The course is designed to develop knowledge and familiarity with music of the Western European tradition, through listening and exploring specific pieces of music and their social, cultural, and historical contexts. We examine music from antiquity up through the present day. No musical background is required. Since a number of students will have had previous experience as performers, there will be some discrepancy of musical level, which will cause the discussions to range between introductory and more advanced topics. Given the range of the subject matter (over 2000 years), we shall not attempt an exhaustive survey, but rather learn about the variety of music in its evolving historical and cultural contexts. Students will learn to identify music in terms of genres, composers, styles, societies, and historical periods.

Throughout the semester, special attention will be given to the development of listening skills, to enable a dynamic and critical engagement with the musical works studied. It is vital that you keep up with the reading and listening assignments. To this end, you will be asked to keep a listening journal, in which you record all your observations and analyses of the materials you listen to for this course. You will be expected to have read the assigned readings and to have listened to the relevant works in advance of each lecture.

**Attendance policy:** Conscientious and punctual attendance is required at all lectures. Being more than 15 minutes late equals 1/2 of an absence. More than two unexcused absences will incur severe reduction of your final grade.

**Tests:** On the mid-term and final examinations, you will be asked to define specific terms discussed in class and in the textbook, write short essays on larger concepts presented in lectures and in the readings, and identify and comment on brief recorded excerpts. Most of these recordings will be drawn from works on the syllabus, but in some instances you will be asked to comment on works that are stylistically similar. There will be three listening quizzes during the course of the semester. The format of these quizzes will follow that of the listening sections of the mid-term and final exams described above.

**Papers:** There will be one paper (7-8 pages), in which you will be asked to comment on specific, assigned works of music, using the vocabulary and concepts developed in class. The emphasis in the paper will be on the synthesis of listening skills and analysis developed over the course of the semester. The paper must be submitted on the day it is due. Papers will be penalized a half grade (e.g., A to A-) for every day they are late. Extensions will be granted only
in exceptional circumstances. Students will also be required to choose a concert of European art music to attend, and to write a brief report on this event (2-3 pages).

**Course objective:** By the end of the semester, you should be able to recognize and describe the most important genres and musical styles practiced in European music history, including the individual styles of several composers, and to place composers, pieces, styles, and genres in an historical time frame.

**Essential Capabilities:** This course helps students develop ‘Intercultural Literacy’. This will involve placing musical works in their respective political, economic, cultural, social, and philosophical contexts extending across European and American history.

**Evaluation:** Final grades will be calculated as follows:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Three listening quizzes</td>
<td>15%</td>
</tr>
<tr>
<td>Mid-term examination</td>
<td>20%</td>
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<tr>
<td>Paper and concert report</td>
<td>30%</td>
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<tr>
<td>Final examination</td>
<td>25%</td>
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<tr>
<td>Participation</td>
<td>10%</td>
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</tbody>
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**Honor Code:** The University Honor Code is, as always, in effect for this course. You must sign a pledge on all written work you submit (papers, exams, quizzes) that you have neither given nor received unauthorized aid on the work in question. You may study with your classmates, but all in-class exams and quizzes are to be taken without the assistance of books, notes, or other people. If you have any questions about this policy, please ask for clarification.

**Required texts:**
- *Listen*, seventh edition, by Joseph Kerman and Gary Tomlinson (Bedford/St. Martin’s, 2012). The accompanying six CD recording set is also required. Both are available at the Wesleyan Bookstore.
- Readings (background and primary sources not in the textbook), all posted on our Moodle site.
- Bring your copies of the texts and your journal to all lectures and sections

**Resources:**
- There is a Moodle site for the class that has additional recordings, readings, and other materials.
- Take some time to familiarize yourself with the tools and resources of the textbook's Companion Site: [http://www.bedfordstmartins.com/listen](http://www.bedfordstmartins.com/listen) including the *Listen e-Book*.
- Use the library to explore more readings and recordings.

