

MUSC 0070: 1000 YEARS OF LISTENING
Stories from the History of Western Art Music
Spring 2022
M/W 11-11.50am in Martinos Auditorium, Granoff Center
Sections F 10am & 11am, Room 315 Orwig Music Building



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Please tell me what you would like to be called.

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Course Description

Hardly a day goes by without us listening to music. It is engrained in our rituals, public and private, and through it we connect to people across the world, and across the vast community of history. We listen to it because it has an effect: it can move, distract, excite, delight, and comfort us. The image above depicts Orpheus, a mythical symbol for music’s powers, in a story dating back to the classical writings of Ovid: in it we see him in enraptured performance, and entrancing all of nature around him. Yet while we know that we like music, and that it moves us, it is often difficult to pinpoint exactly why, and harder still to explain what it is we are hearing.

This course takes on those issues. It aims to introduce you to a variety of music and a range of ways of listening to, and thinking, talking, and writing about music. The majority of music dealt with will be drawn from the so-called “Classical” repertory, from the medieval period to the present day. We cover canonic favorites, but we will also explore music you may have never have encountered before. We will become familiar with the technical workings of music, while at the same time thinking about—and rethinking—some of the stories we tell about the history of Western art music. This is a tradition which has kept some musics alive across centuries, but it has also excluded many voices. In this class, we will think about the idea of the musical canon and how it might change.

Assignments in the course are designed to help you articulate your listening experiences and, hopefully, to inculcate a love of musical exploration that will enable a lifetime of informed listening.

Textbooks

There are no assigned textbooks for this class, though many textbooks exist for a class like this. I am not requiring a textbook for several reasons:

- I have taught versions of this course enough times to know that while some students find that a textbook's clear linear narrative is occasionally useful, many students find it redundant and report not using it much.
- These books tend to be very expensive. Not requiring a textbook ensures that the cost of materials does not become a barrier for anyone wanting to take this course.
- Not using a textbook allows us a little more freedom to subvert some of the ossified narratives about this music.

On reserve in Orwig Music Library are a few textbooks that you should feel free to consult, including:

Tomlinson and Kerman, *Listen*, 7th Edition (Norton, 2012)

Taruskin and Gibbs, *The Oxford History of Western Music*, 2nd Edition (Oxford, 2018)

Carolyn Abbate, Roger Parker, *A History of Opera* (W. W. Norton, 2012)

Thomas Forrest Kelly, *First Nights* and *First Nights at the Opera* (Yale University Press, 2001, 2006)

The Course Website

This course has a Canvas site. On Canvas, you will be able to find the lecture Kickstarters, access the listening and reading assignments, as well as turn in your listening portfolio assignments and take practice quizzes. I will post slideshows and handouts after each lecture. We may also use the discussion feature on the site from time to time. Our course materials are organized through the Modules tab—that is the easiest way to access everything. We do our very best to keep everything working smoothly, but things change unexpectedly. If you find any files that won't download, broken links, etc. please let us know and we'll get it fixed! While I have taught versions of this class since 2006, this is my first time teaching the course at Brown, so I am rebuilding the Canvas site from scratch.

Acknowledgments

I have taught versions of this course almost every year since 2006 and I love teaching it. But in recent years, I felt increasingly dissatisfied with its lack of diversity and wanted to rethink key aspects of the course. I was extremely fortunate to have the opportunity to participate in the Sheridan Center's inaugural START seminar (Seminar for Transformation Around Anti-Racist Teaching) in 2021 with an amazing team of music graduate students (Melody Chapin, Katie Freeze, and Alex Hardan). This syllabus reflects our many conversations and brain-storming sessions. My thanks to my team and to the wonderful people in the Sheridan Center who convened the START seminar.

Kickstarters

To help you prepare for our lectures, there are **Kickstarter** pages for each session starting with our second lecture. These are preludes to our lectures and you can access them through the Modules tab on Canvas. Their purpose is to give you tailored introductory material for our lectures, information about repertoire that is not covered in our other readings, and to highlight some of the important questions that we'll consider in lecture and sections. Kickstarters are not summaries or outlines of lectures. Though these Kickstarters give you questions to ponder, we do not ask you to turn in anything—rather the questions are there to help you participate more thoughtfully in class discussions. You are responsible for the information contained in the Kickstarters for exams.

Opera Screenings on Zoom

At several points during the semester, outside of regular class time, we will screen operas (or portions of operas) over Zoom. Doing these screenings over Zoom allows us to use the chat function to carry on a conversation! These operas can also be accessed through the library's various opera subscription services and can be watched independently. Many are also available online through YouTube.

