I. ASCRC General Education Form (revised 1/27/11)

Use to propose new general education courses (except writing courses), to change existing gen ed courses and to remove designations for existing gen ed courses.

Note: One-time-only general education designation may be requested for experimental courses (X91-previously X95), granted only for the semester taught. A NEW request must be submitted for the course to receive subsequent general education status.

<table>
<thead>
<tr>
<th>Group (submit separate forms if requesting more than one general education group designation)</th>
<th>III. Language</th>
<th>VII: Social Sciences</th>
</tr>
</thead>
<tbody>
<tr>
<td>III Exception: Symbolic Systems *</td>
<td>VIII: Ethics &amp; Human Values</td>
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<tr>
<td>IV: Expressive Arts</td>
<td>IX: American &amp; European</td>
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<tr>
<td>V: Literary &amp; Artistic Studies</td>
<td>X: Indigenous &amp; Global</td>
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<tr>
<td>X VI: Historical &amp; Cultural Studies</td>
<td>XI: Natural Sciences w/ lab ☐ w/out lab ☐</td>
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</table>

*Courses proposed for this designation must be standing requirements of majors that qualify for exceptions to the modern and classical language requirement.

<table>
<thead>
<tr>
<th>Dept/Program</th>
<th>Music</th>
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<tbody>
<tr>
<td>Course Title</td>
<td>Music History II</td>
</tr>
<tr>
<td>Prerequisite</td>
<td>Music 202L</td>
</tr>
<tr>
<td>Course #</td>
<td>302</td>
</tr>
<tr>
<td>Credits</td>
<td>3</td>
</tr>
</tbody>
</table>

II. Endorsement/Approvals

Complete the form and obtain signatures before submitting to Faculty Senate Office.

Please type / print name | Signature | Date
--- | --- | ---
Instructor | James Randall | 2-22-13
Phone / Email | 243-6892 | 2-22-13
Program Chair | Maxine Ramey | 2-22-13
Dean | Stephen Kalm | 2-22-13

III. Type of request

<table>
<thead>
<tr>
<th>New</th>
<th>One-time Only</th>
<th>Renew X</th>
<th>Change</th>
<th>Remove</th>
</tr>
</thead>
</table>

Reason for Gen Ed inclusion, change or deletion

Description of change

IV. Description and purpose of new general education course: General Education courses must be introductory and foundational within the offering department or within the General Education Group. They must emphasize breadth, context, and connectedness; and relate course content to students’ future lives: See Preamble:

http://umt.edu/facultysenate/archives/minutes/gened/GE_preamble.aspx

Music 302 is a broad chronological survey of Western art music of the 18th century to the present. In studying the works and biographies of representative composers and musicians, students learn about significant changes in musical style over the past two centuries and the artistic, social, economic and cultural catalysts for these developments.

V. Criteria: Briefly explain how this course meets the criteria for the group. See:

http://umt.edu/facultysenate/documents/forms/GE_Criteria5-1-08.aspx
Courses teach students how to: present ideas and information with a view to understanding the causes, development, and consequences of historical events; evaluate texts or artifacts within their historical and/or cultural contexts; and analyze human behavior, ideas, and institutions within their respective historical and/or cultural contexts.

Music 302H traces the development of Western art music over the past 200 years within the context of key intellectual, economic, and political developments in Western culture. Through primary and secondary source readings, students learn how music has both reflected and influenced these important developments.

VI. Student Learning Goals: Briefly explain how this course will meet the applicable learning goals. See: [http://umt.edu/facultysenate/documents/forms/GE_Criteria5-1-08.aspx](http://umt.edu/facultysenate/documents/forms/GE_Criteria5-1-08.aspx)

1. synthesize ideas and information with a view to understanding the causes and consequences of historical developments and events;

Multiple-choice questions on exams measure students’ particular understanding of musical developments within their historical and cultural contexts. Essay questions on exams require students to synthesize and apply this information to broader contexts (e.g. How are philosophies associated with the Age of Enlightenment reflected in music of the period?). Students are required to write a 10-page research paper organized around an original thesis that involves the interpretation of primary sources and the synthesis.