**Schedule**

**Note:** Readings and listenings are from Kerman/Tomlinson (book, CD, and DVD) unless otherwise indicated. Reading selections from our online readings are preceded by BH or WT (Barbara Hanning and Weiss and Taruskin, respectively). Listenings from Moodle are given with the sign Moodle #.
Sept 3  Introduction
  Fundamentals of music
  European art music; elite vs. popular culture
  Defining rhythm; hearing patterns; meter
  Defining melody; pitch, scale; diatonic, chromatic

Sept 5  Antiquity and the Middle Ages
  Defining history; European culture and geography; the ‘classical’ cultures of ancient Greece and Rome; historical changes between Antiquity and the Middle Ages; medieval aristocracy; music as a liberal art; church and monastery; chant in medieval and modern life
  Read: Chapters 1–5 on Fundamentals; read Chapter 6 on the Middle Ages
  WT 1, 7, 10, 11, 20
  Listen: CD1 tracks 1–6; and select any 3 items from Moodle, ready to discuss

Sept 10 The Late Middle Ages / Early Renaissance?
  Invention of polyphony; oral vs. written; Notre Dame school. Northern vs. southern France; troubadours and trouvers; Gothic architecture; motet, and polyphonic song; Guillaume de Machaut
  Read: BH 1, 2, 3; WT 21, 22, 26, 27, 28
  Listen: Moodle 1–12
  Come up with two questions for discussion

Sept 12 The Renaissance
  Idea of the Renaissance; Italian politics and culture; humanism; Renaissance vs. medieval styles; dominance of Northern composers (‘oltremontani’). Basic elements of Renaissance music; polyphony and counterpoint; Josquin des Pres
  Read: Chapter 7; WT 33, 34, 36, 37, 41
  Listen: CD1 tracks 7-14; Moodle 13-16, and 19

Sept 17 From Renaissance to Baroque
  Palestrina; dissonance and consonance; proportion and calculation; the Reformation. Words and music; courtly song vs. the madrigal; printing; instrumental music; melody and accompaniment
  Read: Chapter 8, 83-86
  Listen: CD1 track 15; Moodle 17, 18, 20

  Listening Quiz No. 1

Sept 19 The Baroque Era: 1600-1750
  Tonality; stile antico; idea of opera; Monteverdi; aria vs. recitative. The baroque in music; early vs. later baroque. The baroque in history; the concerto
  Read: Chapter 8, 87-97; Chapter 9; BH 4; WT 44, 45, 46, 50, 53
  Listen: CD1 tracks 16-26; watch Monteverdi opera

Sept 24 Baroques Instrumental Music
  Vivaldi and the concerto; Bach vs. Vivaldi; prelude, fugue
  Read: Chapter 10, 119-127; WT 58
  Listen: Moodle 21-23

Sept 26 Johann Sebastian Bach (I)
  Keyboard and Instrumental Works
  Read: Chapter 10, 127-138
  Listen: CD2 tracks 1-7; Moodle 24-26
Oct 1  Baroque Vocal Music
Biography and style of George Frideric Handel; affect
Read: Chapter 11; WT 69
Listen: CD2 tracks 8-13 and Moodle 27
Listening Quiz No. 2

Oct 3  Bach (II)
Sacred Choral Works
Read: WT 70, 71
Listen: CD2 tracks 14-16; Moodle 28 and 29

Oct 8  The Classic Era, 1750-1800
Galant style and the Enlightenment; the ‘classic’ period in music history; baroque vs. classic style
Read: Chapters 12 and 13; WT 81, 83
Listen: CD2 tracks 17-41

Oct 10  Other Classical Genres
Haydn and Mozart: biography and style; the piano; the string quartet; opera buffa
Read: Chapter 14; BH 5
Listen: CD2 tracks 1-5

Oct 15  [Fall break]

Oct 17  Mid-term Exam

Oct 22  The Birth of Romanticism
Vienna; new dominance of Germanic composers; toward Romanticism; Beethoven: biography and style. Beethoven’s influence; Romanticism in art and society.
Read: pp. 209-210 (intro) and Chapter 15; WT 91, 92
Listen: CD3 tracks 6-20; Moodle 30-32

Oct 24  Beethoven
Symphonies and Chamber Music
Read: Beethoven 9 handout; WT 93, 94
Listen: CD3 track 21; Moodle 33-37, 41

Oct 29  Romantic: 1820–c.1900
Romanticism, cont.; the Lied; Schubert and Schumann. Piano; Liszt
Read: Chapters 16 and 17; WT 97
Listen: CD3 tracks 22-29; CD4 tracks 1-3