Breakdown of grades:

15% = Participation and attendance	10% = 2 Listening Quizzes
15% = Imagined Program	25% = Listening Portfolio
15% = Midterm Exam	20% = Final Exam

An Invitation to Perform

If you play an instrument or sing, have worked on any of the repertory we are covering this semester, and would like to perform in either lecture or section, please be in touch with us. We welcome performances! Don't worry if your performance isn't "perfectly polished"—part of the idea of in-class performance is to get a sense of the labor that goes into learning music. Sharing that process with each other gives special insight into the music that we're studying.

In order to coordinate performances and class content, please be in touch at least a week in advance.

Participation and Attendance (15%)

Participation is integral, and I expect all students to contribute thoughtfully to class discussion throughout the semester, both in lectures and sections. This means first that attendance is necessary. Active participation in classroom discussions will improve your knowledge of the music that we study and you can't participate if you are not there! While we will not formally take attendance during lectures, we will notice if you are routinely absent. I do expect participation in classroom discussions that occur there. Furthermore, lectures introduce new material not covered in the readings and that material will appear on your exams.

Are lectures recorded? Can I Zoom into class?

I have heard some folks talk about how it is now possible for anyone to simply Zoom into class if they are not feeling well enough to come to class in person. This actually works only if the classroom is set up to support hybrid learning: hybrid is much harder than fully remote. I am not sure yet how possible that will be in Martinos Auditorium. I am still getting information about the classroom's set up for live streaming and lecture capture. I suspect I will be able to record lectures, but the quality will be only adequate. But perhaps more important: if you are not feeling well enough to come to class, then it is probably best to take an actual sick day and to rest and recover. I don't want one of the legacies of our time on Zoom to be that we drag ourselves in front of our computers even when we feel like something the cat dragged in.

I am a great believer in the power of collective listening: part of the pleasure of lectures in this course—for everyone—is listening with each other and taking in the sheer variety of responses to the repertoire we study. I want our default to be in-person lectures and sections whenever possible, but I also want to be flexible enough so we can navigate the inevitable challenges Covid will throw our way. I have a four-year-old daughter who is not yet vaccinated (sigh) and in preschool; this means there is not-insignificant chance she might be quarantined (or might test positive) at some point(s) during the semester. In such cases, I might move the entire class onto Zoom if I am stuck at home.

Sections

Sections will give you an opportunity to reinforce and deepen themes covered in lecture, allow you to hone your listening skills, and, occasionally, introduce new material. To this end, you will be able to use sections to review material covered in lecture, practice close listening, apply concepts we learn to new musical works, and to discuss a range of issues raised in lecture and in our readings. You will often receive study questions in advance of sections designed to jumpstart the discussion.

Attendance will be taken in section and unexcused absences will affect your participation grade.

Listening Quizzes (10% total)

During the semester, there will be two 10-minute quizzes, which will occur in sections. You will hear three 45-60 second excerpts drawn from the works we've studied in class (a listening list will be provided a week in advance.) There will also be listening portions on the midterm and final.

From the outside, listening quizzes—what used to be called, in a different technological era, “drop-the-needle” quizzes—can seem quite daunting. Music is ephemeral and finding your purchase on, say, a 16th-century mass setting can feel impossible. But I can promise they are not impossible. We do them because the work necessary to prepare for them—close, comparative listening—is one of the best ways to hone your listening skills this semester. Indeed, I hope you find preparing for these quizzes empowering. Furthermore, these quizzes are designed to place greater weight on your musical reasoning than nailing the exact right answer.

There is a guide to preparing for listening quizzes on Canvas and you will get ample practice for these in sections.

Quiz #1: 18 February

Quiz #2: 15 April

Listening Portfolio (25% total)

During the semester you will complete five short writing assignments, roughly one every two weeks. We will give you a series of prompts that are designed to invite reflection on and creative engagement with the music and listening cultures we are studying. Some will ask you to assume a persona or to imagine listening to a work from a particular perspective; others will ask you to reflect on a short piece of writing about music or to consider a piece of music that we have not encountered in class. There is more information about these assignments on the Canvas site.

