



**MUHI9400 Advanced Studies in Music History and
Literature**
New Orleans Baptist Theological Seminary
Church Ministry Division
Fall 2022

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Mission Statement

New Orleans Baptist Theological Seminary and Leavell College prepare servants to walk with Christ, proclaim His truth, and fulfill His mission.

Course Description

This course is a comprehensive study of the music and musicians of the Baroque, Classical, Romantic and Twentieth Century. Special attention will be given on traits that characterize the individual periods through listening and score analysis.

Student Learning Outcomes

At the conclusion of the course, the student will:

1. Demonstrate knowledge and understanding of the historical context of the Baroque, Classical, Romantic, and Twentieth Century eras.
2. Demonstrate knowledge of the styles and genres of the Baroque, Classical, Romantic, and Twentieth Century eras, including the ability to trace their historical development within the period.
3. Demonstrate knowledge of major and representative works from the Baroque, Classical, Romantic, and Twentieth Century eras.
4. Demonstrate and interpret knowledge of the performances practices of the Baroque, Classical, Romantic, and Twentieth Century eras.
5. Demonstrate and interpret knowledge of the lives, careers, and works of major and minor composers of the Baroque, Classical, Romantic, and Twentieth Century eras.

Textbooks

Bukofzer, Manfred F. *Music in the Baroque Era*. New York: W. W. Norton & Co., 1947.
ISBN: 9780393097450

Downs, Philip. *Classical Music: The Era of Haydn, Mozart, and Beethoven*. New York:
W. W. Norton & Co., 1992. ISBN:9780393951912

Morgan, Robert P. *Twentieth-Century Music. A History of Musical Style in Modern
Europe and America*. New York: W. W. Norton & Co., 1991. 039395272X

Plantinga, Leon, *Romantic Music. The Norton Introduction to Music History*. New York:
W. W. Norton & Co., 1984. ISBN 9780373951967

Optional Texts:

Downs, Philip. *Anthology of Classical Music: The Era of Haydn, Mozart, and Beethoven*.
New York: W. W. Norton & Co., 1992 ISBN 9780393952094

- Morgan, Robert P. *Anthology of Twentieth-Century Music. A History of Musical Style in Modern Europe and America*. New York: W. W. Norton & Co., 1991. 9780393952841
- Palisca, Claude V., ed. *Norton Anthology of Western Music: Ancient to Baroque*, 3rd ed., Vol. 2. New York: W. W. Norton & Co., 1996. ISBN 9780393969061
- Plantinga, Leon, *Anthology of Romantic Music. The Norton Introduction to Music History*. New York: W. W. Norton & Co., 1984. 9780393952117
- Poultney, David. *Studying Music History: Learning, Reasoning, and Writing about Music History and Literature*. Englewood Cliffs, NJ: Prentice Hall, 1983. ISBN 0138588600
- Weiss, Pero and Richard Taruskin. *Music in the Western World: A History in Documents*, 2nd ed. Belmont, A: Thomson Higher Education, 2008.
- Lebrecht, Norman. *The Book of Musical Anecdotes*. New York: The Free Press, 1985.

Course Teaching Methodology

The course will involve the following methodologies: reading assignments, class discussion of the reading, a research paper, personal presentations and research paper critiques.

