MUSC 3702-01w [DSW]
MWF 10-10:50a
Humanities Hall 235

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Phone: 678.839.6270
Office: Humanities Hall 333
Office hours: MWF 11-noon; hours posted on office door & CourseDen; by appointment

Course Description
This course is an exploration of Western music, from roughly 1800 to the present day. Although most the works studied will come from art-music traditions, we will also encounter some Western popular music. The course also includes a unit on the music of the world’s peoples, presented from ethnomusicological perspectives. As a DSW offering, emphasis will be placed on writing as an integral part of the learning process.

Course Objectives and Learning Outcomes
Students must demonstrate:
(1) an understanding of the history and development of musical style, performance, and composition after 1800;
(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.

Required Course Materials


Course Requirements
(1) Students should carefully listen to the music assigned before and after the class meeting in which it is discussed.

(2) Readings outlined in the syllabus are essential to your synthesis of course material and should be completed before coming to class; additional material may be found in the
   New Harvard Dictionary of Music,
   New Grove Dictionary of Music and Musicians (<www.grovemusic.com> from campus),
   Classical Music Library (<http://internal.westga.classical.com/> from campus), and Music in the Western World: A History in Documents (Weiss/Taruskin).

(3) Each student is required to investigate in detail a musical composition of special interest in the form of a 7-9 page (12-point font) research paper, as outlined in “Writing about music II” to be handed out in class. A variety of shorter, mandatory assignments (including informal listening essays, musical analyses, and other workshops) will help prepare the student for this project.
(4) Your participation during class is vital to your success in this course and in order to participate you have to be here!!! Attendance will be taken and excessive absences and/or tardiness WILL affect your grade. If you must be absent, talk to me ahead of time whenever possible. You must submit appropriate documentation for absences due to medical and family emergencies and official music dept activities for them to be excused. Students with more than THREE unexcused absences will automatically forfeit all participation points.

(5) All course work (assignments, quizzes, and exams) must be completed by the deadlines given in the syllabus. Please see me if you have any questions or concerns about this policy before any problems arise.

(6) Adherence to university policies regarding academic integrity. I take academic honesty very seriously and tolerate no sort of plagiarism. Plagiarism is the use of someone else’s ideas or words as your own. This definition includes copying another student’s work, as well as using material from a book or Internet site without appropriately citing your source. If you plagiarize any part of an assignment for this course, you will receive a zero for the assignment.

**Evaluation (approximate break-down)**

<table>
<thead>
<tr>
<th>Component</th>
<th>Points</th>
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</thead>
<tbody>
<tr>
<td>Shorter assignments &amp; logs</td>
<td>120</td>
</tr>
<tr>
<td>Quizzes</td>
<td>60</td>
</tr>
<tr>
<td>“Writing about music II” project</td>
<td>270</td>
</tr>
<tr>
<td>Exam 1</td>
<td>100</td>
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<tr>
<td>Exam 2</td>
<td>100</td>
</tr>
<tr>
<td>Exam 3</td>
<td>150</td>
</tr>
<tr>
<td>Ethnomusicology exam</td>
<td>100</td>
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<tr>
<td>Participation</td>
<td>100</td>
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1000 points

**Letter grades will be assigned as follows**

900+ points = at least an A; 800+ points = at least a B; 700+ points = at least a C; 600+ points = at least a D

**Important Dates**

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exam 1</td>
<td>2/5</td>
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<tr>
<td>Exam 2</td>
<td>3/5</td>
</tr>
<tr>
<td>Exam 3</td>
<td>4/14, 4/16</td>
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</tbody>
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**“Writing about Music II” due dates**

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Due Date</th>
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<tbody>
<tr>
<td>Assignment 1: Proposal of potential piece</td>
<td>1/15</td>
</tr>
<tr>
<td>Assignment 2: Revision of Proposal/copy of interlocutor (3 copies)</td>
<td>2/3</td>
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<tr>
<td>Assignment 3: Summary &amp; critique of interlocutor/copy of score</td>
<td>2/19</td>
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<tr>
<td>Assignment 4: Draft of paper w/title page, graphical Analysis, rev. biblio</td>
<td>3/8</td>
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<tr>
<td>Assignment 5: Class presentation of research</td>
<td>3/31</td>
</tr>
<tr>
<td>Assignment 6: Sentence outline of paper, rev. graphical analysis, rev. biblio.</td>
<td>4/7</td>
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<tr>
<td>Assignment 7: Final revision of paper and portfolio</td>
<td>4/26</td>
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Ethnomusicology exam | 5/5 |

