

# Music 343History and Literature I

## Syllabus 2000

### Elmhurst College

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Course Goals | Materials you will need | Course Requirements | Course Policies | [Course Schedule \(00343Schedule.htm\)](#) | How to Find Me |

Important URLs

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[Course Schedule \(00343Schedule.htm\)](#) | [Term Paper \(00343Paper.htm\)](#) |

[Research](#)

[Resources \(http://www.elmhurst.edu/library/courses/music/mus343.html\)](http://www.elmhurst.edu/library/courses/music/mus343.html) | Go to

Worksheets | [Listening Report Sample \(ListenSample.htm\)](#)

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#### Course Goals

- to acquire basic research skills as you gather, evaluate, and interpret data
- to communicate your research in varied styles and media
- to study important musical styles and composers (up to 1750) through reading, score study, and aural analysis
  - to develop listening skills needed for stylistic analysis
- to look at events and cultures that influenced musical styles and composers
  - to discover how the past touches and influences the present
- to achieve these goals with enough rigor to prepare you for graduate study

Return to top

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## Materials you will need

#### *Required Materials :*

- K Marie Stolba. *The Development of Western Music: A History*, 3rd edition. McGraw-Hill, 1998.
- K Marie Stolba. *The Development of Western Music: An Anthology*, Vol. I, 3rd edition. McGraw-Hill, 1998.

#### *Strongly Recommended Materials :*

- CDs or Cassettes to Accompany Stolbas *The Development of Western Music: A History*, Vol. I, 3rd edition. McGraw-Hill, 1998.

## Course Requirements

**Worksheets** 9 @ 3.0% = 27%

**Quizzes** 6 @ 2.5% = 15%

**Paper** 1 @ 25.0% = 25%

**Unit Exams** 2 @ 10.0% = 20%

**Final Exam** 1 @ 13.0% = 13%

### Worksheets

[Wksht 1 \(100Wksht343.htm\)](#) | [Wksht 2 \(200Wksht343.htm\)](#) | [Wksht 3 \(300Wksht343.htm\)](#) | [Wksht 4 \(400Wksht343.htm\)](#) | [Wksht 5 \(500Wksht343.htm\)](#) | [Wksht 6 \(600Wksht343.htm\)](#) | [Wksht 7 \(700Wksht343.htm\)](#) | [Wksht 8 \(800Wksht343.htm\)](#) | [Wksht 9 \(900Wksht343.htm\)](#)

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Nine written worksheets require listening, reading, research, and other creative tasks. They are graded on promptness and completeness. If all worksheets are complete and handed in on time, you receive an A+ for 27% of your final grade. Late worksheets receive a D (67%) and receive no written feedback. Complete worksheets include thorough answers to questions, and they follow the listening report format described below. Incomplete worksheets receive credit for the percentage I judge completed.

### What is a Listening Report?

A part of each worksheet, they help you practice listening skills and prepare for listening quizzes while you explore the music we study. These reports should be written **while you listen**. For an example of proper format, [click here to see a sample of Listening Report No. 1 \(ListenSample.htm\)](#)

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### Listening Report Format?

For each piece you listen to:

- a. identify the title and location (library and call number) of the recording
- b. identify composer and title (for the entire piece and for each individual section)
- c. describe style featureswrite 2–3 sentences on each movement or number
- d. answer any questions in the worksheet
- e. indicate number of times (1X, 2X, etc.) you listen to any piece required for quiz preparation

### How much listening?

The amount varies; plan on 2 to 3.5 hours of music per report. Basic guidelinelisten to one complete LP or CD (or the equivalent) for each hour assigned.

### **Where to listen?**

You can use the listening facilities in Irion 202, at the Media Center (CSTC 109), or you can use your own listening equipment.

### **What to listen to?**

For most reports, specific pieces are required, but after that you can choose any recordings (or live performances!) that fit the current worksheet. Start with music from DWMA so you can follow the score while you listen. A primary goal is to experience as much music as possible. Therefore, you can only count **one** playing of each piece in your total listening time. (Exception: You can count multiple listening for any piece that is scheduled for a listening recognition quiz.) Recordings can be found in Irion 202 or the Media Center (CSTC 109). (DWMA recordings are on Reserve in both locations.) You can also use appropriate recordings of your own.

*Back to Course Requirements*

### **Quizzes**

Six quizzes cover the reading and listening assignments from the current worksheet. The written portion covers lecture materials and assigned readings in multiple choice format; the listening portion tests your ability to identify important works and hear stylistic features. Listening reports and in-class listening exercises will help you prepare for these quizzes. No make-up quizzes will be given for lateness or unexcused absence.

### **Paper**

A paper that deals with a piece of music (of your choosing) from two perspectives: one analytical, the other creative and contextual. [Click here for more information about the paper \(00343Paper.htm\)](#).

### **Unit Exams and Final Exam**

Three exams ask you to trace broad outlines and vital developments in an important period in music history. They include [essay \(essays343.htm\)](#) and short answer questions, with score excerpts and listening examples for stylistic analysis. Make-up exams will not be given.

*Back to Course Requirements*

Return to top

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## **Course Policies**

### **Class Participation**

Attendance and participation are important. Under normal circumstances, tell me ahead of time if you must miss class. In emergencies, present a note from your doctor, the college health service, or the Dean when you return. You can be absent or late up to three times each without penalty; further lateness or absences will count against your final grade.

## Extra Credit

For extra credit, do extra listening and write listening reports on it (identify these reports as extra credit and indicate total listening time). Consistent attendance and participation will also help a borderline grade.

## Academic Dishonesty

This course follows guidelines published in the E-Book.

## Disabilities Policy

Elmhurst College will make reasonable accommodations for persons with documented disabilities. If you have a disability that may have some impact on your work in this course, please contact the Director of Advising at 103 Goebel Hall (617-3450).

[Return to top](#)

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## Important URLs

### [Course](#)

[WebBoardhttp://206.68.119.120/~mus343/](http://206.68.119.120/~mus343/) (<http://206.68.119.120/~mus343/>)

### [EC Web-based](#)

[Emailhttp://206.68.117.1/twig/index.php3/](http://206.68.117.1/twig/index.php3/) (<http://206.68.117.1/twig/index.php3/>)

### [Music Department Web](#)

[Pagehttp://www.elmhurst.edu/~mus/](http://www.elmhurst.edu/~mus/) (<http://www.elmhurst.edu/~mus/>)

### [Mark Harbolds Web](#)

[Pagehttp://www.elmhurst.edu/~markh/harbold.html](http://www.elmhurst.edu/~markh/harbold.html)  
(<http://www.elmhurst.edu/~markh/harbold.html>)

### [Library Music History](#)

[Pagehttp://www.elmhurst.edu/library/courses/music/mus343.html](http://www.elmhurst.edu/library/courses/music/mus343.html)  
(<http://www.elmhurst.edu/library/courses/music/mus343.html>)

[Return to top](#)

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## How to Find Me

If you need assistance of any kind in this course, please contact me. You can see me during office hours, or make an appointment.

HoursMTWF 10:30–11:30

**Office**      **Irion 113**

Office Hours MWF 10:30–11:30

TTh 2:30–3:30

Email | [markh@elmhurst.edu](mailto:markh@elmhurst.edu) (<mailto:markh@elmhurst.edu>)

Phone | 630.617.3521

Fax | 630.617.3738

[Return to top](#)

*Page created 08/09/00 by Mark Harbold last updated 09/19/00.*

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