Listening Entry 1:
Friday, 11 February

Listening Entry 4:
Friday, 8 April

Listening Entry 2:
Friday, 25 February

Listening Entry 5:
Friday, 22 April

Listening Entry 3:
Friday, 18 March

An Imagined Program (15%)

A fast-paced course like this necessarily leaves out many composers. Standard music history textbooks also leave out many composers. For this assignment, you should identify a composer who has remained outside or on the peripheries of the canon of Western art music. First, we ask that you collect some basic information about your chosen composer and to imagine a concert program featuring music by this composer. You will

then submit a description of this imagined concert in the form of a proposal (around **1500 words**). That is, you might imagine you are, say, the assistant artist director to an ensemble, and are proposing a concert. Your proposal will therefore not only include information about the chosen composer, but also reasons why you feel this would make a compelling choice. The concert can include music by multiple composers—not just your chosen composer. More information about this assignment is available on Canvas and it will also be discussed in class.

On **25 March**, we will ask you to turn in your choice of composer for this assignment. This need not be every composer on your imagined program—just the main composer you want to feature.

In your final section meeting on **29 April**, you will be asked to bring in a close-to-final draft of your concert proposal to share with your peers in small groups. You will then have until **6 May** to turn in the final version of your concert proposal for your imagined program.

Midterm Exam (15%)

We will have one midterm exam, on **Wednesday, 2 March**. This exam will begin with a listening identification section—like our quizzes—and then will have three more sections: one in which you will answer questions about new pieces that we have not studied in class, and then sections of short and medium-length answer questions. We will hold review sessions and provide a study guide for the exam beforehand.

Final exam (20%)

There will be a final exam and the format will be similar to the midterm, with a couple additional sections. We have been assigned a late exams slot: **Friday 20 May at 9am**. The majority of the exam will focus on the second half of the semester, but a portion will ask you to think and synthesize across the entire semester; for this portion, you will receive specific study questions to help you focus your review. We will hold review sessions during the reading period to help you prepare, and will provide a study guide.

Slack Channel

This course will have a Slack channel for informal communication. You are welcome to contact me via email or via Slack. There will be channels set up for you to ask follow-up questions after lecture, to let us know any issues you'd love to see addressed in section, to share music you know and love or are just discovering, and to share apposite memes. We will also use the Slack channel during the opera screenings as a backchannel chat. One thing I learned last year is that it is much more fun to screen big works when we can share thoughts in real time. There is a time and place for more focused listening/viewing, of course—I'm not suggesting you start live tweeting a visit to the Metropolitan Opera! But in a course where we are learning how to put our musical experiences into words, keeping conversation going is very helpful!

Policy on Late Work/Extensions

You are expected to turn in your assignments on time; this means it is your responsibility to look ahead and see where you might have especially busy periods in your semester and plan accordingly. If you think you may need an extension, **please ask for it at least 24 hours ahead of the deadline**. As long as you do so, I will grant the extension.

Listening portfolios are due at 11.59pm on their due dates. As you may have already experienced, when you turn in assignments on Canvas, Canvas will zealously mark assignments as late, even if they are turned in two minutes past the deadline. We humans, however, will not actually consider such assignments late. Basically, as long as the listening portfolios are on Canvas by the following morning, they will not be counted as late.

Course Hours and Expectations

Class meetings:	36 hours
Communal Listening Sessions	10 hours
Listening Journal	2 hours x 6 = 12 hours

Weekly class preparation: 8 hours/week = 96 hours
1 course project 20 hours

What does success look like for this course?

Steady Work. This is an introductory class and it is not designed to be grueling. It does, however, require regular, focused work and thoughtful reflection and engagement. Learning to listen is like learning a language: it cannot be accomplished overnight and requires daily work. Avoid “binge studying”—it is hard to cram an opera! There is also a difference between passive and active listening, and while I would never discourage you from listening to music as a background accompaniment to other activities, you should also plan to set aside regular time for sustained and close listening to the weekly assignments. It might feel funny or odd at first to “monotask” when that task is listening to music!

Students can excel in this class whether they have had musical training beforehand or not. Do not assume that a musical background will mean that this course will be “easy,” or that a lack of previous musical experience will mean that you’ll hopelessly struggle. You will notice that assignments are spread out, and no single exam or assignment is worth more than 20% of the final grade. Furthermore, it is not uncommon for students to struggle initially and then do splendidly later on. Because of this, it is my policy to reward improvement when calculating final grades. This means if you get below 70% on the first quiz, but do very well on the second, I’ll count the first quiz for only a quarter of the quiz grade, and the second quiz for three quarters. I want you to do well.

Regular attendance. Come to lecture and sections. Being there is important! As I stressed above, lectures and sections will regularly introduce new material and ideas not contained in the Kickstarters or readings and this material will show up on exams. Please do the assigned listening and the reading before lecture, including the weekly lecture Kickstarters. You will get far more out of lectures if you come having listened to the assigned works already and spent some time reflecting on the Kickstarter.