Oct 31  Romantic Piano
Frédéric Chopin
Read: Chopin handout; WT 106
Listen: CD 4 track 4; Chopin Ballades (Moodle 38, 39)
Listening Quiz No. 3

Nov 5  Romantic Program Music
Mendelssohn, Berlioz, Schumann
Read: **WT** 101, 102, 103
Listen: CD4 tracks 5-11

**Nov 7**  Romantic Opera
From Classic to Romantic; Italian opera, Bellini, Verdi. German Romantic opera, Weber, Wagner; the Ring Cycle; Wagner’s style.
Read: Chapter 18; **WT** 108, 118
Listen: CD4 tracks 12-24

**Nov 12**  Late Romanticism
Romantic orchestral music; absolute vs. program music; nationalism and exoticism; Brahms and Mahler.
Russian music and culture
Read: Chapter 19; **WT** 115, 116, 117
Listen: CD4 tracks 25-42; CD5 tracks 1-12

**Paper Due**

**Nov 14**  Modern and Beyond: 1870-1920
From Romanticism to modernism in painting and literature; science and technology; Debussy and Impressionism
Read: pp. 305-6 (intro), Chapter 20 and Chapter 21, 317-21; **WT** 122, 123
Listen: CD5 tracks 13-18; Debussy *Prelude* (Moodle 40)

**Nov 19**  **Concert reports presentations**

**Nov 21**  [Thanksgiving break]

**Nov 26**  Modernism
Stravinsky, Primitivism and Neo-Classicism
Read: Chapter 21, 320-25; **WT** 129, 134, 135, 136
Listen: CD5 tracks 19-25

**Nov 28**  Expressionism
Second Viennese School; abstraction, atonality, and twelve-tone music; modernism in America
Read: Chapter 21, 325-338; **WT** 125, 126, 127, 128, 141
Listen: CD5 tracks 26-35

**Dec 3**  Alternatives to Modernism
Ravel, Bartók, Copland, film music
Read: Chapter 22
Listen: CD5 tracks 36-37; CD 6 tracks 1-16

**Dec 5**  The Late Twentieth Century
Total abstraction after World War II; total serialism; music and architecture; Cage and indeterminacy; electronic music; postmodernism in music and society; minimalism, postmodernism proper
Read: Chapter 23
Listen: CD 6 tracks 17-27

**FINAL EXAM: date and time TBA**
Supplementary pieces on Moodle, cited with #

1. Easter Introit
2. Easter Kyrie
3. Easter Alleluia
4. Easter Gradual
5. Easter Sequence
6. Pange lingua plainchant hymn
7. Organum, Alleluia for Easter
8. Congaudeamus
9. Perotin Mors 4 part organum
10. Perotin Sederunt
11. Machaut Messe De Notre Dame
12. Dunstable Quam pulchra es
13. Josquin Ave maria
14. Arcadelt Il bianco e dolce
15. Passereau Il est bel et bon
16. Lassus Tristis est anima
17. Palestrina Missa Papae Marcelli Kyrie
18. Palestrina Papae Marcelli Gloria
19. Tallis If ye love me
20. Monteverdi Cruda amarylli
21. Vivaldi Seasons: Spring, movt 1
22. Vivaldi Seasons: Spring, movt 2
23. Vivaldi Seasons: Spring, movt 3
24. Bach 2nd Brandenburg Concerto, movt 1
25. Bach 2nd Brandenburg Concerto, movt 2
26. Bach 2nd Brandenburg Concerto, movt 3
27. Handel Dixit Dominus, first movt
28. Bach St Matthew Passion, opening movement
29. Bach B Minor Mass, first Kyrie
30. Beethoven Pathetique Sonata op. 13 movt 1
31. Beethoven Pathetique Sonata op. 13 movt 2
32. Beethoven Pathetique Sonata op. 13 movt 3
33. Beethoven Grosse Fuge op. 133
34. Beethoven Symphony no. 3 Eroica movt 1
35. Beethoven Symphony no. 3 Eroica movt 2
36. Beethoven Symphony no. 3 Eroica movt 3
37. Beethoven Symphony no. 3 Eroica movt 4
38. Chopin Ballade no. 1
39. Chopin Ballade no. 2
40. Debussy Prelude a l'apres-midi d'un faune
41. Beethoven, Symphony no. 9 all movts