

MUSC 3702
Western Music After 1800

COURSE DESCRIPTION: This course discusses music innovations, styles, genres, and composers active from the year 1800 to the present.

Instructor Information

Instructor: Dr. Molly M. Breckling
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Office Phone: 678-839-2432
Office Hours: MW 8:30-9:30 and 12:15-2:00 R 12:30-2:00, F 8:30-9:30 or by appointment
Email: mbreckli@westga.edu

Course Information

Location: Humanities Rm. 235
Meeting Dates and Times: MWF 10:00-10:52 am
Credit Hours: 3

Required Texts:

1. J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca. *A History of Western Music*, 9th edition. New York: W.W. Norton, 2014.
2. J. Peter Burkholder. *The Norton Anthologies of Music*, vol. 2 and 3, 7th edition. New York: W.W. Norton, 2014.
3. We will use CourseDen for assignments, announcements, and online quizzes. If you do not own a computer, you will need to set aside time to use the computer lab on campus. A pair of headphones will be necessary to use on campus computers. You should check your email and/or the CourseDen page once a day during the week. Assignments are posted far ahead of their due date. Students are expected to make sure they can access all files and links.
4. You will need a binder with tabs, pencil or pen for taking notes, and loose leaf paper.
5. You will need to activate your UWG email account (if you have not already done so) and be able to access CourseDen along with a computer system capable of accessing the internet and playing music.

Course Description

This course is an exploration of Western classical music, from the nineteenth century to the present. As a DSW offering, emphasis will be placed on writing as an integral part of the learning process.

Pre requisites

Music major or minor & the successful completion of MUSC 1302 and 1402 and ENGL 1101 and 1102; or the successful completion of ENGL 1101 and 1102, fluency at reading musical scores, and the permission of the instructor

Course Objectives and Learning Outcomes

Students must demonstrate:

- (1) an understanding of the history and development of musical style, performance, and composition between roughly 1900 and 2000;
- (2) an understanding of music's place as situated in a broader cultural context;
- (3) knowledge about specific composers, compositions, and musical practices of the time;
- (4) aural recognition of selected examples of music
- (5) the development of critical thinking skills as expressed in informal and formal writing.

Course Evaluations – Method of Grading

- Unit discussions (4 in all): 15%
- Exam I Chapters 24-27 (February 10): 15%
- Exam II Chapters 28-30 (March 2): 15%
- Thesis Statement and Bibliography (due March 7): 5%
- Exam III Chapters 31-34 (April 14): 15%
- Paper Outline (due April 8): 5%
- Exam IV Chapters 35-36 & World Music (Wed. 4/27, 8:00-10:30): 15%
- Term Paper (due April 20): 15%

GRADE BREAKDOWN

A= 100 – 90

B= 89 – 80

C= 79 – 70

D= 69 – 60

F= 59

ASSIGNMENTS

Exams: Four chapter exams will be administered throughout the term. The exams will consist of short answer, matching, and fill in the blank sections. They will cover written material and listening identification and description.

Term Paper: The most successful papers are those that begin with a question that intrigues you, as the writer. Your research then strives to answer that question in one way or another.

e.g. “What events in composer X’s life caused his style to obtain characteristics A, B, and C?”

or

“While composed in different countries centuries apart, I hear a lot of similarities between styles 1 and 2. What may account for these similarities?”

or

“Composers’ notions of what constituted genre such as such changed a great deal between date 1 and date 2. What developments and innovations played a role in this?”

While, we will have only covered Chapters 24-27 when we begin work in class on the papers, you may consider a topic from the late 19th or 20th centuries if they intrigue you. I would advise carefully reading the material in the book on that idea before beginning to devise a thesis statement.

On March 4 you will work together in groups to fine tune your thesis statements and bibliographies. Be sure your bibliography includes (properly cited) books, journal articles (NOT general use websites, like Wikipedia), and at least one article from *New Grove Online*. Bibliographies and thesis statements will then be due on **March 7**.