Participate. Come to lectures and sections with questions, comments, and thoughts about the works and readings we’re covering. If you don’t get a chance to speak up, then come to office hours.

Be curious and have fun. I do not expect that you will like or love each and every piece that we’ll study this semester (though of course I hope that you find some of the music to be captivating!). I do ask that you give everything a fair chance. And if you don’t like something, be reflective about what you do not like. If you love something, seek out more. Make listening and exploring new repertoire part of your daily routine. We are fortunate to live in a time where exploring music is easier than ever!

Take advantage of office hours. Come and see me. You don’t have to have a specific academic issue to come to office hours. Come talk about specific questions about class material or general musical matters. Come just to chat. You can come every week if it is helpful. If my regularly scheduled office hours conflict with your schedule, contact me and we can arrange an alternative time. I will hold regular office hours over Zoom, and in-person office hours by appointment. Even though I much prefer teaching in person, I have found that Zoom office hours work extremely well, indeed often better than in person. Students seem more comfortable and more inclined to take advantage of office hours. This might be in part because Orwig is something of a schlep from the main part of campus! But I am happy to arrange to meet in person when you prefer!

What are my expectations and goals for you?

Learning how to listen carefully and write thoughtfully is at the heart of this class. All the requirements are designed to develop your skills in these arenas. By the end of the semester, I want you to have a broad understanding of the development of music and listening practices from the Middle Ages to the present. You should also feel confident using basic musical vocabulary, be familiar with a body of musical works from

across the history of music, and have the tools to think through new music that you encounter. Most of all, I hope to instill a curiosity about musics from other times and places that you can spend many years exploring beyond this course.

Some matters of class etiquette

Electronics. Laptops, tablets, and smart phones are now a mainstay of our lives. That said, I have a strong no-laptop/tablet preference during lectures. I know that many of you use your laptops to take notes—and do so effectively—and that this might be an inconvenience. My main reason for this policy has to do with the nature of the class: we will spend significant time listening to music, which makes the temptation to check email, Twitter, use Skype, etc. all the more irresistible and potentially distracting to you and your classmates. To help you, I will give you a handout for each lecture that includes the key terms being discussed in class and leaves room for writing definitions, jotting thoughts, and doodling. I will also post copies of lecture slides to our Canvas site along with copies of any handouts. And if you have a reason for needing a laptop, please be in touch: you are under no requirement to disclose any condition and I will of course accommodate your need.

I am not anti-laptop. Indeed, after teaching and working remotely during this pandemic, I have new respect for the laptop's pedagogical potential. When used actively, computers are invaluable pedagogical resources! During sections, you may occasionally use laptops for collective exercises. But keep this in mind: when you aren't *actively* using the computer, you should close it. Think of it like a chainsaw: chainsaws are powerful tools, but you wouldn't have it in front of you, running away, when you didn't need it.

I also ask that everyone to silence and stow their phones for the duration of class. If you find that you are lonely, just raise your hand and talk to us.

Arriving late/Leaving early/Ending on time. I know that events occasionally arise that mean you cannot get to lecture on time or you must leave early. I ask that whenever possible you let us know ahead of time. Otherwise, I ask that you do your very best to arrive in a timely fashion and, once there, stay until the end of lecture. On my side, I strive to end lecture on time. These are important courtesies that benefit everyone.

What to call me. I am not particularly fussed with titles. Please call me Professor Dolan or Emily depending on what feels more comfortable for you. I just ask that you call me *something*. Please avoid emails that begin with the awkward “Hey...” or nothing at all.

Email. You are also welcome to email me and Alex questions. **Two things to consider before emailing: is it possible the answer to your question is on this syllabus or on the course website?** If it is a question about a deadline, where my office is, etc. the chances are high that you will find your answer in one of these places. Second, a good rule of thumb is: use email for short questions where it will take roughly as long for us to write a reply as it did for you to compose the message. Please try to avoid emailing questions that require long replies such as “What did I miss on Wednesday?” or “Who is better: Bach or Handel?” These questions are better asked in office hours. Please give me and Alex 24 hours to respond to emails. We will often try to answer faster, but keep in mind that we occasionally get inundated with emails, especially around test-time. That said, **I urge you whenever possible to come to office hours instead of emailing.**

Academic Integrity and Collaboration

Listening is a communal activity and I encourage all of you to listen collectively throughout the semester. You are also encouraged to consult with your classmates on your assignments and to share sources as appropriate. That said, you should ensure that any written work you submit for evaluation is the result of your own research and writing and that it reflects your own approach to the topic. Any exceptions to this will be explicitly stated in the assignment. You must also adhere to standard citation practices in this discipline and properly cite any books, articles, websites, lectures, etc. that have helped you with your work. If you received any help with your writing (feedback on drafts, etc.), please acknowledge this assistance.

