COURSE POLICIES & PROCEDURES

Music 3520
*Music History II*
Dr. Howard Goldstein
TH 11:00-12:15
Office: Goodwin 128 (tel.: 844-3167; e-mail: goldsha@auburn.edu)
Office hours: TH 2-4 or by appt.
E-mails will be answered as soon as they are read. However, I do not normally read e-mails
evenings, weekends, or holidays.

COURSE PREREQUISITES: For MUSI 3520, MUSI 1410 (Music Theory II) is a prerequisite.
You are not required to take MUSI 3510 before 3520.

COURSE OBJECTIVES: The study of music history is an essential component of every
educated musician’s background, whether they are composer, performer, or teacher. The primary
focus of this course is musical style. Through reading, listening, and analysis we will discover
how melody, harmony, rhythm, texture, form, instrumentation, and other musical techniques are
used in the music of various eras and the composers who inhabited them. At the end of this
course you should be able to walk into any music library, pick a score off the shelf at random,
turn to any page (other than the title page!), and identify the general date, genre, form, and
perhaps even the composer of the piece at hand.

The other primary objective is to understand the social and political forces that shape a particular
culture and the music it produces. Music does not exist in a vacuum; it is composed and
performed by real people who react to the conditions around them. Knowledge of the
circumstances that produced the music of past eras is essential for understanding your own
position as a musician in today’s society.

   (Vol. 1 for Fall, Vol. 2 for Spring)

comprehensive dictionary such as this is essential if you do not already own it or something
similar. A small dictionary of musical terms is not sufficient for this class.

READINGS: About 40 pages per week (see attached syllabus). Each day’s assignment is to be
read before class.

LISTENING ASSIGNMENTS: All assignments will be from the anthology. The assigned pieces
will be found in the compact disc recordings that accompany the class texts.

WEB SITE: www.wwnorton.com/musichistory provides chapter outlines, practice questions, and
additional listening opportunities.
WRITTEN WORK: There will be one major paper per semester on an assigned or student-chosen topic. There will be no extensions on paper deadlines. Papers will be graded for content, organization, grammar, and spelling. Additional written assignments may also be given.

TESTS: There will be six tests, as scheduled on the syllabus; the last will take place during final exams. These tests are not cumulative; however, the study of music history is, therefore key concepts will carry over from test to test. Tests may include these question types: listening ID, multiple choice, short definitions, short essays. In addition, you will be asked to write short descriptive analyses for several pieces heard in the listening ID portion. These must be specific to the chosen pieces, and they must use musical terminology in a precise, detailed way.

THERE WILL BE NO MAKE-UP TESTS EXCEPT IN CASES OF VERIFIED ILLNESS OR EMERGENCY.

GRADING: The grades will be distributed as follows: A 90-100; B 80-89; C 70-79; D 65-69; F 0-64. The breakdown for your grade is as follows: Tests: 60% (10% each); Written work: 25%; Class Participation: 15%. Class participation is based on the following: three times a semester, every member of the class will be asked a question related to the assigned reading and listening for that day. You will not know ahead of time when or what you will be asked. The question type could be a definition of a musical term highlighted in the textbook, a definition or translation of something appearing in an assigned score, or a question about a specific person, place, or musical composition. Some of these questions will be closed book, some will be open book; in either case, you must answer immediately when called upon, or your question will be given to the next person and you will not receive credit. Only correct answers will receive credit. Obviously, those who attend regularly and read and listen to each day’s assignments will be in a better position to receive credit.

ATTENDANCE: Attendance is mandatory. You are responsible for all material presented in class, whether you were there or not. Attendance will be taken at most class meetings. If there are excessive instances of lateness, I will lock the door before class starts and latecomers will not be allowed in the classroom and will be marked absent. If you begin packing your materials before class is finished you will be marked absent. Unexcused absences will lower your final grade by one point for each day missed. Excused absences, as defined by the Tiger Cub Student Handbook, must be documented properly and no later than 5 days after the missed class. If you know ahead of time that you must leave early, come late, or miss class, please inform me in advance by phone, e-mail, or in person. This does not absolve you from providing written documentation for excused absences.