On April 6, you will work together in groups to fine tune your outlines. They will be due **April 8**.

Final papers will be due on **April 20**.

You should anticipate writing 2500 – 3000 words, using proper citations for your sources, and using examples as needed.

PLEASE NOTE: This will be a more involved project than those completed in MUSC 3701, but we will be using less class time to complete it, so you will be responsible for planning time to work outside of class. If you did not take MUSC 3701 last semester, please plan to see me during office hours for suggestions for approaching the research process.

Group Work: You will be placed into four groups at the beginning of the term. Your group will work together on listening journals, class discussions, and writing days. You will be responsible to your group for attending class on work days and contributing to group projects, as assigned.

Discussion Board: Once per unit, I will pose a question for further discussion on the Discussion section of Blackboard. You will be responsible for not only providing a thoughtful, well-written response (in roughly 5-7 sentences) to the question, but you must reply to the responses of at least two classmates. Your replies must offer additional insight on the topic at hand and further discussion.

They cannot merely reiterate what you have already written or simply agree or disagree with the original statement. Replies should be approximately 2 sentences in length.

Written Work: All written work is to be submitted electronically the Dropbox on CourseDen.

Hard copies of papers will NOT be accepted.

Work must be submitted by 11:59pm on the specified due date. Late work will not be accepted.

Class Schedule and Assignments: Note: this schedule is subject to change as needed during the course of the term. All changes will be announced in class and notices will be posted on CourseDen.

All reading and listening assignments must be completed BEFORE the associated class.

Jan. 11: Course introduction. Getting to know you session.

Jan. 13: Introduction to Beethoven, Early Period

Reading Assignment: *A History of Western Music* (henceforth HWM): pp. 567-576

Listening Assignment:

Piano Sonata in C Minor, Op. 13 ("Pathétique"): Ludwig van Beethoven (1799)

Jan. 15: The Beethoven's Middle Period

Reading Assignment: HWM pp. 576-585

Listening Assignment:

Symphony no. 3 in E flat Major, op. 55 ("Eroica"), mvt. I: Ludwig van Beethoven (1803-04)

Jan. 18: No Meeting. Happy Martin Luther King, Jr. Day!

Jan. 20: Beethoven's late period

Reading Assignment: HWM pp.585-594

Listening Assignment:

String Quartet in C sharp Minor, op. 131, mvts I & II: Ludwig van Beethoven (1826)

Jan, 22: The New Order: 1815-1848

Reading Assignment: HWM pp. 595-606

Jan. 25: The Art Song

Reading Assignment: HWM pp. 606-616

Listening Assignment:

“Gretchen am Spinnrade”: Franz Schubert (1814)
“Der Lindenbaum” from *Winterreise*: Franz Schubert (1827)
“Im wunderschönen Monat Mai” from *Dichterliebe*: Robert Schumann (1840)
“Jeanie With the Light Brown Hair”: Stephen Foster (1853)

Jan. 27: Early Romantic Piano Music

Reading Assignment: HWM pp. 616-632

Listening Assignment:

“Eusebius,” “Florestan,” and “Coquette” from *Carnival*: Robert Schumann (1834-35)

“December” from *Das Jahr*: Fanny Mendelssohn (1841)

Mazurka in B flat Major, op. 7, no. 1: Fryderyk Chopin (1831)

“Un sospiro” from *Trois études de concert*: Franz Liszt (1845-49)

“Souvenir de Porto Rico”: Louis Moreau Gottschalk (1857-58)

Jan. 29: Romanticism in Classic Forms: Orchestral Music

Reading Assignment: HWM pp. 633-468

Listening Assignment:

Symphonie fantastique, mvt V “Dream of a Witches’ Sabbath”: Hector Berlioz (1830)

Violin Concerto in E Minor, op. 64, mvt. I: Felix Mendelssohn (1844)

Symphony no. 4 in D Minor, op 120, mvt. I: Robert Schumann (1851)