2. evaluate texts or artifacts within their historical and/or cultural contexts;

Students evaluate musical scores and musical practices within their historical and cultural contexts. For instance, students might learn how historical instruments and performing practices differ from modern ones, and how this affected how the music was performed and heard by audiences.

3. analyze human behavior, ideas, and institutions within their respective historical and/or cultural contexts.

As a model, the textbook, source readings, and lectures present the musical practices studied within their historical and cultural frameworks. Students are required to apply the same approach and analysis in a 10-page research paper.

VII. Justification: Normally, general education courses will not carry pre-requisites, will carry at least 3 credits, and will be numbered at the 100-200 level. If the course has more than one pre-requisite, carries fewer than three credits, or is upper division (numbered above the 200 level), provide rationale for exception(s).

Although it carries a 300-level course number, music students take this course as a sophomore. The 300 numbering was assigned to preserve the correct ratio between upper- and lower-division courses required by the Board of Regents.
VIII. Syllabus: Paste syllabus below or attach and send digital copy with form. The syllabus should clearly describe how the above criteria are satisfied. For assistance on syllabus preparation see: http://teaching.berkeley.edu/bgd/syllabus.html

Please note: Approved general education changes will take effect next fall.

General education instructors will be expected to provide sample assessment items and corresponding responses to the Assessment Advisory Committee.
Music 302H.00-02
History of Music II
Lower-Division Writing Course: 3 Credits
Spring 2013
TR 11:10-12:30, Music 105

Instructor: Dr. James Randall
Office/phone: 214 Music Bldg., ext. 6892
E-mail: james.randall@umontana.edu
Office Hours: Wed. 10:00-12, or by appt.

Pre-requisites:
Completion of Music 201, or with permission of instructor

Required Texts:
Mark Evan Bonds, A History of Music in Western Culture, 3rd Edition (Upper Saddle River, NJ: Prentice Hall, 2009), plus the accompanying Anthology of Scores (vol. II). The six accompanying CDs are optional (I'll be offering Youtube playlists with our required listening). Supplementary readings will be placed on Moodle.

‘Most of you will already have the textbook from last semester, but you'll still need to purchase the scores, and, if you choose, the CDs. All are cheapest to buy online. For your convenience, I've placed links on Moodle for purchasing our course materials through Amazon.com.

Course Description:
Our course is a chronological survey of Western art music of the 18th century to the present. By studying the works and biographies of representative composers and musicians, we will learn about significant changes in musical style over the past two centuries and the artistic, social, and cultural catalysts for these developments.

Goals and Objectives:
1) Students will gain an introductory knowledge of the major trends and developments in Western art music from 1750 to the present the means to apply that knowledge to their own research and creative projects.
2) Students will improve their active listening skills, particularly the ability to recognize musical styles of particular periods and specific composers.
3) Students will acquire the basic skills necessary for researching historical topics in music, particularly tools for identifying and locating relevant primary and secondary sources.
4) Through the final research project, students will gain skills in writing within the discipline of music, particularly in examining primary and secondary sources on a specific topic and arguing an original thesis in a ten-page essay.

Evaluation:
Grades will be based on your performance on the following exams and assignments:

<table>
<thead>
<tr>
<th>Exam</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Exam I</td>
<td>15%</td>
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<tr>
<td>Exam II</td>
<td>15%</td>
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<tr>
<td>Exam III</td>
<td>15%</td>
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<tr>
<td>Research Project (see writing lab syllabus for details and due dates)</td>
<td>50%</td>
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<tr>
<td>Quizzes/Participation/Attendance</td>
<td>5%</td>
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</table>

Make-up exams and paper extensions will only be permitted with a valid excuse: family illness, medical emergency, etc.