Course Requirements

1. Each student will complete the reading and listening assignments for each text and anthology. Upon completion of the assigned material each week the student will submit a listening and reading report which illustrates the stylistic traits of the composer or period.
2. Each student will make 2 presentations during the on campus class times based on the reading assignments that must include information about the assigned composers or period, representative demonstration of their work, distinctive stylistic characteristics, and a historical outline tracing the development of that period or composer in relationship to the period as a whole. The student must provide a handout that summarizes the presentation or the outline of Powerpoint material to the other members of the class.
3. Each student will complete research paper [20-25 page content] on a topic approved by the professor, due the October 12 of the semester. *A prospectus of the paper will be due the second week of class and should include a working outline and bibliography of the paper.* A minimum of 15 sources are required done in the latest edition of Turabian. Each student will give a presentation of his or her research project, including a basic handout, Powerpoint, and listening examples. A copy of the paper should be sent to each of the other students in pdf format on the due date so that they may have time to complete the Critical Response.
4. Each student will complete a 1-2 page Critical Response to every other student's research paper.]. The Critical Response must include commentary on the following: [a] strengths, [b] weaknesses, [c] Turabian format, and [d] research. Responses will be shared during Seminar 2.
5. A video conference meeting will be held on August 16, 7:00 pm CST via the Bluejeans delivery system. All students will be sent a link and required to attend. Details of assignments, etc. will be covered.

Evaluation of Grade

The student's grade will be computed as follows:

Critical Responses	Listening Assignments	25%
Presentations [2 @ 25% each]		50%
Research Paper & Presentation		25%

Technical Assistance

For assistance regarding technology, consult ITC (504-816-8180) or the following websites:

1. Selfserve@nobts.edu - Email for technical questions/support requests with the Selfserve.nobts.edu site (Access to online registration, financial account, online transcript, etc.)
2. BlackboardHelpDesk@nobts.edu - Email for technical questions/support requests with the NOBTS Blackboard Learning Management System NOBTS.Blackboard.com.
3. ITCSupport@nobts.edu - Email for general technical questions/support requests.
4. www.NOBTS.edu/itc/ - General NOBTS technical help information is provided on this website.

[Other items may be included, such as: expectations for reading assignments, policy on late assignments, academic honesty, classroom demeanor, extra credit]

Help for Writing Papers at “The Write Stuff”

NOBTS maintains a Writing Center designed to improve English writing at the graduate level. Students can receive writing guides, tips, and valuable information to help in becoming a better writer.

Plagiarism on Written Assignments

NOBTS has a no tolerance policy for plagiarism. Plagiarism in certain cases may result in expulsion from the seminary. See the NOBTS Student Handbook for definition, penalties, and policies associated with plagiarism.

Course Schedule

On Campus Presentations:

Friday, September 9, 2022	1:30 pm - 9:00 pm
Saturday, September 10, 2022	8:00 am - 11:00 am
Friday, October 21, 2022	1:30 pm - 9:00 pm [Optional Online by Bluejeans]
Saturday, October 22, 2022	8:00 am - 11:00 am
Friday, December 2, 2020	1:30 pm - 9:00 pm
Saturday, December 3, 2020	8:00 am - 11:00 am

Weekly Assignments:

Recordings and scores are available in the Music Library on campus. Many of the listening assignments are available on sites such as the following:

Listening sites:

<http://www.classicalarchives.com/>
<http://www.karadar.com/Mp3composer/Default.htm>

Score sites:

http://www.free-scores.com/index_uk.php3
<http://plato.acadiau.ca/courses/musi/callon/2273/scores.htm>
<http://www.dlib.indiana.edu/variations/scores/>
http://imslp.org/wiki/Main_Page
How to listen:
<https://www.youtube.com/watch?v=IU3V6zNER4g>

Some of the links to the sites below may no longer be available, in that case, please supplement with another of your choosing that reflects the composer's work.

Week 1: August 15

Bukofzer, pages 1- 218

Listening: Jacopo Peri, Cavaliere, Caccini, Monteverdi, Schutz, Froberger, Gabrieli, Lully, Purcell

Video Conference Meeting via BlueJeans: August 16, 2022, 7:00 pm CST

Research Paper Topics: Each student must have selected a topic for major research and cleared with the professor before work on paper is approved.

