

Music History II (Western Art Music, 1750-present)

Combined Syllabus for Sections:

MUSI 3301-001 and MUSI 3301-002

Spring 2014

**You are fundamentally responsible for your own progress in this course and seeking help should you need it.*

Instructor: Dr. Jennifer Ronyak

Office Number: Fine Arts Building 245

Office Telephone Number: Please contact me in general via email.

Email Address: ronyak@uta.edu

Faculty Profile: <https://www.uta.edu/mentis/public/-profile/profile/view/id/10665/category/1>

Office Hours: Wednesdays, 11-11:50 and Thursdays, 2-3. Feel free to drop in unannounced at those times, or to make an appointment during them. I am also available for appointments at other times; just email me. Immediately following class on Monday is an especially good possibility.

Section Information: MUSI 3300-001(82990)

Time and Place of Class Meetings for Section 001: FA 309, MWF 9:00-9:50 am

Section Information: MUSI 3300-002 (82991)

Time and Place of Class Meetings for Section 002: FA 309, MWF 10:00-10:50am

Music History/Theory GTA: Elizabeth Stelzer

Lab (FA 302) office hours: Hours vary; check availability on the schedule posted on the door

Description of Course Content

A study of Western Art Music (Western Classical Music) from ca. 1750-present from the perspective of stylistic and cultural contexts, emphasizing the development of listening, score reading, stylistic analysis, critical thinking, and communication skills.

Student Learning Outcomes:

1.) *Music historical and stylistic literacy:* Basic knowledge concerning the canon of Western Music is a fundamental starting point for more advanced study and success as a professional or academic musician. Students will familiarize themselves with the central repertoire of the Western art music canon in order to acquire this basic literacy and develop a set of foundational skills to be applied to further music study in this and other repertoires. The main skills to be focused on this semester include those listed in the following learning outcomes.

2.) *Stylistic listening, score reading, and analysis skills:* The ability to describe, analyze, and make critical assessments of compositional style requires familiarity with a wide range of repertoires and compositional techniques. Understanding the context of these techniques further enriches the ability to make creative musical decisions in one's own work. Students will work to recognize the diverse musical styles and genres studied through listening and score study and will be asked to apply this knowledge to unfamiliar repertoire in order to be able to make well-founded critical and aesthetic judgments of diverse music in future study or professional work.

3.) *Critical thinking, research, and communication skills:* Thinking critically—and even philosophically—about the music that one plays, writes, studies, or teaches and being able to successfully communicate these thoughts to others is one of the deep hallmarks of a thinking musician. *I see it as my fundamental mission to challenge you in this respect.* In addition, learning to conduct research in your field and present it cogently will benefit you in whatever direction your musical career takes you. Through class discussion, workshops, and a concise research paper students will engage critically with diverse ideas about the

relationship of music and culture in order to develop critical thinking and successful verbal and written communication skills that can be applied in future study and intellectual engagement throughout life.

Required Textbooks and Other Course Materials

- 1) Douglass Seaton, *Ideas and Styles in the Western Musical Tradition*, third edition. New York and Oxford: Oxford University Press, 2010.
- 2.) J. Peter Burkholder and Claude V. Palisca, *Norton Anthology of Western Music*, sixth edition.
Vol. 2: Classical and Romantic. **Please bring this anthology to every class meeting, while we are covering these periods.**
Vol. 3: The Twentieth Century. **Please bring this anthology to every class meeting, while we are covering these periods.**

All other required and optional reading will be available through blackboard. This semester your required listening will primarily be included on the Naxos Music Library playlist for this course, with a few supplemental Youtube and Opera in Video instructions within blackboard. You may log in to this course on blackboard at <https://elearn.uta.edu/>.

Prerequisite

Restricted to music majors and intended majors. Students must have passed MUSI 2326.

Descriptions of major assignments and examinations

In addition to a professionalism grade (made up of attendance) and a quiz grade, students will be evaluated on the following major requirements:

- 1.) One concise, formal research paper, due during the latter part of the semester. Students will choose a composer (from a list of composers active after 1945) as the subject of the paper. Specific instructions for the paper will be given in additional guides and during class meetings.
- 2.) Two midterm exams that will include short questions testing basic literary concerning repertoire and context, listening familiarity and applied critical listening, score familiarity and applied score analysis, and critical thinking.
- 3.) A non-cumulative final exam, testing the above elements on material primarily *since* the two midterms.

