

<b>Course</b>	<b>Title</b>	<b>Credit</b>
<b>MUHL M307</b>	<b>History of Western Art Music II</b>	<b>3 crs.</b>

### **Spring semester 2001**

#### **Instructor**

Dr. Alice V. Clark  
 Communications/Music 202  
 Office hours: MWF 9-10, or by appointment.

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#### **Classes**

MWF 10:30-11:20, Monroe 339 (Nunemaker Hall)

#### **Bulletin description**

This course is the second part of a two-semester survey of western art music, this semester covering music and ideas about music from the mid-eighteenth century to the present. Where relevant, we will consider influences on western art music from other cultures and styles.

#### **Prerequisites**

MUTH M103 (Theory II) and MUHL M304 (History I), or permission of instructor.

#### **Textbooks and other materials to be purchased by student**

Barbara Russano Hanning, *Concise History of Western Music*, based on Donald Jay Grout and Claude V.

Palisca, *A History of Western Music*, 5<sup>th</sup> ed. (New York and London: W. W. Norton & Company, 1998).  
 (A copy is also on reserve at call no. ML160.H2827 1998)

Claude V. Palisca, ed., *Norton Anthology of Western Music*, 3rd ed., 2 vols. (New York and London: W. W. Norton & Company, 1996. (We will complete volume 2 this term.) (A copy is also on reserve at call no. MT6.5.N67 1996.)

If anyone else is interested in buying the CDs that accompany vol. 2 of the anthology (approximately \$75 for six CDs), contact the textbook office in the bookstore. If you need my help in the process, please let me know.

#### **Course requirements**

Required work for this course will include readings from the textbook and other sources, listening, and score study (mostly, but not entirely, from the required anthology). Students will have to take exams and do other assignments, including a series of assignments that would lead toward writing a research paper (though unfortunately we don't have time to write the paper itself).

An e-mail list for this class exists; its address is [muhlm305001@loyno.edu](mailto:muhlm305001@loyno.edu). All of you should subscribe to it as soon as possible. To do so, send a message to [majordomo@loyno.edu](mailto:majordomo@loyno.edu); leave the subject line blank and disable any signature file you have. The message should read "subscribe muhlm305001". If you have any difficulty subscribing, please let me know. The list will probably be used mostly for announcements, but I'm certainly open to using it for discussion of things we don't have time for in class.

#### **Special accommodations**

Students with disabilities who believe they need accommodations in this class are encouraged to contact the Office of Academic Enrichment and Disability Services at 865-2990 as soon as possible so that accommodations can be implemented in a timely fashion.

#### **Academic integrity**

All work you do for this class is expected to be your own, and academic dishonesty (including, but not limited to, plagiarism on papers or cheating on exams) will be punished. A summary of the University's

definitions and procedures concerning academic integrity can be found in the Undergraduate Bulletin (pp. 45-46). If you are uncertain how to use and cite the work of others within your own work, consult reference works such as Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, 5th ed., revised and expanded by Bonnie Birtwhistle Honigsblum (Chicago and London: University of Chicago Press, 1987), or see the instructor.

### **Course objectives**

By the end of the semester, you should be able to differentiate by ear between major styles, genres and composers. You should also have a good understanding of the traditional framework of musical history, including some knowledge of the major composers and their cultural context. Finally, you should be better able to write effectively and draw conclusions from your reading and score study.

### **Course outline**

see end of syllabus

### **Evaluation**

Grades will be calculated as follows:	exams:	45% (15% each)
	final exam:	20%
	paper/projects:	20%
	quizzes and other assignments:	10%
	attendance and participation:	5%

The grading scale is as follows:	A	92-100
	B+	88-91
	B	82-87
	C+	78-81
	C	72-77
	D+	68-71
	D	60-67
	F	below 60

### Exams:

Friday 9 February: classical period and Beethoven

Friday 16 March: nineteenth century

Friday 20 April: twentieth century through World War II

Final exam: Thursday 10 May, 9-11am; this will cover the second half of the twentieth century and will include a comprehensive component.

Exams will include listening (known and possibly unknown) to identify and describe, possibly score identification, short-answer questions and an essay. Essay topics will be passed out a few days before each exam; several topics may be given in advance, but only one will appear on the test (my choice, not yours), so you should be prepared to answer any of them. Exam dates are subject to change if necessary.

If you must miss an exam, you must tell me in advance, and you must provide documentation sufficient to schedule a make-up exam. If your absence is something you know about beforehand (e.g., a professional commitment such as a concert tour or a conference), you must discuss it with me in advance, and you will more than likely have to take the exam early. If it is something sudden, such as illness, you must inform me immediately, and no later than the starting time of the exam, and you must provide me with a medical excuse. Scheduling of make-up exams is at my discretion, and, while I will try to take your schedule into consideration, the time and format of the exam are not negotiable. I reserve the right to give you a radically different, and perhaps less congenial, format: for example, all listening, or all essay, or even oral. I obviously also require that you do not discuss the exam that has occurred with those who have already taken it.

Paper/projects:

Further information will follow. Late papers and other assignments will be penalized one-half letter grade (from A to B+, etc.) per day (not class period) late.

