

# LONGY

School of Music of Bard College

## Music History: “Gradus ad Parnassum”—Fall 2023

Course: HI503      Wednesdays and Fridays (Room 13) 10:30-11:55

Dr. Peter J. Evans, instructor    peter.evans@longy.edu / pje723@gmail.com    (978) 235-6463

**Class expectations (in order to succeed...):** Students need to pass all quizzes and tests and complete all homework assignments. Students should come to classes having read and listened to the relevant material, and be ready to take notes with pen and paper. Handouts will be given, so a separate and sturdy folder is highly recommended. The instructor assumes you are interested in the material, or at least are interested in being interested by the material. **Furthermore**, this class will explore steps towards the attainment of Music History knowledge. The class will explore critiques, commentaries and conceptualizations of the whole of Western Music. At the same time, students will be encouraged to auto-didactically address and fill GaPs in their knowledge with guidance from the instructor. Global connections, resonances and possibilities will also be considered and explored.

### **General Outline**

**PRELUDE: The fire at Notre Dame, April 15, 2019**

**SECTION 1 (~AUGUST / SEPTEMBER): David Barber *If it Ain't Baroque...* pp.5-17**

Crash-course lecture review quizzes as instructor sees fit...

**Dr. Evans specialities:**

*Visual-Historical View of Musical Notation*

*Musical Humor*

*Jazz History*

*American Music*

*Received vs. Composed Music*

**SECTION 2 (~OCTOBER): <<<no class Oct.3>>>**

**Filling in gaps in student knowledge (based on SECTION 1 quizzes, lecture responses, etc.)**

**SECTION 3 (~NOVEMBER): Re-Examining via the Long View(s)**

—developing Capstone projects

---FINAL EXAM ???

**Assignments will include:**

**mini-papers:** quick-fix bios, half-century surveys, etc.

**informal presentations:** sharing knowledge for the betterment of the class

**book reviews:** which texts are successful, which are not so helpful... why?

**analysis / compositions in the style of...** what makes composers tick? is it replicable?

**Capstone projects should aim to...**

**Address the needs of a typical graduate student**

**Design a Music History Curriculum**

**Have a long view of Music History yet be able to juggle as many details as possible**

**Bibliography — these are recommended for consultation only, not for required purchase**

Barber, David W. *Bach, Beethoven and the Boys; Music History as it Ought to be Taught*  
 Barber, David W. *If it Ain't Baroque... ; More Music History as it Ought to be Taught*  
 Durkin, Andrew. *Decomposition: A Music Manifesto* ML 3800 .D93 2014  
 Fleming, William. *Art, Music & Ideas* N 5300 .F48 1980  
*Music*. Lapham's Quarterly, 2017  
 Gioia, Ted. *Music: A Subversive History*, 2019  
 Piero Weiss & Richard Taruskin, eds. *Music in the Western World: A History in Documents*

youTube playlists will be created and updated, etc. **required for quizzes**

**Attendance:** The first priority of a student is to attend all classes in a punctual manner. If you must miss a class please consult with professor in advance. Show up to class even if you're not prepared. It's better to be prepared for class, of course, but missing class because you're not prepared is even worse, in fact it's doubly worse. ***You will lose points towards your end-of-semester grade average for every class that you miss.*** Each absence will affect your Final Grade percentage. More than 6 absences will result in automatic failure.