Feb. 1: Romanticism in Classic Forms: Chamber and Choral Music

Reading Assignment: HWM pp. 648-660

Listening Assignment:

String Quintet in C Major, D. 956: Franz Schubert (1828)

Piano Trio in G Minor, op. 17, mvt. III: Clara Schumann (1846)

“And then shall your light break forth” from *Elijah*: Felix Mendelssohn (1846)

“Die Nacht”: Franz Schubert (1817)

Feb. 3: The Roles of Opera, Italy

Reading Assignment: HWM pp. 661-673

Listening Assignment:

“Una voca poco fa” from *Il barbiere di Siviglia*: Gioachino Rossini (1816)

“Casta diva” from *Norma*: Vincenzo Bellini (1831)

Feb. 5: French Opera, German Opera

Reading Assignment: HWM pp. 673-680

Listening Assignment:

“Oui, d’un heureux hymen,” “Par d’honneur,” “E maintenant,” and “O transport!” from *Les Huguenots*: Giacomo Meyerbeer (1836)

“Milch des Mondes fiel aufs Kraut,” “Trefflich bedient!,” and “Schütze, der im Dunkeln wacht” from *Der Freischütz*: Carl Maria von Weber (1821)

Feb. 8: Russian opera, Musical Theatre in America, Opera as “High Culture”

Reading Assignment: HWM pp. 680-684
UNIT I DISCUSSION DUE BY 11:59pm

Feb. 10 EXAM I: . Chapters 24-27

Feb. 12: Writing Day! If you have one, bring a laptop or internet-capable device for research

Feb 15: Late Romantic Opera, Wagner
Reading Assignment: HWM pp. 685-702
Listening Assignment:

Prelude to Act I and Act I, Scene 5, *Tristan und Isolde*: Richard Wagner (1857-59)

Feb. 17: Late Romantic opera, Verdi, opera in Italy, France, Russia, et. Al.

Reading Assignment: HWM pp. 702-723

Listening Assignment:

“Signora,” “Colpevol sono,” “Parigi, o cara,” “Ah non piu,” “Ah! Gran Dio! Morir si giovane” from *La traviata*: Giuseppe Verdi (1853)

Excerpts from Act I, *Madama Butterfly*: Giacomo Puccini (1904)

“Seguidilla” and Duet from *Carmen*: Georges Bizet (1875)

Coronation Scene, *Boris Godunov*: Modest Mussorgsky (1874)

“When the foeman bears his steel” from *Pirates of Penzance*: Arthur Sullivan (1879)

Feb. 19: Late Romanticism in Germany and Austria: The Brahmsians vs. The Wagnerians

Reading Assignment: HWM pp. 724-743

Listening Assignment:

Symphony no. 4 in E Minor, op. 98, mvt. IV: Johannes Brahms (1885)

Quintet for Piano and Strings in F minor, op. 34, mvt. I: Johannes Brahms (1864)

Virga Jesse: Anton Bruckner (1866)

Theme and Variations, 1-2 from *Don Quixote*: Richard Strauss (1897)

Feb. 22: Late Romanticism in German and Austria: The Debate

Your group will each be assigned one side of the Brahmsian/Wagnerian debate. Given a series of related questions, be prepared to support your (assigned) position and explain why those who agreed were correct to do so.

Feb. 24: Late Romanticism in Germany and Austria: Gustav Mahler

Reading Assignment: HWM pp. 743-749

Listening Assignment: ***NOTE: mp3s for this listening assignment can be found on Course Den***

“Des Antonius von Padua Fischpredigt” from *Des Knaben Wunderhorn*:

Gustav Mahler (1897)
Symphony no. 2 ("Resurrection"), mvt. 3: Gustav Mahler (1897)

Feb. 26: Late Romanticism in France, Eastern Europe, and Northern Europe

Reading Assignment: HWM pp. 750-761

Listening Assignment:

"Avant que tu ne t'en ailles" from *La bonne chanson*: Gabriel Fauré (1892)
Symphony no. 6 ("Pathétique"), op. 74, mvt. III: Piotr Il'yich Tchaikovsky
(1893)

"Presto" from *Slavonic Dances*: Antonin Dvorak (1878)

Feb. 29: Late Romanticism in America

Reading Assignment: HWM pp. 761-769

Listening Assignment:

Piano Quintet in F# minor, op. 67, mvt. III: Amy Beach (1907)

The Stars and Stripes Forever: John Philip Sousa (1897)

UNIT II DISCUSSION DUE BY 11:59pm

Mar. 2: EXAM II: Chapters 28-30

Mar. 4: Writing day. If you have one, bring a laptop or internet-capable device for research

Mar. 7: Introduction to the 20th century, Vernacular music

Reading Assignment: HWM pp. 770-784

Listening Assignment:

"Maple Leaf Rag": Scott Joplin (1899)

Thesis Statement and Preliminary Bibliography due (emailed as a Word document to mbreckli@westga.edu) by 11:59 pm

Mar. 9: Modern Music in the Classical Tradition

Reading Assignment: HWM pp. 785-809

Listening Assignment:

"Nun will die Sonn' so hell aufge'n" from *Kindertotenlieder*: Gustav Mahler
(1904)

"Ah! Ich habe deinen Mund geküsst" from *Salome*: Richard Strauss (1905)

"Nuages" from *Nocturnes*: Claude Debussy (1897-99)

"Menuet" from *Le tombeau de Couperin*: Maurice Ravel (1914-17)

Prelude in G minor, p. 23, no. 5: Serge Rachmaninoff (1903)

Vers la flame: Aleksander Scriabin (1914)

"De Podophthalma" from *Embryons desséchés*: Erik Satie (1913)

Mar. 11: The Second Viennese School

Reading Assignment: HWM pp. 810-829

Listening Assignment:

"Nacht" and "Enthauptung" from *Pierrot Lunaire*: Arnold Schoenberg (1912)

“Prelude” and “Minuet and Trio” from Piano Suite, op. 25: Arnold Schoenberg (1923)

Excerpts from *Wozzeck*: Alban Berg (1921)

Symphony, p. 21, mvt. I: Anton Webern (1928)

Mar. 14: No Class Meeting. Happy Spring Break!

Mar. 16: No Class Meeting. Happy Spring Break!

Mar. 18: No Class Meeting. Happy Spring Break!

Mar. 21: Igor Stravinsky

Reading Assignment: HWM pp. 829-839

Listening Assignment:

Excerpts from *Rite of Spring*: Igor Stravinsky (1913)

Symphony of Psalms, mvt. I: Igor Stravinsky (1930)

Mar. 23: Béla Bartók & Charles Ives

Reading Assignment: HWM pp. 839-854

Listening Assignment:

“Staccato and Legato” from *Mikrokosmos*: Bela Bartok (1926-39)

Music for Strings, Percussion, and Celesta, mvt. III: Bela Bartok (1936)

“General William Booth Enters into Heaven”: Charles Ives (1914)

Mar. 25: Between the Wars: American Popular Song and the Jazz Age

Reading Assignment: HWM pp. 855-870

Listening Assignment:

“I Got Rhythm” from *Girl Crazy*: George Gershwin (1930)

“Back Water Blues”: Bessie Smith (1927)

“West End Blues”: King Oliver (1928)

Mar. 28: Between the Wars: Duke Ellington, Film Music, Mass Media

Reading Assignment: HWM pp. 871-876

Listening Assignment:

“Cotton Tail” Duke Ellington (1940)

Mar. 30: Between the Wars: Politics, France, and Germany

Reading Assignment: HWM pp. 877-888

Listening Assignment:

Le creation du monde, op. 81: Darius Milhaud (1923)

“Die Moritat von Mackie Messer” from *Die Dreigröschenoper*: Kurt Weill (1928)

Symphony Mathis der Maler, mvt II: Paul Hindemith (1935)

