**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 from the perspectives of ethnomusicology. As a WAC 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) Attendance and participation is vital to your success in this course.
(2) 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.
(3) Students should carefully listen to the music assigned before and after the class meeting in which it is discussed.
(4) 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*, the *New Grove Dictionary of Music and Musicians*, and *Music in the Western World: A History in Documents* (Weiss/Taruskin).
(5) Writing requirements:
Throughout this course, emphasis will be placed on writing as an integral part of the learning process and as an essential way in which we communicate about music. To this end,
each student will participate in a variety of “writing-to-learn” exercises (in-class writing, informal listening essays, outlining), as well as class presentations and peer accessing. These exercises will help prepare students to write a 5-7 page term paper discussing one work from Western classical music, composed after 1800 and not focused on as a part of our course. Students should make sure to get a copy of the handout outlining this project when it is handed out in class.

**A note about academic integrity:**
We 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 citing your source. If you plagiarize any part of an assignment for this course, you will receive a zero for the assignment.

**Evaluation**

Written assignments (other than project) 12%
“Writing about music II” project 25%
Exam 1 10%
Exam 2 10%
Exam 3 15%
Ethnomusicology exam 10%
Quizzes 8%
Participation 10%

**Important Dates**

Exam 1 Wed, 8 Feb
Exam 2 Wed, 15 Mar
Exam 3 Wed, 19 April

“Writing about Music II” due dates
Assignment 1: Proposal of two potential pieces Fri, 20 Jan
Assignment 2: Revision of Proposal (bring 3 copies) Mon, 30 Jan
Assignment 3: Summary/critique of interlocuter Mon, 13 Feb
Assignment 4: Sentence Outline and Graphical Analysis (3 copies) Wed, 3 March
Assignment 5: Draft of paper Fri, 17 March
Assignment 6: Final revision and portfolio Fri, 28 April

Ethnomusicology exam Fri, 5 May 8-10a

**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. I’m here to help facilitate your progress in any way that I can!

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**SCHEDULE**

Mon, 1/9

**Introduction to the Course**
[procedures; historical constructs of course; research paper; library work]
Wed, 1/11

**Review of the music of Classicism**

Fri, 1/13

**Early Beethoven**
Read HWM 568-85
Listen NAWM 108

Mon, 1/16

No class—MLK, Jr Day

Wed, 1/18

**Middle Beethoven**
Read HWM 568-85
Listen NAWM 109

Fri, 1/20

**Late Beethoven**
Read HWM 589-94
Listen NAWM 110

**ASSIGNMENT 1 DUE**

Mon, 1/23

**Romanticism and Nineteenth-century Music**
Read HWM 593-605

Wed, 1/25

**Nineteenth-century Lied**
Read HWM 605-614
Listen NAWM 111
NAWM 112
NAWM 113

Fri, 1/27

**Nineteenth-century piano music I**
Read HWM 615-25
Listen NAWM 116
NAWM 117
NAWM 118

Mon, 1/30

**Nineteenth-century piano music II**
Read HWM 625-29, 648-650
Listen NAWM 123
NAWM 119
NAWM 120

**ASSIGNMENT 2 DUE**

Wed, 2/1
Nineteenth-century music in Classical Forms I: orchestra and choir
Read HWM 631-645
Listen NAWM 121
NAWM 122
NAWM 124

Fri, 2/3
Writing about Music: critiquing sources and developing thesis statements

Mon, 2/6
Nineteenth-century opera I
Read HWM 659-678
Listen NAWM 125
NAWM 126

Wed, 2/8
Exam 1

Fri, 2/10
TBA

Mon, 2/13
Nineteenth-century opera II
Read HWM 679-701
Listen NAWM 127
NAWM 128
NAWM 129

ASSIGNMENT 3 DUE

Wed, 2/15
Nationalism and exoticism in late nineteenth-century music
Read HWM 701-711, 741-752
Listen NAWM 130
NAWM 131
NAWM 135