Brown's Academic Code states:

“A student’s name on any exercise (e.g., a theme, report, notebook, performance, computer program, course paper, quiz, or examination) is regarded as assurance that the exercise is the result of the student’s own thoughts and study, stated in his or her own words, and produced without assistance, except as quotation marks, references, and footnotes acknowledge the use of printed sources or other outside help.”

Accessibility and Accommodations

Brown University is committed to full inclusion of all students. Please inform me as early in the term as possible if you may require accommodations or modification of any course procedures. You may speak with me after class, during office hours, or by appointment. If you need accommodations around online learning or in classroom accommodations, please be sure to reach out to Student Accessibility Services (SAS) for their assistance (seas@brown.edu, 401-863-9588). Undergraduates in need of short-term academic advice or support can contact an academic dean in the College by emailing college@brown.edu.

I also recognize that going through the accessibility office can sometimes be cumbersome, and I will also be happy to try to work out other arrangements that best support your learning. While ideally we would work out accommodations before the first quiz (i.e., before 18 February), I also recognize that learning needs can emerge gradually, so please don’t hesitate to reach out at any time. Generally, accommodations apply to future work: it is much harder to apply accommodations retroactively to completed work.

Content warnings and classroom comfort

There’s been a lot of talk in the press about content warnings and student comfort in the classroom. I will never do anything intentionally to shock or traumatize my students. In this course, we will encounter troubling attitudes towards race and systemic racism; artists who held bigoted views and are celebrated today; operas that depict sexual violence. At the same time, it’s our job to discuss difficult subjects in class, and nobody can predict the effect some materials may have on someone. I will try and give previews of the kinds of content you will encounter before you encounter it. If I forget, feel free to ask. If you are having difficulty dealing with a class discussion or a reading, you may raise the issue as part of the discussion, or you may simply discretely step out of class. A note to me would be helpful after the fact so that I know what happened and don’t think you just got up and left.

More generally, you are welcome to reach out to me if you have any concerns about anything that was said—by me, our TA, or your classmates—in the classroom or if you were made to feel uncomfortable in any way.

SCHEDULE OF CLASSES

Note: the full assignments are not always listed on this syllabus, especially for section meetings; more info will be circulated during the semester. This is the first iteration of a new version of this course, and reading and listening assignments may change. We will keep due dates and deadlines for projects fixed because we know it is important to be able to plan ahead.

UNIT I: INTRODUCTION

Our material is organized (mostly) chronologically, but some themes will return repeatedly across the semester. We’ll start sketching these major themes in our first two lectures, thinking about what kinds of histories can reside in sound and what kind of story we are telling when we talk about “the history of Western Art Music.”

Wednesday, 26 January: Welcome

No listening or reading assignment for first meeting.

Week 1 Sections: Listening with All the Senses

Monday, 31 January: Canonic Thinking and Musical Durability

Reading: Kickstarter #1
 Explore the tables of contents of various textbooks (scans available on Canvas)

UNIT II: MEDIEVAL AND RENAISSANCE

We begin our journey in the Middle Ages, and largely—though not exclusively—with the music connected to the Catholic church. We will also begin to build our technical musical vocabulary. For many, this might be the most unfamiliar music we encounter this term. I have been asked a few times why I do not begin this course with J.S. Bach, since it would give us more time to cover more music from later periods. But there are so few opportunities to encounter the repertoire in this unit—and much of it is so beautiful!—I have remained committed to these first sessions!

Wednesday, 2 February: Why Sing?