Week 2: August 22

Bukofzer, pages 219-411

Listening: Vivaldi, J. S. Bach, Handel

Vivaldi: <https://www.youtube.com/watch?v=153WVp8QJQ0&list=PL4C8547CD2FF3083F>

Handel:

<https://www.youtube.com/watch?v=HnKFUNizi4E&list=PL4C8547CD2FF3083F&index=6>

Bach:

<https://www.youtube.com/watch?v=2oGCFEGmKbc>

<https://www.youtube.com/watch?v=iyBJytoLQRY>

<https://www.youtube.com/watch?v=bOzyUfmrEo>

<https://www.youtube.com/watch?v=ks3UowzjYls>

<https://www.youtube.com/watch?v=yaxWe-ULtcw>

<https://www.youtube.com/watch?v=wGUba--Efaq>

<https://www.youtube.com/watch?v=kVz3-1kGYU4>

https://www.youtube.com/watch?v=_OA_wOqgec0&list=PLCCJcSEuttXP_VOH5kZCxCk9alfvAggfBy

https://www.youtube.com/watch?v=MDZyDTIdrN0&list=PLCCJcSEuttXP_VOH5kZCxCk9alfvAggfBy&index=5

Week 3: August 22

Downs, 3-83, 199-334

Listening: Haydn, Mozart

<https://www.youtube.com/watch?v=XLdn5EmYLDM>

Week 4: September 5

Downs, 335-552

<https://www.youtube.com/watch?v=4wkIKd0d-dl>

https://www.youtube.com/watch?v=J3qe5Eu_LYQ

<https://www.youtube.com/watch?v=U3JWEH-r-J0>

<https://www.youtube.com/watch?v=YXFAaY8v1TY>

<https://www.youtube.com/watch?v=CtIMyIWxAk4>

https://www.youtube.com/watch?v=7qThrM_BdMQ

<https://www.youtube.com/watch?v=Wp1wfdhTfOQ>

<https://www.youtube.com/watch?v=SmDST1BdnRw>

<https://www.youtube.com/watch?v=Civ2hfAdm68>

https://www.youtube.com/watch?v=VmZT_LDCsa0

<https://www.youtube.com/watch?v=Civ2hfAdm68&list=PL37760FC14D106028>

<ON CAMPUS CLASS SEMINAR 1>

First Set of Presentations: September 9-10, 2022

Bukofzer: Chapters 2-3 _____
Bukofzer: Chapters 4-5 _____
Bukofzer: Chapters 6-7 _____
Bukofzer: Chapters 8-9 _____
Bukofzer: Chapters 10-11 _____
1-A Downs, Chapters 8-10 _____
1-B Downs, Chapters, 11-13 _____
1-C Downs, Chapters, 15-17 _____
1-D Downs, Chapters, 20-22 _____
1-E Downs, Chapters, 27-28 _____

Week 5: September 12

Plantinga, 1-106

Listening: Beethoven, Schubert,

<https://www.youtube.com/watch?v=nn57J71edDU>

<https://www.youtube.com/watch?v=ICICKUSpack>

<https://www.youtube.com/watch?v=eLKwssd6xto>

https://www.youtube.com/watch?v=ZMPYP_G2SB8

<https://www.youtube.com/watch?v=powQyCh-H08>

<https://www.youtube.com/watch?v=sNYLINmgUW8>

<https://www.youtube.com/watch?v=fsXArAyIC7w>

Schubert

<https://www.youtube.com/watch?v=5XP5RP6OEJI&list=PLaWs0IJbDLpRsEA1xE5pWcRz-we1oMS6i>

Week 6: September 19

Plantinga, 107-219

Listening: Rossini, Liszt, Chopin, Belioz, Schumann, Mendelssohn

Chopin: <https://www.youtube.com/watch?v=4rOOLm3n6GY&index=1&list=RD4rOOLm3n6GY>

Peter Ustinov video on Mendelssohn [two parts]