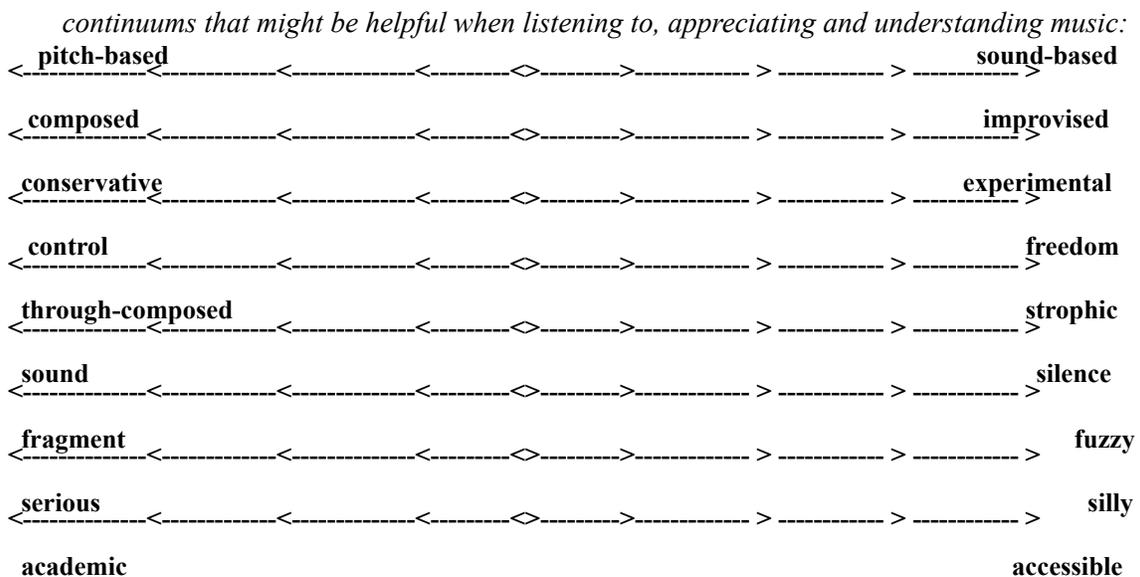
Despite absences, students are still responsible for assignments. There are no excused absences, a student is either in class or not. Absences for extenuating circumstances require consultation with the Dean of Academic Affairs.

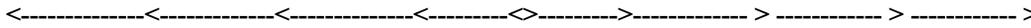
Quizzes and Exams cannot be made up. If you're not present on those dates, you will automatically receive a Zero ('0') grade for those quizzes/tests.

**This class is graded on an Pass/Fail basis, with class averages 70% and above being 'Pass' with class averages below 70% being 'Fail'**

**Overall Grade Rubric:**

Attendance/consciousness	(30%)	Quizzes	(20%)
Assignments	(20%)	Capstone-Project:	(20%)
FINAL EXAM:	(20%)		





**Students need to demonstrate mutual respect for others in class, despite differing levels of ability or experience.**

**Student Attitude is important!** Are you paying attention to the instructor? Are you following the conversation? Are you putting effort into the assignments? Are copying work from your neighbors? Engrossed constantly in your phone activity? Sleeping in class? These will be noted by the instructor.

**Policies on Academic Integrity as defined in the course catalogue:**

**INCOMPLETES:** All coursework must be completed by the last day of the Examination Period of each semester. Students may formally petition their instructor to receive a grade of Incomplete. This grade may be recorded only when a student is unable to complete primary course requirements on time due to illness or other compelling circumstances. An Incomplete will not be given primarily to allow a student to raise his or her grade to a passing grade for the course, ensemble, or lessons in question. Incomplete work must be remedied by the end of the subsequent semester. An “F” will be recorded for courses remaining incomplete after one semester or after petitioned extensions have expired.

**ACADEMIC INTEGRITY**

Academic integrity is critical to the school’s ability to realize its educational mission, as effective teaching and learning are dependent upon the fair and equitable assessment of student achievement. Academic dishonesty is not only wrong from a moral and ethical standpoint, it also undermines the very process of education. It is a breach of trust which devalues the efforts of other students as well as instructors, distorts the institution’s educational standards, threatens the school’s reputation, and ultimately, calls into question the value of the degrees and diplomas it confers. Longy School of Music of Bard College expects its students to adhere to high standards of academic integrity and takes very seriously violations of these standards, regardless of whether they are committed deliberately or out of ignorance.