Listening: Hildegard von Bingen, “Columbia aspexit” and “O viridissima virga” (12th Century)
 Alleluia: Pascha Nostrum
 Viderunt omnes, Gradual for Christmas Day
 Pérotin, *Viderunt omnes* (1198)

Reading: Kickstarter #2
 St. Augustine, Excerpt from the *Confessions*
 “Hildegard of Bingen: Abbess and Composer” from *Women in Music*

Week 2 Sections: Musical Vocabularies

Monday, 7 February: Song, Sound, and Self

Listening: Bernart de Ventadorn, “Can vei la lauzet mover” (12th century)
 Anonymous 13th-century motet, *Trois serors/Trois serors/Trois serors/Perlustravit* (13th century)
 Alvin Lucier, *I am Sitting in a Room* (1969)

Reading: Jeremey Yudkin, “Troubadour Song”
 Vida of Bernart de Ventadorn
 Kickstarter #3

Wednesday, 9 February: Authorship and The Beginnings of “Greatness”

Listening: Josquin des Prez, *Pange lingua* Mass (c. 1510): Kyrie, Gloria
 Giovanni Pierluigi da Palestrina, *Pope Marcellus* Mass (1557), Gloria

Reading: Kickstarter #4
 “The Life of a Church Musician,” from *Music in the Western World: A History in Documents*
 Palestrina, Dedication from his Second Book of Masses (1567)

Week 3 Sections: Texture & Technology

Assignment TBA.

Listening Portfolio #1 Due Friday, 11 February, 11.59pm

UNIT III: THE BAROQUE ERA

In this unit, we'll encounter several new genres, the biggest and most important of which is opera. We'll also start to spend more time with music without words, as we meet various dance forms and the concerto, as well as the orchestra as an important musical ensemble. We will also begin to think about larger scale musical organization and the role of what we call "tonality" in musical structures.

Monday, 14 February: The Birth of Opera

- Listening: Thomas Weelkes, "As Vesta was from Latmos Hill Descending" (1601)
Giulio Caccini, "Amarilli, mia bella," from *Le Nuove Musiche* (1602)
Claudio Monteverdi, *L'Orfeo* (1607)
 Prologue: La musica: "Al mio permesso"
 Act I: Orfeo: "Vi ricorda o boschi ombrosi"
 Act III: Orfeo: "Possente spirito"
- Viewing: Claudio Monteverdi, *L'Orfeo* (1607)
- Reading: Kickstarter #5
Vincenzo Galilei, excerpts from "Dialogue on Ancient and Modern Music" (1581)

Monday, 7 March 12.15-1.15pm

Organ Workshop with Mark Steinbach, Distinguished Senior Lecturer and University Organist

In this optional workshop, you will meet (and hear!) the King of the Instruments, the Hutchings-Votey Organ in Sayles Hall, which was a gift of Lucian Sharpe (class of 1893). You will learn about the construction of this remarkable instrument and see its workings up close. Depending on the size of this class, registration may be limited. A sign up will be circulated a couple weeks beforehand.

Wednesday, 16 February: Baroque Expression

- Listening: Jean-Baptiste Lully, Overture to *Persée* (1682)
Barbara Strozzi, "Amor dormiglione" (published 1651)
George Frederic Handel: *Giulio Cesare in Egitto* (1724):
 "Svegliatevi nel core" (Act I, Scene 1)
 "La giustizia" (Act III, Scene 6)
- Reading: Kickstarter #6

Week 4 Sections: Opera, Gender, & Performance + Listening Quiz #1

Assignment TBA.

Monday, 21 February: Brown Long Weekend, No Classes

Wednesday, 23 February: Harmonic Fires

Listening: Antonio Vivaldi, Violin Concerto Op 3, No 6 in A Major (1712-1713)
Handel, Minuet from *Royal Fireworks Music* (1749)
Bach, Prelude & Gigue from Cello Suite No. 3 in C Major (c. 1720)
Bach, Gavotte and Rondeau from Violin Partita No. 3 in E Major (c. 1720)

Reading: Kickstarter #7

Week 5 Sections: Orchestral Structures + Midterm Prep

Listening Portfolio #2 Due Friday, 25 February, 11.59pm

Monday, 28 February: Visions of the Divine

Listening: J. S. Bach, *Well-Tempered Clavier, Book I*, Prelude & Fugue No. 1 in C Major (1722)
Handel, *Messiah* (1742)
 “For unto us a Child is Given”
 “There were shepherds”
 Hallelujah chorus
Bach, Cantata No. 4, “Christ lag im Todesbanden” (1707)

Reading: Kickstarter #8

Wednesday, 2 March: MIDTERM

Week 6 Sections: Tonality & Musical Forms

Assignment TBA.

UNIT IV: ENLIGHTENMENT

We meet some new genres in this unit, including the symphony. We will encounter a large-scale musical form that we call *sonata form*. One of the things we’ll see across this unit are the ways in which the Enlightenment musical style prized contrast: in different ways, whether we are looking at opera or instrumental music, we’ll see the dynamic integration of diverse musical material. We also begin to see more emphasis on musical effects, in particular orchestral effects, and, with Haydn, the rise of the composer as a culture hero.