<https://www.youtube.com/watch?v=Kz1r4MoLK2U>

<https://www.youtube.com/watch?v=tY7YxfJKEyl>

Week 7: September 26

Plantinga, 220-297

Listening: Wagner, Verdi, Musorgsky, Tchaikovsky, Brahms, Straus, Wolf

<https://www.youtube.com/watch?v=vi3MU9JnL7E>

<https://www.youtube.com/watch?v=4uxlZgVHjdk>

FALL BREAK <October 3-7>

Research Papers due October 3 and sent to other members of class

Week 8: October 10

Plantinga, 298-462

Week 9: October 17

Morgan, 1-150

Listening: Debussy, Strauss, Skryabin, Schoenberg, Ives, Bartok

<Seminar 2> Presentations of Research Papers and Responses: October 21-22

Student

Title of Paper topic:

Week 10: October 24

Morgan 151-314

Listening: Stravinsky, Webern, Varese, Berg, Hindemith, Sessions

Week 11: October 31-November 4

Morgan 315-406

Listening: Cowell, Copland, Carter, Cage, Britten, Babbit, Crumb, Reich

Week 12: November 7

Morgan 407-490

[Any corrected versions of the Research Papers due by Friday of this week]

Week 13: November 14

THANKSGIVING BREAK <November 21-25>

Week 14: November 28

<On Campus Seminar 3>

Third Set of Presentations December 2-3, 2022

- 2-A Plantiga, Chapters, 2-3 _____
- 2-B Plantiga, Chapters, 4, 5 _____
- 2-C Plantiga, Chapters 6, 7 _____
- 2-D Plantiga, Chapters, 8-10 _____
- 2-E Plantiga, Chapters 11, 12 _____
- 3-A Morgan, Chapters, 2-4 _____
- 3-B Morgan, Chapters, 5,6,8 _____
- 3-C Morgan, Chapters, 11-13 _____
- 3-D Morgan, Chapters 14,16,17 _____
- 3-E Morgan, Chapters, 19, 20, 22 _____

Guidelines for Class Presentations

1. Given the limited time for each presentation, it is incumbent on the student to discern the critical information within the material to be presented. The presentations are more than just outlining the material in a chapter, but learning where to give more weight to those persons or parts that are worthy, bringing to bear outside research as necessary.
2. Each presentation should include the following: [as possible]
 - information about the assigned composers or period,
 - representative demonstration of their work, video clip or recording
 - distinctive stylistic characteristics, [What to look for in the music, what to listen for, etc.]
 - a historical outline tracing the development of that period or composer in relationship to the period as a whole.
 - Additional information can be found in the following texts:
Weiss, Pero and Richard Taruskin. *Music in the Western World: A History in Documents*, 2nd ed. Belmont, A: Thomson Higher Education, 2008.
Lebrecht, Norman. *The Book of Musical Anecdotes*. New York: The Free Press, 1985.

3. The student share the presentation or the outline of Powerpoint material to the other members of the class. This may be sent in digital format.
4. Remember you are presenting as if teaching to the group. A great example of how this can be done is by watching Dr. Robert Greenberg: <https://www.youtube.com/watch?v=ID6z-DMcbrM> And the Classical Nerd: <https://www.youtube.com/watch?v=Z8-vAx0YepE> UCLA: <https://www.youtube.com/watch?v=n-ilb3jfWao>

MUHI9400 Advanced Studies in Music History Listening Report

List Title, Composer, basic structure [not an analysis, but in general terms: ABA, through composed, rondo, binary, etc.] and traits. Use the list of traits below a partial aid in your listening; list as many traits as accurately apply to any given piece.