**One final note:** If and when any concerns arise during the semester, please do come and see me. Like many things, music history is mastered in a cumulative process – if you build a solid foundation, new ideas will be easier to grasp. Students repeating the course are expected to meet with me regularly (at least every-other-week) to report on their progress so that I may provide assistance. I’m here to help facilitate each student’s learning in any way that I can!
**SCHEDULE**

(Asterisked recordings not on the concise version of the Norton cds may be found at the Classical Music Library)

**Wed 1/6**

**Introduction to the Course; Review of the music of Classicism**

*Question: Why study music history?*

**Fri 1/8**

**Introduction to Library Research & Writing**

*Question: How do we know about music of the past?*

**Mon 1/11**

**Early Compositions of Beethoven**

*Question: Why did Beethoven move to Vienna?*

**Wed 1/13**

**Beethoven and a Heroic Style**

*Question: Can music be heroic (why and/or why not)?*

**Fri 1/15**

**Beethoven’s Last Works**

*Question: How do Beethoven’s last works sound different from his earlier compositions?*

**Mon 1/18**

No class—MLK, Jr. Day

**Wed 1/20**

**Romanticism and Nineteenth-century Music**

*Question: What is romanticism?*

**Fri 1/22**

**Nineteenth-century Lied**

Read HWM 605-614

**Mon 1/25**

**Nineteenth-century piano music I**

*Question: What is a character piece?*

**Wed 1/27**

**Nineteenth-century piano music II**

*Question: What role did the piano play in music of the 19th century?*

**Fri 1/29**

No class: GMEA
Mon 2/1

Nineteenth-century music in Classical Forms I: orchestra and choir
Question: What is program music?

Wed 2/3
Quiz 1 & review session
ASSIGNMENT 2 DUE

Fri 2/5
Exam 1

Mon 2/8

Nineteenth-century opera I
Question: What is a scena ad aria?

Wed 2/10

Nineteenth-century opera II
Question: What is a Gesamtkunstwerk?

Fri 2/12

Nationalism and exoticism in late nineteenth-century music
Question: Can music be nationalist (why and/or why not)?

Mon 2/15

Nineteenth-century music in Classical Forms II: orchestra and chamber music
Question: How is “variation” important to Brahms, Beach & R. Strauss?

Wed 2/17

From the Nineteenth century to the Twentieth century: tradition and change
Question: Compare/contrast Mahler & Strauss’ orchestra to that of Beethoven.

Fri 2/19

From the Nineteenth century to the Twentieth century: Impressionism
Question: What is musical impressionism?

Mon 2/22

The First Modern Generation: Scriabin, Satie, and Schoenberg
Question: What is Musical Modernism?

Wed 2/24

Modernism II: Schoenberg and his students
Question: How was Schoenberg significant for 20th-century music?

Fri 2/26

Modernism III: Stravinsky & Ives
Question: What is a polychord?
Mon 3/1
   Between the World Wars: the classical Tradition in North America
   Question: How did Copland & Grant Still combine tradition with national expression?

Wed 3/3
   Review, Quiz 2

Fri 3/5
   Exam 2

Mon 3/8
   Between the World Wars: the classical Tradition in Europe

Wed 3/10
   Musical innovators: Cowell, Britten, and Varèse

Fri 3/12
   Postwar Crosscurrents I: Serialism and Nonserial Complexity
   Question: What is Serialism?

Mon 3/15
   Postwar Crosscurrents II: New Sounds and Textures
   Question: Where did 20th-century composers look for new sounds?

Wed 3/17
   Workshop on outlining and analysis using assignment 4

Fri 3/19
   Popular Music and Jazz I
   Question: What is jazz?

SPRING BREAK!

Mon 3/29
   Popular Music and Jazz II
   Question: What is a Contrafact?

Wed 3/31
   ASSIGNMENT 5: Class presentations on research topics

Fri 4/2
   Broadway and Film Music in the Twentieth Century

Mon 4/5
   The End of the Millennium: "Minimalism" [???]
Wed 4/7
   The End of the Millennium: Neo-Romanticism and Hybridity

Fri 4/9
   TBA

Mon 4/12
   Review: Western music since 1800
   Quiz 3

Wed 4/14
   Exam 3 over Western music since 1800, Part 1

Fri 4/16
   Exam 3 over Western music since 1800, Part 2 (cumulative)

Mon 4/19
   Ethnomusicology unit: Music-Cultures and Doing Musical Ethnography

Wed 4/21
   Ethnomusicology unit: Music-Cultures of the Americas

Fri 4/23
   Ethnomusicology unit: Music-Cultures of Africa

Mon 4/26
   Ethnomusicology unit: Music-Cultures of Asia

Wed 4/28
   Review: Ethnomusicology unit, Quiz 4

      FINAL: Wednesday, May 5, 8-10 am