Apr. 1: Between the Wars: The Soviet Union, The Americas

Reading Assignment: HWM pp. 888-905

Listening Assignment:

“Arise, ye Russian People” from *Alexander Nevsky*: Sergei Prokofiev (1939)

Symphony no. 5, op. 47, mvt. II: Dmitri Shostakovich (1937)

“Aria” from *Bachianas Brasilieras*: Heitor Villa-Lobos (1930-45)

Homanje a Federico Garcia Lorca, mvt. I: Silvestre Revueltas (1938)

“Hyperprism”: Edgard Varese (1922-23)

“The Banshee”: Henry Cowell (1925)

String Quartet 1931, mvt. IV: Ruth Crawford Seeger (1931)

Variations on “Tis the Gift to be Simple” from *Appalachian Spring*: Aaron Copland (1943-44)

Afro-American Symphony, mvt. I: William Grant Still (1930)

UNIT III DISCUSSION DUE BY 11:59pm

Apr. 4: EXAM III Chapters 31-34

Apr. 6: Writing day. If you have one, bring a laptop or internet-capable device for research

Apr. 8: Post-war Cross Currents: Popular Music, Broadway, Jazz, Traditionalists

Reading Assignment: HWM pp. 906-929

Listening Assignment:

“Anthropology”: Charlie Parker and Dizzy Gillespie (1945)

“To Hell with all your Mercy!” from *Peter Grimes*: Benjamin Britten (1944-45)

Quartet for the End of Times, mvt. I: Olivier Messiaen (1940-41)

Le marteau sans maître, mvt. 6: Pierre Boulez (1953-55)

Term Paper Outline due (emailed as a Word document to mbreckli@westga.edu) by 11:59 pm

Apr. 11: Post-war Cross Currents: Avant-Garde, Serialism, New Virtuosity, New Sounds, Band & Wind Ensemble Music, Rock & Roll

Reading Assignment: HWM pp. 930-956

Listening Assignment:

Sonatas and Interludes, no. 5: John Cage (1946-48)

Music of Changes, book I: John Cage (1951)

“Devil Music” and “Danse macabre” from *Black Angels*: George Crumb (1970)

Poème Electronique: Edgard Varèse (1957-58)

Philomel, section 1: Milton Babbitt (1964)

Threnody for the Victims of Hiroshima: Krzysztof Penderecki (1960)

Apr. 13: Music Since 1970: Globalism and Popular Music

Reading Assignment: HWM pp. 957-969

Listening Assignment:

“Seasons” from *Seven Tunes Heard in China*: Bright Sheng (1995)

Tehilim, Part IV: Steve Reich (1981)

Apr. 15: Music Since 1970: Minimalism, Post-minimalism, Accessibility

Reading Assignment: HWM pp. 969-986

Listening Assignment:

Short Ride on a Fast Machine: John Adams (1986)

Etude no. 9, *Vertige*: Gyorgy Ligeti (1985-2001)

"Listen to the still small voice within" from *Rejoice!* Sonata for Violin and Violincello: Sofia Gubaiduliina (1981)

Concerto Grosso No 1, mvt. II: Alfred Schnittke (1976)

"O Weisheit" and "O König aller Völker" from *Seven Magnificat Antiphons*: Arvo Pärt (1988)

"Batter My Heart" from *Doctor Atomic*: John Adams (2005)

UNIT IV DISCUSSION DUE BY 11:59pm

Apr. 18: Problems in studying "World Music"

Reading Assignment: Levitin, Daniel J. "Taking it From the Top," from *The World in Six Songs: How the Musical Brain Created Human Nature* (NY: Dutton, 2008), 1-40. PDF on CourseDen.

Apr. 20: Describing Music of the world

Term Paper due (emailed as a Word document to mbreckli@westga.edu) by 11:59 pm

Apr. 27: (8:00-10:30): FINAL EXAM Chapters 35-36 & World Music (plus cumulative essays)