Monday 7 March: The Combinatorial Enlightenment

Listening: Wolfgang Amadeus Mozart, Duettino “Cinque... Dieci... Venti...” from *Le Nozze di Figaro* (1786)
Mozart, Sonata in D, K.284, Mvt I (1775)
Joseph Haydn, Symphony No. 8 in G Major, Mvt I (1762)
Joseph Boulogne, Chevalier de Saint Georges, Violin Concerto No. 3 in D major, Mvt. I (1774)
Mozart, Symphony No. 31 in D major (“Paris”) K. 297/300a (1778), Mvt I

Reading: Mozart, letter to his father 3 July 1778
Kickstarter #9

Wednesday, 9 March: *Don Giovanni* and Operatic Sexual Violence

Listening: Mozart, excerpts from *Don Giovanni* (1787):
Aria (Masetto): “Ho capito”
Recitative (Don Giovanni and Zerlina): “Alfin siam liberati”
Duet (Don Giovanni and Zerlina): “Là ci darem la mano”
Aria (Donna Elvira): “Ah, fuggi il traditor”
Recitative and Aria (Donna Anna): “Crudele!... Non mi dir”

Reading: Kickstarter #10
Arianna Warsaw-Fan Rauch, “Can Mozart Survive #MeToo?”
Assorted reviews of post-#MeToo productions of *Don Giovanni*

Viewing: Mozart, *Don Giovanni*

Week 7 Sections: Musical forms

Assignment TBA.

Monday, 14 March: The Composer as Hero

Listening: Haydn: Symphony in G Major, No. 94 (“The Surprise”), Mvt II (1791/2)
Symphony in E-flat Major, No. 99, Mvt III (1794)
Symphony in D major, No. 101 (“The Clock”), Mvt IV (1793/4)
Symphony in D Major, No. 104 (1795)
The Creation: Representation of Chaos (1798)

Reading: Kickstarter #11

UNIT V: THE ROMANTIC ERA

With the Romantic era, we encounter the composers that are the most well-known and the works that are played often in concert halls and opera houses. Here, we see the formation of the modern notion of the musical canon: an imaginary museum of musical works deemed worthy of repeated performances and close study. We’ll see a lot of the things that we encountered in the previous unit get BIG (the orchestra, the length of large-scale works) as well as a new emphasis on small forms (songs and piano miniature).

Wednesday, 16 March: Beethoven & “Beethoven”

Listening: Beethoven: Symphony No. 5 in C Minor, op. 67 (1808)

Reading: E. T. A. Hoffmann, Review of Beethoven’s 5th Symphony (1810)
Kickstarter #12

Week 8 Sections: Music and Mythmaking

Assignment TBA.

Listening Portfolio #3 Due, Friday, 18 March, 11.59pm

Monday, 21 March: Romanticism in Miniature

- Listening: Franz Schubert, “Erlkönig” (1815)
Schubert, “Der Tod und das Mädchen” (1821)
Schubert, “Du bist die Ruh” (1823)
Clara Schumann, “Der Mond kommt still gegangen” (1843)
Schumann, *6 Soirées musicales* (1836)
- Reading: Kickstarter #13
Excerpts from Kira Thurman, *Singing Like Germans: Black Musicians in the Land of Bach* (2021)
E. T. A. Hoffmann, Review of Riem’s *Zwölf Lieder*, Op. 27 (1814)

Wednesday 23 March: Virtuositities

- Listening: Niccolò Paganini, Caprice for Solo Violin No. 24 in a minor (1802-1817)
Hector Berlioz, *Symphonie fantastique* (1830)
Franz Liszt, “La campanella,” from *Grandes études de Paganini* (1851)
Frédéric Chopin, Mazurka, Op. 56, No. 2 (1844)
- Reading: Kickstarter #14
Berlioz, “Euphonia”

Friday, 25 March: Composer choice due for the Imagined Program assignment.

Week 9 sections: No classes

26 March- 3 April: Spring Break No classes

Monday, 4 April: Wagnerian Transcendence and Wagnerian Problems

- Listening: Wagner, *Die Walküre*, (1851-56) Act I, Scene i
- Reading: Kickstarter #15
Excerpts of Wagner’s writings on music:
“The Music of the Future” & “Prelude of the Ring des Nibelung”
- Viewing: Wagner, *Die Walküre*, Act I only

Wednesday, 6 April: *Carmen*

- Listening: Georges Bizet, *Carmen* (1875), Act I, Scenes 1-5
- Reading: Kickstarter #16
- Viewing: Bizet, *Carmen* (1875)

Week 10 Sections: Program Music and Musical Extraction

Assignment TBA.