Students with special needs or disabilities should consult with the instructor for accommodations.

Grading Scale

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A</td>
<td>93-100%</td>
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<tr>
<td>A-</td>
<td>90-92%</td>
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<td>B+</td>
<td>88-89%</td>
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<td>B</td>
<td>83-87%</td>
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<td>B-</td>
<td>80-82%</td>
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<td>C+</td>
<td>78-79%</td>
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<td>C</td>
<td>73-77%</td>
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<tr>
<td>C-</td>
<td>70-72%</td>
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<td>D+</td>
<td>68-69%</td>
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<td>D</td>
<td>63-67%</td>
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<td>D-</td>
<td>60-62%</td>
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<td>F</td>
<td>59% and below</td>
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Academic Misconduct and the Student Conduct Code
All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at www.umt.edu/SA/VPSA/Index.cfm/page/1321.
<table>
<thead>
<tr>
<th>DATE</th>
<th>SUBJECT</th>
<th>SELECTED READING AND LISTENING</th>
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</thead>
<tbody>
<tr>
<td>Week 1</td>
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<tr>
<td>T 1/29</td>
<td>Introduction/Syllabus</td>
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<td>Th 1/31</td>
<td>Prelude: The Age of Enlightenment</td>
<td>Prelude to Part IV</td>
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<td>Week 2</td>
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<tr>
<td>T 2/5</td>
<td>The Art of the Natural: Elements of Classical Style</td>
<td>Detia, Sonata in D Major</td>
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<tr>
<td>Th 2/7</td>
<td>Instrumental Music of the Classical Period I</td>
<td>Scarlatti, Sonata in C minor</td>
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<tr>
<td>Week 3</td>
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<tr>
<td>T 2/12</td>
<td>Instrumental Music of the Classic Period II</td>
<td>Haydn, Piano Sonata in C minor</td>
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<tr>
<td>Th 2/14</td>
<td>Mozart Biography</td>
<td>Haydn, String Quartet in C Major</td>
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<tr>
<td>Week 4</td>
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<tr>
<td>T 2/19</td>
<td>Vocal Music of the Classic Period I</td>
<td>Pergolesi, La serva padrona</td>
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<tr>
<td>Th 2/21</td>
<td>Vocal Music of the Classic Period II</td>
<td>Gluck, Alcesta Act II</td>
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<tr>
<td>Week 5</td>
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<tr>
<td>T 2/26</td>
<td>Exam 1</td>
<td>Mozart, Don Giovanni</td>
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<tr>
<td>Th 2/28</td>
<td>Romanticism: The Age of the Tone Poet</td>
<td>Zelter, Kennst du das Land?</td>
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<td>Week 6</td>
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<tr>
<td>T 3/05</td>
<td>Beethoven: Biography</td>
<td>Billings, Wake Ev'ry Breath</td>
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<tr>
<td>Th 3/07</td>
<td>Beethoven: Musical Works</td>
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</table>