**PLAGIARISM**

Plagiarism is the appropriation of another author’s words and/or thoughts and passing them off as one’s own. In written academic exercises, textual passages quoted from other sources must be clearly identified through the use of quotation marks or indentation. All quotations, textual paraphrases, ideas, or any creative constructs taken from other sources must be acknowledged through proper citation in the form of footnotes or endnotes. This applies regardless of the medium, whether from printed sources or the internet, whether it is a research paper or assignments for a theory class.

**CHEATING**

In an academic context, cheating often involves the unauthorized access to information while taking part in an evaluative academic exercise such as an examination. This can include using notes or other aids without permission, copying work from another student, or having someone else produce work on one’s behalf.

**FABRICATION**

Fabrication involves inventing or falsifying information in the course of an academic exercise. An example would be when a student cites a source that does not exist to back up a claim made in a research paper.

**AIDING AND ABETTING ACADEMIC DISHONESTY**

A person who provides someone else with unauthorized information during an examination, or who allows another person to copy his or her own work and submit it in an academic assignment — whether knowingly or through negligence — is also committing a violation of academic integrity.

Longy’s statement on Diversity and Inclusion: ***“Longy is an institution where students from all diverse backgrounds and perspectives are welcomed and respected, and where the diversity students bring is viewed as a resource, strength and benefit. In this course, it is my intent to present repertoire, materials and activities that are inclusive and respectful.”***

***It is assumed that all work you do for this course – unless appropriately attributed – is made up of your own ideas and original writing. Any violation of this may result in consultation with the Dean of the Conservatory and disciplinary action.***

***AI - - - Students are not allowed to use advanced automated tools (artificial intelligence or machine learning tools such as ChatGP) on assignments in this course. Each student is expected to complete each assignment without substantive assistance from others, including automated tools.***

## **Guidelines / Suggestions on writing for Dr. Evans**

1) The paper must reflect original thinking on part of the student:

**Plagiarism: Copying papers off the internet or from anywhere else is strictly prohibited and will result in a failing grade!!!**

The citation of other's work can be used as a building block within your own paper, but cannot constitute the entirety or an abnormally-large percentage of your paper.

Citations must be done in an academically-accepted style, see:

MLA (parenthetical reference) **Bakalar call number LB 2369 G53 2003**

Chicago (footnotes) **Bakalar call number Z253 C57 1969**

Bedford Handbook **Bakalar call number PE 1408 H277 2002**

Irvine's Writing about Music **Bakalar call number ML3797 I79 1999**

2) Consultation with PJE is encouraged at all times.

Early drafts, paper or e-mail, are most appreciated and will help in the long run.

3) For writing issues (clarity, usage, grammar) see *The Elements of Style*, by William Strunk and E.B. White, **Bakalar call number E 1408 .S8 1979**.

4) Avoid any vague qualifiers, be specific and direct in your choice of language.

e.g. do not use the word 'very' in your paper, or any type of academic writing.

5) Provide music examples, either within the text (preferred method) or at the end of the paper.

Clearly label all examples

Make examples neat by using pen and ruler or computer

Use arrows, colors, annotations to make example crystal clear to the reader

6) State your point and purpose clearly at the beginning of your paper, and constantly refer to your initial statements as you continue.

7) Proofread for spelling and grammar before submitting your paper or draft.

8) Specifications: **Body:** 1-inch margins on all four sides, Include page numbers in upper r-h corner.

**Font:** Times New Roman, 12 pt, double-spaced

9) Wikipedia is not an acceptable bibliographic source—online sources should be used sparingly and only as a last resort.

10) Papers will be evaluated with the highest academic standards. Students should submit work that reflects the course methodology. Dr. Evans reserves the right to ask for re-writes or to refuse papers based on content, approach, grammar, style, etc.

11) Creative presentation is always appreciated, and perhaps even graded more leniently, as long as the above stipulations are met.