Other assignments:

There will be other assignments and/or quizzes, announced in advance or not. “Pop” quizzes cannot be made up; assignments turned in late are subject to a penalty of one-half letter grade per day (not class period) late.

**Attendance**

I will pass around a sheet at each class; make sure you sign it! Note that attendance and participation counts for 5% of your grade; that does not mean simply showing up, but also asking and answering questions and participating in class discussion. Perfect but silent attendance will receive a maximum grade of 90%; I’ll add points for participation and subtract for absence (or, if necessary, the types of unengaged presence that are worse than absence). I appreciate knowing why you weren’t (or won’t be) in class, but absences can only be excused with medical documentation or advance written notice of a professional obligation.

Tardiness is distracting to everyone! For that reason, I am forced this semester to institute a tardiness policy. First of all, I reserve the right to lock the door to Nunemaker Hall at 10:35. (The time on my watch is consistent with that in the College office.) Second, three tardinesses of more than ten minutes will equal one absence. Leaving early hasn’t been a problem very often, but it will be treated similarly.

**Course materials**

Hanning, Barbara Russano. *Concise History of Western Music*, based on Donald Jay Grout and Claude V.

Palisca, *A History of Western Music*, 5<sup>th</sup> ed. New York and London: W. W. Norton & Company, 1998. Call no. ML160.H2827 1998

Neuls-Bates, Carol, ed. *Women in Music: An Anthology of Source Readings from the Middle Ages to the Present*, rev. ed. Boston: Northeastern University Press, 1996. Call no. ML82.W65 1996

Palisca, Claude V., ed. *Norton Anthology of Western Music*, 3rd ed., 2 vols. New York and London: W. W. Norton & Company, 1996. Call no. MT6.5.N67 1996

Palisca, Claude V., ed. *Norton Recorded Anthology of Western Music*, 2 vols. New York: W. W. Norton & Company and Sony Music Entertainment, 1996. Call no. CD 04,315

Treitler, Leo, gen. ed. *Strunk’s Source Readings in Music History*, rev. ed. New York and London: W. W. Norton & Company, 1998. Call no. ML160.S89 1998b

Weiss, Piero, and Richard Taruskin, eds. *Music in the Western World: A History in Documents*. New York: Schirmer Books, 1984. Call no. ML160.M865 1984

Additional materials will be added as the semester progresses.

**Course outline**

(subject to change)

Date	Topic	Reading	Listening/Score study (number in anthology)
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17 January	Comic opera	287-98	Pergolesi, <i>La serva padrona</i> (87) Rousseau, <i>Le Devin du village</i> (89) Gay, <i>The Beggar's Opera</i> (90)
19 January	"Reform" opera	298-305	Gluck, <i>Orfeo ed Euridice</i> (91)
22 January	Instrumental music and sonata form	305-14	D. Scarlatti, Sonata in D Major, K. 119 (92) Sammartini, Symphony no. 32 in F Major, I (93) C. P. E. Bach, Sonata in A Major, H. 186, Wq 55/4, II (94) Stamitz, Sinfonia a 8 in Eb Major ( <i>La Melodia Germanica</i> no. 3), I (95)
24 January	Haydn and the symphony	315-25	Haydn, Symphony no. 56 in C Major, I (97) Haydn, Symphony no. 92 in G Major, II (98) Haydn, Symphony no. 104, IV (99)
26 January	Haydn and other genres (esp. the string quartet)	325-34	Haydn, String Quartet op. 64 no. 5, IV (100) Haydn, String Quartet op. 76 no. 3, II (101)
29 January	Mozart and the piano concerto	334-44	J. C. Bach, Concerto for Clavier and Strings, op. 7 no. 5, I (96) Mozart, Piano Concerto in A Major, K. 488, I (102)
31 January	Mozart and comic opera	344-49	Mozart, <i>Don Giovanni</i> , Act I scene 5 (103)
2 February	Beethoven and the piano	350-55	Beethoven, Piano Sonata op. 13, III (104) Clementi, Sonata in G minor, op. 32 no. 2, I (105)
5 February	Beethoven and the "heroic" style	355-65	Beethoven, Symphony no. 3 in Eb Major, I (106)
7 February	Beethoven's late style	365-72	Beethoven, String Quartet in C# minor, op. 131, I-II (107)
9 February	EXAM 1: classical and Beethoven		
12 February	Berlioz and the program symphony	373-90	Berlioz, <i>Symphonie fantastique</i> , III-IV (108) Mendelssohn, <i>A Midsummer Night's Dream</i> , scherzo (109)
14 February	Piano miniatures  TOPIC APPROVAL DUE	391-401	R. Schumann, <i>Phantasiestücke</i> , nos. 4-5 (110) Field, Nocturne in A Major, no. 8 (111) Chopin, Nocturne in Eb Major, op. 9 no. 2 (112) Liszt, <i>Nuages gris</i> (113)
16 February	Lieder	406-11	Schubert, <i>Gretchen am Spinnrade</i> (115) Schubert, <i>Winterreise</i> , "Der Lindenbaum" (116) R. Schumann, <i>Dichterliebe</i> , nos. 1 and 7 (117) C. Schumann, <i>Geheimnes Flüstern hier und dort</i> (118)
19 February	Italian opera and the "Great Tradition"	412-22	Rossini, <i>Il barbiere di Siviglia</i> , Act II scene 5 (120) Bellini, <i>Norma</i> , Act I scene 4 (121) Verdi, <i>Il trovatore</i> , Act 4 scene 1 (122)
21 February	German opera and music drama  ARTICLE SELECTION DUE	422-32	Weber, <i>Der Freischütz</i> , Act II finale (123) Wagner, <i>Tristan und Isolde</i> , Act I scene 5 (124)