Listening Portfolio #4 Due Friday, 8 April, 11.59pm

UNIT VI: MODERNISM AND BEYOND

Finding a path through the 20th and 21st centuries is one of the greatest challenges of this course, simply because there are so many possible paths here: we see the development of recording technologies and the impact of amplification; musical styles begin to develop in increasingly divergent ways, driven by radically different compositional philosophies. Some of this repertoire will be the most aurally challenging music we have encountered so far: even if you love, say, Schoenberg's *Pierrot lunaire*, you are unlikely to listen to it to wind down before sleeping. Some works might seem like they are pushing the boundaries of what we can comfortably call "music." And while some familiar genres continue, we'll also see a move away from "pre-set" musical genres and forms.

Monday 11 April: Impressionisms (and some Absurdisms)

Listening: Erik Satie: *Trois Gymnopédies* (1888)
Satie, *Vexations* (~1893)
Claude Debussy: *Clouds*, from Three Nocturnes (1899)
Maurice Ravel, String Quartet in F Major, Mvt II (1903)
Debussy, *La cathédrale engloutie* (1910)
Lili Boulanger, *Les sirènes* (1911)

Reading: Kickstarter #18

Wednesday, 13 April: Modernities, Hysterical and Objective

Listening: Arnold Schoenberg: *Pierrot lunaire*, (1912) No. 8, "Night"
No. 18, "The Moonfleck"
Igor Stravinsky: *The Rite of Spring*, Part I (1913)
Anton Webern, String Quartet Op. 28, Mvt I: Mässig (1936)

Week 11 Sections: Total Serialism + Listening Quiz #2

Assignment TBA.

Monday, 18 April: American Soundscapes

Listening: Scott Joplin, "Maple Leaf Rag" (1899)
George Gershwin, *Rhapsody in Blue* (1924)
Florence Price, Concerto in One Movement (~1934)
Aaron Copland, *Appalachian Spring* (1945)

Reading: Kori Hill, D "To Be Rediscovered When You Were Never Forgotten: Florence Price and the
"Rediscovered" Composer"
Kickstarter #20

Wednesday, 20 April: Technomodernism

Listening: Camille Saint-Saens, "Le Cygne" from *Le Carnaval Des Animaux* (1886), performed on the theremin, by
Clara Rockmore

Cage, *The Unavailable Memory of* (1944)
Pierre Schaeffer, *Étude aux Chemins de Fer* (1948)
Edgard Varèse, *Poème électronique* (1958)
The Beach Boys, “I just wasn’t made for these times” from *Pet Sounds* (1966)
Wendy Carlos/J.S. Bach, Brandenburg Concerto No. 3 from *Switched-On Bach* (1968)
Stevie Wonder, “You and I (Can Conquer the World)” from *Talking Book* (1972)
Stetsasonic, “Talkin’ All that Jazz” from *In Full Gear* (1988)

Reading: Luigi Russolo, “The Art of Noises”
Brian Eno, “The Studio as Compositional Tool”
Kickstarter #21

Listening Portfolio #5 Due, Friday, 22 April, 11.59pm

Week 12 Sections: Fluxus & Minimalism

Assignment TBA.

Monday, 25 April: Improvisation and Indeterminacy

Listening: Jelly Roll Morton, “King Porter Stomp” (first recorded 1923)
Paul Whiteman/John Schonberger, “Whispering” (1920)
Dizzy Gillespie, “Groovin’ High” (1945)
Charlie Parker & Miles Davis, “Out of Nowhere” (1948)
John Cage, *Imaginary Landscape No. 4* (1951)
Cage, *Aria* (1958)

Reading: Excerpt from George Lewis, “Improvised Music after 1950: Afrological and Eurological Perspectives” (1996)
John Cage, “The Future of Music: Credo.”
Kickstarter #22

Wednesday, 27 April: Musical Futures, Real and Imagined, with special guest, Prof. Wang Lu

Listening: Meredith Monk, “Dolmen Music” (1981)
Erin Gee, *Mouthpiece I* (2000), *Mouthpiece VII* (2006)
Wang Lu, “Cloud Intimacy” from *Urban Inventory* (2018)
Tania León, *Stride* (2021)
Yvette Jackson, “Invisible People” (excerpt) from *Freedom* (2021)

Reading: Kickstarter #23

Week 13 Sections: Wrapping up and Sharing Concert Proposals

Assignment TBA.