- | | | |
|--------------------------------|------------------------------|---------------------------------|
| a. modal | b. tonal | c. counterpuntal treatment |
| d. imitation | e. homophonic texture | f. melismatic treatment of txt |
| g. syllabic treatment of text | h. chromaticism | l. word painting |
| j. figurative embellishments | k. sequence | L. variation technique |
| m. terraced dynamics | n. deceptive cadence | o. ornamentation and dissonance |
| p. pedal points | q. Alberti bass | r. Landini cadence |
| s. sudden contrasting dynamics | t. atonality | u. repeating rhythmic patterns |
| v. use of serial technique | w. use of electronic devices | x. bi or polytonality |
| y. <i>sprechstimme</i> | z. use of indeterminacy | aa. polystylistic features |

- | | |
|---|-----------|
| 1. Title:
Structure or outstanding structural elements:
Outstanding Traits: | Composer: |
| 2. Title:
Structure or outstanding structural elements:
Outstanding Traits: | Composer: |
| 3. Title:
Structure or outstanding structural elements:
Outstanding Traits: | Composer: |
| 4. Title:
Structure or outstanding structural elements:
Outstanding Traits: | Composer: |
| 5. Title:
Structure or outstanding structural elements:
Outstanding Traits: | Composer: |
| 6. Title: | Composer: |

Structure or outstanding structural elements:
Outstanding Traits:

Selected Bibliography

- Blume, Friedrich. *Classic and Romantic Music: A Comprehensive Survey*. Tr. M. D. Herter Norton. New York: W. W. Norton & Company, 1970.
- Borroff, Edith. *Music in Europe and the United States: A History*. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1971.
- Burkholder, J. Peter, Grout, Donald Jay and Claude V. Palisca. *A History of Western Music*, 8th ed. New York: W. W. Norton & Company, 2008.
- Chase, Gilbert. *America's Music: From the Pilgrims to the Present*. 3rd ed.. Chicago: University of Illinois Press, 1992.
- Goulding, Phil G. *Classical Music: The 50 Greatest Composers and Their 1000 Greatest Works*. New York: Random House Publishing Company, 1992.
- Grout, Donald Jay. *A Short History of Opera*, 2nd ed. New York: Columbia University Press, 1965.
- Hamm, Charles. *Music in the New World*. New York: W. W. Norton & Company, 1983.
- Heartz, Daniel. *Haydn, Mozart, and the Viennese School, 1740-1780*. New York: W. W. Norton & Company, 1995.
- Hill, John Walter. *Baroque Music: Music in Western Europe, 1580-1750*. New York: W. W. Norton & Company, 2005.
- Hitchcock, H. Wiley. *Music in the United States: A Historical Introduction*., 2nd ed. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1974.
- Lebrecht, Norman. *The Book of Musical Anecdotes*. New York: The Free Press, 1985.
- Natvig, Mary, ed. *Teaching Music History*. Burlington, VT: Ashgate Publishing Limited, 2002.
- Palisca, Claude V. *Baroque Music*, 3rd ed. Upper Saddle River, NJ: Prentice Hall, 1991.
- Pauly, Reinhard G. *Music in the Classic Period*, 3rd ed. Englewood Cliffs, NJ: Prentice Hall, 1988.
- Poultney, David. *Studying Music History: Learning, Reasoning, and Writing about Music History and Literature*. Englewood Cliffs, NJ: Prentice Hall, 1983.
- Randel, Don Michael, ed. *The New Harvard Dictionary of Music*. Cambridge, MA: The Belknap Press of Harvard University Press, 1986.
- Rosen, Charles. *The Romantic Generation*. Cambridge, MA: Harvard University Press, 1995.
- Strunk, Oliver. *Source Readings in Music History*. New York: W. W. Norton & Company, 1996.
- Weiss, Pero and Richard Taruskin. *Music in the Western World: A History in Documents*, 2nd ed. Belmont, CA: Thomson Higher Education, 2008.

Wold, Milo, et al. *An Outline History of Western Music*, 9th ed. Boston: WCB McGraw-Hill, 1998.

Wright, Craig and Bryan Simms. *Anthology for Music in Western Civilization. Vol. 2*. Belmont, CA: Thomson - Schirmer, 2006.

Wright, Craig and Bryan Simms. *Music in Western Civilization*. Boston: Schirmer Cengage Learning, 2010.