23 February	Richard Wagner and the anti-semitic imagination	TBA	Musorgsky, <i>Pictures at an Exhibition</i> , “Samuel Goldenberg and Shmuyle” Wagner, <i>Siegfried</i> , TBA Wagner, <i>Meistersinger</i> ?
26 February-2 March	Mardi Gras holiday—NO CLASS		
5 March	Brahms and “absolute” music	401-6	Brahms, Piano Quintet in F minor, op. 34, III (114)
7 March	<i>Fin-de-siècle</i> vocal music	433-40 452-53	Bruckner, <i>Virga Jesse</i> (119) Wolf, <i>Kennst du das Land</i> (125) Mahler, <i>Kindertotenlieder</i> , no. 1 (126) Fauré, <i>La bonne chanson</i> , no. 6 (130)
9 March	Richard Strauss and the symphonic poem	440-44	R. Strauss, <i>Don Quixote</i> (127)
12 March	Russia and other national traditions	444-51	Musorgsky, <i>Bez solntsa</i> , “Okonchen prazdnyi” (128)
14 March	Orientalism	TBA	Bizet, <i>Carmen</i> , “Habañera” Puccini, <i>Turandot</i> ?
16 March	EXAM 2: nineteenth century		
19 March	Debussy and the Paris World Exposition of 1889	451-61	Debussy, <i>Trois Nocturnes</i> , “Nuages” (131) (gamelan excerpt? “Pagodes”?)
21 March	Stravinsky’s “Russian” style	481-91	Stravinsky, <i>Le sacre du printemps</i> (137)
23 March	Second Viennese School I: expressionism	492-503	Schoenberg, <i>Pierrot lunaire</i> (138) Berg, <i>Wozzeck</i> , Act III scene 3 (140)
26 March	Skryabin, Ives, and other pre-war trends	515-27 448-49 457-59	Skryabin, <i>Vers la flamme</i> (129) Ives, “They are There!” Ravel, <i>Le Tombeau de Couperin</i> , Menuet (132)
28 March	Paris in the ‘20s  ARTICLE REPORT DUE	462-64 479-81	Josephine Baker Stravinsky, <i>Octet</i> Milhaud, <i>La création du monde</i>
30 March	“American” music	526-35	R. Seeger, Violin Sonata, II (144) Copland, <i>Appalachian Spring</i> (145) Still, <i>Afro-American Symphony</i> , III (146)
2 April	Second Viennese School II: twelve-tone technique	492-503	Schoenberg, <i>Variationen für Orchester</i> , op. 31, theme and var. 6 (139a-b) Webern, <i>Symphonie</i> , op. 21, I (141)
4 April	Bartók and Eastern Europe	464-69	Bartók, <i>Music for Strings, Percussion, and Celesta</i> , III (133)
6 April	Germany between the wars  WEB EVALUATION DUE	475-78 Goebbels?	Hindemith, <i>Mathis der Maler</i> , Sechstes Bild (136)
9 April	Shostakovich and Stalin	469-73 <i>Pravda</i> ?	Shostakovich, <i>Lady Macbeth of Mtsensk</i> , Act IV scene 9
11-16 April	Easter holiday—NO CLASS		
18 April	Messaien and mysticism	505-6	Messaien, <i>Quatuor pour la fin du temps</i> , I (142)

20 April	EXAM 3: 20 <sup>th</sup> -century music through World War II		
23 April	Post-war reactions	504-14 535-39 542	Carter, <i>String Quartet no. 2</i> (147) Babbitt, <i>Philomel</i> , section I (149)
25 April	Schuller and the "Third Stream"	542-44	Schuller, <i>Seven Studies on Themes of Paul Klee</i> (150)
27 April	Crumb and the shadow of Vietnam  ANNOTATED BIBLIOGRAPHY DUE	539-42	Crumb, <i>Black Angels</i> , 4-9 (148a-b)
30 April	Quotation and fusion	547-52	Rochberg, <i>Nach Bach</i> (152) (1967)
2 May	Minimalism	544-47	Reich, <i>Violin Phase</i> (151) (1979) (Ghanaian drumming excerpt?)
4 May	TBA		
7 May	Recent trends	472-75	Gubaidulina, <i>Rejoice!</i> , Sonata for Violin and Violoncello, V (134) (1990)

Final exam: Thursday 10 May, 9-11am. This exam will include music since World War II and will also have a comprehensive component.