestra or chamber ensemble? **Take the Syllabus Quiz (required activity) before class on Tuesday, January 15.** You get 3 chances on the quiz. The Syllabus Quiz verifies that that you understand and acknowledge the requirements and grading procedures of this course.

Developing a game plan and understanding course grading scheme

Keep in mind that this is an advanced humanities credit course and requires 4,000 words of composition. In order to fulfill the writing requirement, you **must** satisfactorily complete the academic report and the LA Phil program notes. Be realistic. It is highly unlikely that you will get all the points possible for the assignments. The course is designed so that if you need to skip one or two weekly responses or you need to be absent once or twice, you may do so without doing serious damage to

your grade. Stay abreast of your points total on Moodle and the point totals needed for each grade.

	<u>Max Points ea. component</u>	<u>Max. Total Points</u>
Syllabus Quiz		25
Academic report (~ 2500 words)		500
<i>Outline</i>	150	
<i>First Page Draft</i> ¹	50	
<i>First Draft/Peer Review Draft</i>	200	
<i>Final Draft</i>	100	
LA Phil concert program notes (1,000 – 1,500 words)		200
Listening evaluations (2)	75	150
Weekly Reading responses		300
Attendance/Daily Question – (20) ²	15	300
Total		1,475

Grade scale and rationale

Grades will be based on a Grading Point of 1,401 points, or 95% of the total points possible (1,475)

Grade Scale (based on 1,401 Grading Point)

A	95% or more of Grading Point, i.e. 1,331 points or more
A-	90% - 94% of Grading point
B	80% - 89% of Grading Point (B- = 80% - 83%; B = 84% - 86%; B+ = 87% - 89%)
C	70% - 79% of Grading Point
D	below 70% of Grading Point
F	below 60% of Grading Point

The grade of A+ will not be awarded.

Taking this course Pass/Fail

Students may take the course P/F. However, in order to pass, students must do **all of** the following:

1. Complete **all** components of both writing projects with a minimum score of 74% on each
2. Participate in an in-class presentation and receive a passing grade on all components
3. Earn at least a C in the class (74% or more of the Grading Point)
4. Not exceed the maximum number of unexcused absences

¹ The First Page Draft is, in essence, the first page or two of your academic report. It allows me to see a sample of your writing and offer feedback so that if a "course correction" is required you are aware of it early on and with little impact on your overall grade.

² Daily Questions turned in more than 5 minutes after the beginning of class earn 5 points.

COURSE CALENDAR – READING AND OTHER ASSIGNMENTS, LECTURE TOPICS

Week 1

- Reading: Rice Chapters I – II, pages 35-43
- Assignments:
 - Join Moodle (password: Neenan) and complete your profile – tell me a little about yourself
 - **Complete Syllabus Quiz** by January 15
 - Answer **Weeks 1 - 3** response questions by 1pm on Tuesday, Week 3
 - Complete weekly listening assignment by Tuesday of the following week
- Lecture Topics: *Class structure and organization; Baroque vs. Classical style*

Week 2

- Reading: Rice V, Additional reading assignment tba
- Assignments:
 - Answer Weeks 1 – 3 response questions by 1pm on Tuesday, Week 3
 - Complete weekly listening assignment by Tuesday of the following week
- Lecture Topics: *Instrumental and vocal music in Italy and German*

Week 3

- Reading: Rice X, Additional reading assignment tba
- Assignments:
 - Answer Weeks 1 – 3 response questions by 1pm on Tuesday, Week 3
 - Complete weekly listening assignment by Tuesday of the following week
- Lecture Topics: *The Bach Children, Haydn, Mozart Part 1*

Week 4

- Reading: Rice XIV - XV
- Assignments:
 - Answer weekly response questions by 1pm on Tuesday
 - Complete weekly listening assignment by Tuesday of the following week
 - **LA Phil program notes due 11pm Sunday, February 3** (MS Word doc, file on Moodle)
- Lecture Topics: *Mozart Part 2 – The Marriage of Figaro*

Week 5

- Reading: Rice XVI - XVII
- Assignments:
 - Answer weekly response questions by 1pm on Tuesday
 - Complete weekly listening assignment by Tuesday of the following week
- Lecture Topics: *Beethoven Part 1*

Week 6

- Reading: Frisch II-III
- Assignments:
 - Answer weekly response questions by 1pm on Tuesday
 - Complete weekly listening assignment by Tuesday of the following week
 - **LA Phil concert field trip Saturday, February 16 (leave CIT 7pm)**
 - **Academic Report First Page Draft and Outline due 11pm Sunday, Week 6 (Feb. 17)**
- Lecture Topics: *Beethoven Part 2; Schubert*

Week 7

- Reading: Frisch VI, Additional reading assignment tba
- Assignments:
 - Answer weekly response questions by 1pm on Tuesday
 - Complete weekly listening assignment by Tuesday of the following week
 - **Complete Listening Evaluation I (Weeks 1 – 6) by 11pm Sunday, Week 7 (Feb. 23)**
- Lecture Topics: *Writing workshop; Schumann, Berlioz Part 1*

Week 8

- Reading: Frisch V, Additional reading assignment tba
- Assignments:
 - Answer weekly response questions by 1pm on Tuesday
 - Complete weekly listening assignment by Tuesday of the following week
 - **Peer review Tuesday, Week 8 (Feb. 25)**
 - **Academic Report First Draft due 11pm Sunday, Week 8 (Mar. 3)**
- Lecture Topics: *Peer Review; Berlioz Part 2; the Mendelssohns, music criticism and journalism*

Week 9

- Reading: Frisch VII, Additional reading assignment tba
- Assignments:
 - Answer weekly response questions by 1pm on Tuesday
 - Complete weekly listening assignment by Tuesday of the following week
- Lecture Topics: *The Virtuosi: Paganini, Chopin, Liszt; Rosini*

Week 10 – No class week 10

- Reading: Frisch XIII
- Assignments:
 - Answer weekly response questions by 1pm on Tuesday
 - Complete weekly listening assignment prior to taking Listening Evaluation II

Week 11 (Study period/finals)

- **Academic Report due 12 noon Wednesday, March 20**
- **Listening Evaluation II closes 12 noon Wednesday, March 20**