



**MUHI9400 Advanced Studies in Music History**  
**NEW ORLEANS BAPTIST THEOLOGICAL SEMINARY**  
**Division of Church Music Ministries**  
**Fall 2020**

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### **Mission Statement**

The mission of New Orleans Baptist Theological Seminary is to equip leaders to fulfill the Great Commission and the Great Commandments through the local church and its ministries.

### **Core Value Focus**

The seminary has five core values.

1. **Doctrinal Integrity:** Knowing that the Bible is the Word of God, we believe it, teach it, proclaim it, and submit to it. This course addresses Doctrinal Integrity specifically by preparing students to grow in understanding and interpreting of the Bible.
2. **Spiritual Vitality:** We are a worshiping community emphasizing both personal spirituality and gathering together as a Seminary family for the praise and adoration of God and instruction in His Word. Spiritual Vitality is addressed by reminding students that a dynamic relationship with God is vital for effective ministry.
3. **Mission Focus:** We are not here merely to get an education or to give one. We are here to change the world by fulfilling the Great Commission and the Great Commandments through the local church and its ministries. This course addresses Mission Focus by helping students understand the biblical foundations for fulfilling the Great Commission and the Great Commandments.
4. **Characteristic Excellence:** What we do, we do to the utmost of our abilities and resources as a testimony to the glory of our Lord and Savior Jesus Christ. Characteristic Excellence is addressed by preparing students to excel in their ability to interpret Scripture, which is foundational to effective ministry.
5. **Servant Leadership:** We follow the model of Jesus and exert leadership and influence through the nurture and encouragement of those around us. Servant Leadership is modeled by classroom department.

The core value focus for this academic year is Doctrinal Integrity.

### **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 Objectives**

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.

### Required Texts:

- 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*, 3<sup>rd</sup> 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*, 2<sup>nd</sup> ed. Belmont, A: Thomson Higher Education, 2008.
- Lebrecht, Norman. *The Book of Musical Anecdotes*. New York: The Free Press, 1985.

### Assignments:

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 24, 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:

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

### On Campus Presentations:

Friday, September 18, 2020	1:30 pm - 9:00 pm
Saturday, September 19, 2020	8:00 am - 11:00 am
Friday, October 6, 2020	1:30 pm - 9:00 pm
Saturday, October 7, 2020	8:00 am - 11:00 am
Friday, December 4, 2020	1:30 pm - 9:00 pm
Saturday, December 5, 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://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](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 24

Bukofzer, pages 1- 218

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

**Video Conference Meeting via BlueJeans: August 24, 2018, 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 31

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=bOzyUfmbrEo>

<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\\_VOH5kZCxC9aIfvAggfBy](https://www.youtube.com/watch?v=_OA_wOqgec0&list=PLCCJcSEuttXP_VOH5kZCxC9aIfvAggfBy)

[https://www.youtube.com/watch?v=MDZyDTlDrN0&list=PLCCJcSEuttXP\\_VOH5kZCxC9aIfvAggfBy&index=5](https://www.youtube.com/watch?v=MDZyDTlDrN0&list=PLCCJcSEuttXP_VOH5kZCxC9aIfvAggfBy&index=5)

### <ON CAMPUS CLASS SEMINAR>

**First Set of Presentations:** September 18-19, 2020

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 3: September 7

Downs, 3-83, 199-334

Listening: Haydn, Mozart

<https://www.youtube.com/watch?v=XLdn5EmYLDm>

**Week 4: September 14**

Downs, 335-552

- <https://www.youtube.com/watch?v=4wkIKd0d-dI>
- [https://www.youtube.com/watch?v=J3qe5Eu\\_LYQ](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=CtIMylWxAk4>
- [https://www.youtube.com/watch?v=7qThrM\\_BdMQ](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=VmZT_LDCsa0)
- <https://www.youtube.com/watch?v=Civ2hfAdm68&list=PL37760FC14D106028>

**Week 5: September 21**

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=eLKwssd6xt0>
  - [https://www.youtube.com/watch?v=ZMPYP\\_G2SB8](https://www.youtube.com/watch?v=ZMPYP_G2SB8)
  - <https://www.youtube.com/watch?v=powQyCh-H08>
  - <https://www.youtube.com/watch?v=sNYLlNmGUW8>
  - <https://www.youtube.com/watch?v=fsXArAyIC7w>
- Schubert
- <https://www.youtube.com/watch?v=5XP5RP6OEJI&list=PLaWs0IjBdLpRsEA1xE5pWcRz-we1oMS6i>

**Week 6: September 28**

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=tY7YxfJKEyI>

**Week 7: October 5**

Plantinga, 220-297

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

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

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

**Week 8: October 12**

Plantinga, 298-462

**Research Papers due October 5 and sent to other members of class**

**<ON CAMPUS CLASS TIME> Presentations of Research Papers and Responses: October 16-17.**

Student	Title of Paper topic:
1. _____	_____
2. _____	_____
3. _____	_____
4. _____	_____
5. _____	_____
6. _____	_____
7. _____	_____
8. _____	_____

**FALL BREAK <October 19-23>**

**Week 9: October 26**

Morgan, 1-150

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

**Week 10: November 2**

Morgan 151-314

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

**Week 11: November 9**

Morgan 315-406

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

**Week 12: November 16**

Morgan 407-490

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

**THANKSGIVING BREAK <November 23-28>****Week 13: November 30****<ON CAMPUS CLASS TIME>****Third Set of Presentations December 4-5, 2020**

- 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**

- 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.
- 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*, 2<sup>nd</sup> ed. Belmont, A: Thomson Higher Education, 2008.  
Lebrecht, Norman. *The Book of Musical Anecdotes*. New York: The Free Press, 1985.
- 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.
- 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              | I. 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:

Composer:

Structure or outstanding structural elements:

Outstanding Traits:

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2. Title:

Composer:

Structure or outstanding structural elements:

Outstanding Traits:

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3. Title:

Composer:

Structure or outstanding structural elements:

Outstanding Traits: \_\_\_\_\_

4. Title:

Composer:

Structure or outstanding structural elements:

Outstanding Traits:

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5. 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*, 8<sup>th</sup> ed. New York: W. W. Norton & Company, 2008.
- Chase, Gilbert. *America's Music: From the Pilgrims to the Present*. 3<sup>rd</sup> ed.. Chicago: University of Illinois Press, 1992.
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- Hamm, Charles. *Music in the New World*. New York: W. W. Norton & Company, 1983.
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- Hill, John Walter. *Baroque Music: Music in Western Europe, 1580-1750*. New York: W. W. Norton & Company, 2005.
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- 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.