MUSC 106_History of European Art Music

Professor Waterman     Spring 2016
Tues & Thurs 1:10PM-2:30PM     Location: RHH003
Office Hours: Mon. & Weds. by appointment (awaterman@wesleyan.edu).

This course will offer a history of Western music from the early Middle Ages to the present day. Students will be introduced to musical elements, terminology, major musical style periods, their composers, and representative works. They will relate course content to art, architecture, and literature of the periods, as well as to major economic and historical events. Concentrated listening will be required to increase music perception and enjoyment.

Policies:

Attendance. Because course material is cumulative, it is important to come to all class meetings and complete written work promptly. Please arrive on time and remain in the classroom for the duration of our 80-minute class period. Whatever the reason for an absence, you are responsible for handing in any assignments on or before the due date for full credit, and for getting notes from a classmate.

Courtesy. Please turn your cellular phone off and refrain from text messaging or using laptop or tablet computers during class. These devices distract those around you.

Materials:

• Required texts (available at Broad Street Books):
  o Taruskin & Gibbs, *The Oxford History of Western Music*.
  o ed.Treitler, Leo, *Strunk's Source Readings in Music History*.

Streaming sound files and supplementary materials available on Moodle.

Grading Rubric: Response Papers (20%) These written assignments are designed to give you the opportunity to practice skills and concepts from lecture through worksheets, analyses, or short compositions. Completed assignments are due in hard copy on Tuesdays at the beginning of class. The large enrollment in this course prohibits us from accepting late assignments under any circumstances. However, your lowest assignment score will be dropped at the end of the semester.

Midterm Paper (10%) and Final Project (30%) The midterm paper will be a short essay (article length, ca. 5 pages double-spaced) taking the form of a concert, record, or film review. Your final project will take the form of a 10-page paper, a class presentation with a shorter written component, or a creative project (a composition, short film, app design, game, etc.) that I will approve several weeks before the end of the semester. Start thinking about your final projects early on in the semester! This is a big part of your grade!
Presentations and Participation (40%) This grade reflects a global assessment of your preparations for and contributions to in-class discussions, analyses, performances, and other group activities.

Disability Resources:

Wesleyan University is committed to ensuring that all qualified students with disabilities are afforded an equal opportunity to participate in and benefit from its programs and services. To receive accommodations, a student must have a documented disability as defined by Section 504 of the Rehabilitation Act of 1973 and the ADA Amendments Act of 2008, and provide documentation of the disability. Since accommodations may require early planning and generally are not provided retroactively, please contact Disability Resources as soon as possible.

If you believe that you need accommodations for a disability, please contact Dean Patey in Disability Resources, located in North College, Room 021, or call 860-685-2332 for an appointment to discuss your needs and the process for requesting accommodations.

Academic Honesty:

Students are expected to abide by Wesleyan University’s Honor Code in all assignments and examinations. Discussion of class content among students is strongly encouraged, but simply copying a classmate’s responses to homework or exams undermines our community of trust, and keeps you from practicing the skill covered in the assignment.

Suspected Honor Code violations will be referred to the Honor Board. Don’t hesitate to approach me if you have questions or concerns about academic honesty in this course.

Schedule of Class Topics and Assignments*

*Subject to revision. Changes will be announced in class and updated on Moodle. Singing and keyboard assignments should be prepared in advance of each skill section meeting.

Schedule and assignments.

Week 1 Introduction. Music in Classical Antiquity


Week 2  Troubadours, Church music, & the beginnings of musical notation.


28 January  The Troubadors. Motets.


Week 3  14th-16th Century in fast forward!


Reading: Taruskin & Gibbs, Chapter 5.


4 February  Okeghem, William Byrd, Josquin, Tallis, & Palestrina


Listening: Monteverdi, *Vespers for the Virgin Mary & l'Orfeo*.

Week 4  Birth of Opera & The Baroque Era.

GROUP PRESENTATION #1

9 February  Birth of Opera. Peri, Caccini, & Monteverdi


11 February  Baroque masters: Frescobaldi, Sweelinck, Lully, Rameau, Purcell.


**Week 5 Opera Seria & Instrumental Music**

16 February  Castrati, Scarlatti, Couperin, Corelli & Vivaldi. Marais & St. Colombe.

Reading: Taruskin & Gibbs, Chapter 10. Weiss & Taruskin, pp. 246-53

Listening: Bach, *Well-Tempered Clavier, St. Matthew's Passion, Cantata 106 "Actus Tragicus", Brandenburg Concerto no. 4*.