Fri, 2/17
Writing about Music: outlining and analysis

Mon, 2/20
Nineteenth-century music in Classical Forms II: orchestra and chamber music
Read HWM 714-26, 733-36, 747-49
Listen NAWM 132
NAWM 133
NAWM 134

Wed, 2/22
From the Nineteenth-century to the Twentieth-century: tradition and change
Read HWM 759-767
Listen NAWM 137
Fri, 2/24  
From the Nineteenth-century to the Twentieth-century: Impressionism  
Read HWM 770-776  
Listen NAWM 138

Mon, 2/27  
The First Modern Generation: Rachmaninoff, Scriabin, Satie  
Read HWM 790-800  
Listen NAWM 139  
NAWM 140

Wed, 3/1  
Workshop on outlining and analysis using assignment 4

ASSIGNMENT 4 DUE (3 copies)

Fri, 3/3  
Modernism and the classical Tradition I: Schoenberg and his students  
Read HWM 801-19  
Listen NAWM 141  
NAWM 142  
NAWM 143  
NAWM 144

Mon, 3/6  
Modernism and the classical Tradition II: Stravinsky  
Read HWM 819-29  
Listen NAWM 145  
NAWM 146

Wed, 3/8  
Revolutions in the USA: Ives, jazz  
Read HWM 768-70, 837-49, 844-64  
Listen NAWM 148  
NAWM 146  
NAWM 149  
NAWM 150

Fri, 3/10  
Between the World Wars: the classical Tradition in Europe  
Read HWM 829-37, 865-83, 912-14  
Listen NAWM 147  
NAWM 153  
NAWM 154  
NAWM 161

Mon, 3/13  
TBA

Wed, 3/15  
Exam 2
Fri, 3/17

**Between the World Wars: the classical Tradition in North America**

Read HWM 880-92
Listen NAWM 155
NAWM 156
NAWM 157
NAWM 158

**ASSIGNMENT 5 DUE**

**SPRING BREAK!!!**

Mon, 3/27

**Popular Music in the USA and Abroad**

Read HWM 854-64
Listen NAWM 151
NAWM 152

Wed, 3/29

**Musical innovators: Varèse, Cowell, and Cage**

Read HWM 883-85, 922-24
Listen NAWM 166 Cage, Book 1 from the *Music of Changes* [1951]

Fri, 3/31

**Postwar Crosscurrents I: Serialism and Nonserial Complexity**

Read HWM 893-96, 908-12
Listen NAWM 160 Messiaen, “Liturgie du cristal” from Quatuor pour la fin du temps [1940-41]

Mon, 4/3

**Postwar Crosscurrents II: New Sounds and Textures**

Read HWM 922-35
Listen NAWM 163
NAWM 164
NAWM 165

Wed, 4/5

TBA

Fri, 4/7

**Postwar Crosscurrents III: Popular Music and Jazz in the USA**

Read HWM 896-908
Listen NAWM 159

Mon, 4/10

**Broadway and Film Music in the Twentieth Century**

Read HWM 902-905
Listen tba
Wed, 4/12

**The End of the Millenium: “Minimalism” [???]**
Read HWM 941-58
Listen NAWM 168
NAWM 170

Fri, 4/14

**The End of the Millenium: Neo-Romanticism and Hybridity**
Read HWM 957-65
Listen NAWM 169
NAWM 171
NAWM 172

Mon, 4/17

**Review: Western music since 1800**

Wed, 4/19

**Exam 3 over Western music since 1800**

Fri, 4/21

**Ethnomusicology unit: Music-Cultures and Doing Musical Ethnography**
Read tba
Listen tba

Mon, 4/24

**Ethnomusicology unit: Music-Cultures of North America**
Read tba
Listen tba

Wed, 4/26

**Ethnomusicology unit: Music-Cultures of Africa**
Read tba
Listen tba

Fri, 4/28

**Ethnomusicology unit: Music-Cultures of Southeast Asia**
Read tba
Listen tba

**ASSIGNMENT 6 DUE: final revision of paper and portfolio**

Mon, 5/1

**Review: Ethnomusicology unit**

Fri, 5 May, 8-10a

**FINAL: Ethnomusicology exam**