Beethoven, Symphony no. 3 (Eroica)  
Beethoven, Piano Concerto no. 4  
Beethoven, String Quartet, op. 130
<table>
<thead>
<tr>
<th>DATE</th>
<th>SUBJECT</th>
<th>READING</th>
<th>LISTENING</th>
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<tbody>
<tr>
<td>Week 7</td>
<td>The Program Symphony and other Genres</td>
<td>Ch. 15</td>
<td>Berlioz, <em>Symphonie fantastique</em></td>
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<tr>
<td>T 3/12</td>
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<td>Mendelssohn, Overture to <em>A Midsummer Night's Dream</em></td>
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<tr>
<td>Th 3/14</td>
<td>Romantic Song</td>
<td>Ch. 16</td>
<td>Schubert, <em>Erlkönig</em></td>
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<td>Schumann, <em>Kennen du Das Land?</em></td>
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<td>Wolf, <em>Kennen du Das Land?</em></td>
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<td>C. Schumann, <em>Liebst du um Schönheit</em></td>
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<td>Week 8</td>
<td>Romantic Piano Music and rise of the Virtuoso</td>
<td>Ch. 16</td>
<td>Chopin, Mazurka in A minor</td>
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<td>T 3/19</td>
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<td>Schumann, <em>Carnaval</em>, op. 9</td>
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<tr>
<td>Th 3/21</td>
<td>Italian Opera: Rossini to Verdi</td>
<td>Ch. 17</td>
<td>Liszt, <em>Nuages gris</em></td>
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<td>Rossini, <em>Il Barbiere di Siviglia</em></td>
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<td>Verdi, <em>Rigoletto</em></td>
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<td>Week 9</td>
<td>German Opera: Weber to Wagner</td>
<td>Ch. 17</td>
<td>Wagner, <em>Tristan und Isolde</em></td>
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<td>T 3/26</td>
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<tr>
<td>Th 3/28</td>
<td>Orchestral Music, 1850-1900</td>
<td>Ch. 18</td>
<td>Brahms, Symphony no. 4</td>
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<td>Mahler, Symphony no. 1</td>
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<td>Week 10</td>
<td>SPRING BREAK!!!</td>
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<td>Week 11</td>
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<tr>
<td>T 4/9</td>
<td>Orchestral Music, Nationalism</td>
<td>Ch. 18</td>
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<td>Th 4/11</td>
<td>Exam 2</td>
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<td>Week 12</td>
<td>20th-Century: Intro. and Overview</td>
<td>Prelude; Ch. 19</td>
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<td>T 4/16</td>
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<td>Debussy, <em>Prélude à l’Après-midi</em></td>
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<td>Th 4/18</td>
<td>New Sounds I: Debussy and Ives</td>
<td>Ch. 20</td>
<td>Debussy, <em>Voiles</em></td>
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<td>Ives, <em>The Things Our Fathers Loved</em></td>
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<td>Ives, <em>The Unanswered Question</em></td>
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<tr>
<td>DATE</td>
<td>SUBJECT</td>
<td>READING</td>
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<td>Week 13</td>
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<tr>
<td>T 4/23</td>
<td>New Sounds II: Stravinsky and Bartok</td>
<td>Ch. 20</td>
<td>Stravinsky, <em>Le Sacre du printemps</em></td>
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<td>Bartok, <em>Music for Strings, Percussion</em></td>
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<tr>
<td>Th 4/25</td>
<td>Beyond Tonality: Schoenberg and Expressionism</td>
<td>Ch. 21</td>
<td>Schoenberg, <em>Pierrot lunaire</em></td>
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<td>Webern, <em>Five Pieces for String Quartet</em></td>
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<td>Berg, <em>Wozzeck</em></td>
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<td>Week 14</td>
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<tr>
<td>T 4/30</td>
<td>The Tonal Tradition Continues</td>
<td>Ch. 22</td>
<td>Prokofiev, <em>Classical Symphony</em></td>
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<td>Copland, <em>Appalachian Spring</em></td>
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<tr>
<td>Th 5/02</td>
<td>After 1945</td>
<td>Ch. 23</td>
<td>Shostakovich, <em>String Quartet no. 8</em></td>
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<td>Cage, <em>4’33”</em></td>
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<td>Barron and Barron, <em>Forbidden Planet</em></td>
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<td>Riley, <em>In C</em></td>
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<td>Reich, <em>It’s Gonna Rain</em></td>
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<td>Week 15</td>
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<td>T 5/7</td>
<td>After 1945 (Cont.)</td>
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<tr>
<td>Th 5/9</td>
<td>Review/Catch-up</td>
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<td>Week 16</td>
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<tr>
<td>FINAL EXAM</td>
<td>TUESDAY, MAY 14 8:00-10:00</td>
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