Film: *The Chronicle of Anna Magdalena Bach*.

18 February  Bach

Reading: Taruskin & Gibbs, Chapter 11. Weiss & Taruskin, pp. 240-246.


**Week 6 The Beginnings of Modern Concert Life**

23 February  Handel

Reading: Taruskin, Chapter 13; Weiss & Taruskin, pp. 306-319.


Reading: Taruskin, Chapter 14; Chailley, Jacques, *The Magic Flute, Masonic Opera* (On Moodle).

Week 7  The Freemasons are here, the Freemasons are here!

GROUP PRESENTATION # 2

1 March  Haydn's *Creation* & Mozart's *Magic Flute*.

Reading: Taruskin, Chapter 15; Weiss & Taruskin, pp. 321-33

Listening: Beethoven, *Piano Sonatas 2*, *Cello Sonata*, op. 5, *1st Symphony*.

3 March  BEETHOVEN!

Reading: Taruskin, Chapter 16. Leon Plantinga, "The Lied: Schubert and His Predecessors".


Week 8 & 9

SPRING BREAK! 3/4- 3/21

Week 10  The Emergence of Romanticism in Poetry, Literature & Music.

GROUP PRESENTATION # 3


24 March  Schumann, Mendelssohn, Berlioz.

Reading: Plantinga, pp. 166-203 & Taruskin, Ch. 22.

Week 11  Virtuosos. The first pop stars.

29 March  The virtuosos: Chopin, Liszt, Paganini.


Listening: Gottschalk, *Ojos Criollos, La Savane, Union*; Joplin, *Maple Leaf Rag, The Entertainer, Treemonisha*.

31 March  The American 19th Century (Gottschalk, Heinrich, Joplin, Minstrel music, Ragtime).

Reading: Taruskin, Ch. 23.

Listening: Wagner, selections from *Tristan, Siegfried, Die Walkure*; Verdi, selections from *Rigoletto & Aida*. Modest Mussorgsky, selections from *Boris Godunov*.

Week 12  Grand Opera & The Symphony

**GROUP PRESENTATION # 4**

5 April  Wagner, Verdi, Mussorgsky

Reading: Taruskin, pp. 713-30 & Ch. 25.

Listening: Brahms, *Violin Concerto, Intermezzos, Symphony no. 1*; Dvorak, *Cello Concerto*, Tchaikovsky, *Symphony no. 4*.

7 April  Brahms, Dvorak, Tchaikovsky.

Reading: Taruskin, Ch. 27.


Week 13  Parisian and Viennese Modernism

12 April  Fin de Siècle in Vienna: Mahler, Strauss, Schoenberg.

Reading: Taruskin, Ch. 27.


14 April  Paris: Claude Debussy, Erik Satie, Igor Stravinsky.

Listening: Kurt Weill, *Seven Deadly Sins*, *3 Penny Opera*. Viewing: Jim Europe Documentary.

**Week 14**  
*The Work of Art in the Age of Mechanical Reproduction.*

19 April  
The gramophone and the Jazz Age.  
Brecht & Weill.  
Count Basie, Duke Ellington, Eubie Blake, Jim Europe,  
Fletcher Henderson...

Reading: Taruskin, Ch. 29

Listening: Bartok, *Mikrokosmos*, *String Quartet no. 4*, Sibelius, *Symphony no. 2*, Charles Ives,  
*Fourth of July*, *The Unanswered Question*.

21 April  
Folk music & Ethnography meet Modernism: Bartok, Sibelius,  
Janacek, Charles Ives.


**Week 15**  
*From Darmstadt to the Vanguard.*

26 April  
Cage, Feldman, Boulez, Stockhausen, Musique Concrete, and the Postwar Avant-garde.  
BEBOP!


Listening:

**GROUP PRESENTATION # 5**

28 April  
Electronic music, experimentalism,  
intermedia, sound art, FREE JAZZ, the AACM,  
Ornette Coleman, Coltrane, Eric Dolphy.

Reading: Joanna Dehmers & David Toop.

Listening: TBD (Milles Plateaux, Cabaret Voltaire, Negativeland, Public Enemy, Flying Locus, Young Thug, Kendrick Lamar et al).
Week 16 Parallel Futures.

3 May Electronic music (cont.), copyright, sharing, and the future of music.

***************READING PERIOD 5/5- 5/9***************