MATERIALS: You must bring your textbook and anthology to every class. If you do not have them you will be asked to get them. If you do not return, you will be marked absent. A suitable grace period to cover shortages at the bookstores will be in effect until the end of the first full week of classes.

CLASSROOM BEHAVIOR: Any and all disruptive behavior will not be tolerated; above all, do not talk during the playing of music! Habitual offenders will be asked to leave the classroom and asked to schedule an appointment with the Music Department Head; the purpose of such a
meeting will be to determine if readmission to my class will be permitted. You are expected to treat your teacher and fellow students in a civilized and courteous manner and to aspire to the highest levels of professionalism.

ELECTRONIC DEVICES: Audio taping of lectures is permitted only for students who have permission from the Program for Students with Disabilities. All portable communication devices (cell phones, PDAs, etc.) must be turned off and stored away from your desk while you are in class.

GENERAL EXPECTATIONS: All students in this course are expected to have a good command of spoken and written English, regardless of educational, linguistic, or national background. A basic knowledge of the technical language and theoretical concepts of music is also expected.

This course is not the place to finally learn the key signature for A major, how to construct an interval, or how to subdivide a rhythm. Any understanding of standard European languages (German, French, Italian) is also useful.

You should come to class prepared to take full and accurate notes on the lectures, and to participate in class discussions. Your observations and insights about the music we are endeavoring to understand are important to the class as a whole; if we are not willing to exchange ideas and experience the thrill of collective discovery then why bother going to university in the first place? You should also not be shy about marking the scores in your anthology; this book is your repository of class notes about the pieces we study. If you are having trouble following the lectures or understanding the material, you might wish to seek outside help, either with the material itself or with English comprehension. However, if you are still having trouble, you should consider dropping the class and waiting until you are better prepared.

Since this class covers a large amount of material, it is to your advantage to make use of my office hours if you are having problems. Do not expect me to do your work for you, however. We are all adults, and we all know that the only way to pass this class is to put in at least three hours a week of studying (in addition to reading the textbook). If you are not prepared to do that, you should not be in this class.

My primary criteria for grading your work are the following:
1. Is your understanding of terms, concepts, and techniques accurate, specific, and comprehensive?
2. Can you relate these terms, concepts, and techniques to specific composers and pieces of music?
3. Can you discuss these terms, concepts, techniques, composers, and pieces within some broader chronological, geographical and/or generic framework? For example, are you able to successfully write an essay on the history of the 16th century madrigal in Italy?
4. Can you use your understanding of music history and musical style to think critically about music, to synthesize factual information with your own informed opinions? In short, are you able to interpret, analyze, and evaluate the material you have read, studied, and heard in lectures? And not just parrot back a stream of disconnected facts?
Cramming before tests will not help you. Only regular, patient, detailed study will. Although each test is not comprehensive, the study of the history of music is. If you fall behind, you will never catch up. If you do not attempt to understand material when it is first presented, you will never catch up.

ACADEMIC DISHONESTY will not be tolerated in any part of this course (tests, quizzes, papers, etc.). If you are unsure as to what constitutes a violation of the Student Academic Honesty Code, read the pertinent sections of the Tiger Cub Student Handbook. Further guidelines with regards to term papers will be handed out at a later date. Ignorance of the rules will not save you from punishment for breaking them.

WITHDRAWALS: All students may withdraw from this class without penalty by midsemester. A W will appear on the student’s transcript.

DISABILITIES: Any student requesting academic accommodations based on disabilities must first contact the Program for Students with Disabilities, 1244 Haley Center, 844-2096 (V/TT) or email: haynemd@auburn.edu. Students needing accommodations should then arrange a meeting with me the first week of class. Come during office hours or email for an alternate time. Bring the Accommodation Memo and Instructor Verification Form to the meeting, where we will discuss items needed in this class.