Attendance and In-Class Technology Policy

Attendance: Class will consist of a combination of lecture, discussion, and a few scattered workshops. We will regularly emphasize, clarify, and discuss important aspects of the material in a different (if complimentary) way than it is presented in your textbook. If you miss class, please catch up on the missed material with a classmate, the TA, or me (or some combination of both).

Your professionalism grade is based on attendance. Three unexcused absences are automatically permitted for the semester. Each additional unexcused absence will lower your professionalism grade by ten percent (For example, after three unexcused absences, the highest possible attendance/professionalism grade that you can earn will be a 90 percent.) This deduction will continue until the grade reaches a zero, should there be that many absences.

I tally attendance on an alphabetical attendance sheet. Please do not forget to sign-in! Otherwise I have no official record of you being in class. Unexcused absences also include days on which you are so late to class as to be unable to sign in on the attendance sheet.

Excused absences due to documented illness or another emergency can be negotiated. In the case of illness, please inform me by email ASAP (to guarantee that the absence be excused, this needs to be posted BEFORE class that day). **Please include the following information in the subject line of your email for absences:**

Music History 1; Excused Absence; Full Name; Date of Class to be Missed

I will let you know if I require a doctor's note. In the case of other emergency, please also let me know what is going on as soon as possible. The more delay there is in notification, the less likely I will be able to accommodate the absence.

Lastly, gigs, non-emergency doctor appointments, and other conflicts that you yourself schedule do not count as excused absences.

In-Class Technology Policy

Laptops and Tablets will be permitted but subject to ban (for the entire class, at my discretion) should their use become disruptive to me or to other students in the class. Cell phones and smart phones must be powered down (or put in completely silent mode) and stowed away. I reserve the right to exclude you from the lecture if I find your unauthorized use of a phone or improper use of a computer distracting or disruptive.

Grading

Attendance (Professionalism Grade): 10%

Quizzes and Workshops (Quizzes are primarily take-home, and *rare* "pop"): 10%

Paper: 20%

Midterm Exam no. 1: 20%

Midterm Exam no. 2: 20%

Final Exam: 20%

Expectations for Out-of-Class Study and Ungraded Homework

Beyond the time required to attend each class meeting, students enrolled in this course should expect to spend at least an **additional nine hours per week** of their own time in course-related activities, including reading required materials, completing assignments, preparing for exams, etc. Some weeks may require more, others a bit less.

In addition to the assigned reading, listening, and score study to be prepared before each lecture, students are strongly urged to keep up with the study guides ("Questions to Consider and Skills to Practice") throughout each unit. I will expect students to have done the required reading, listening, and study guide for each class meeting, and will **call on students without warning** as a check-in concerning this material. I am here to clarify and expand upon the material that you have read, but I can only do this if you come to class prepared. *You are fundamentally responsible for your own progress in this course and seeking help should you need it.*

Policy Concerning Credit for Take-Home Score Quizzes, Mock Listening Quizzes, and Group Workshops in Class

There will be a small handful of quizzes and workshop activities this semester to help you with the most difficult aspects of this course. *All of these activities are meant as "practice" for the exams.* All in-class listening between exams will be "mock" quizzes, not for a grade. In contrast, take-home score quizzes will be graded. Group workshop assignments will primarily receive participation credit (don't worry if your group on a particular day is not stellar; I grade these generously.) The average of these grades, along with any other in-class graded quizzes, will make up 10 percent of your grade.

Make-up Exams

Make-up Exams will only be offered in the case of a documented emergency or significant illness. Students in need of a make-up exam will need to take the exam (if at all possible) within one week (preferably less) of the initial exam time, or forfeit the opportunity (opting to fail, withdraw from, or take an incomplete in the course as necessary). Any change to this policy is up to my discretion. Students missing a scheduled make-up exam will forfeit the opportunity.

Grade Grievances

Any appeal of a grade in this course must follow the procedures and deadlines for grade-related grievances as published in the current undergraduate / graduate catalog. For undergraduate courses, see http://wweb.uta.edu/catalog/content/general/academic_regulations.aspx#10; for graduate courses, see <http://www.uta.edu/gradcatalog/2012/general/regulations/#grades>.

Drop Policy

Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. **Students will not be automatically dropped for non-attendance.** Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. For more information, contact the Office of Financial Aid and Scholarships (<http://wweb.uta.edu/ses/fao>).

Americans with Disabilities Act

The University of Texas at Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including the *Americans with Disabilities Act (ADA)*. All instructors at UT Arlington are required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of that disability. Any student requiring an accommodation for this course must provide the instructor with official documentation in the form of a letter certified by the staff in the Office for Students with Disabilities, University Hall 102. Only those students who have officially documented a need for an accommodation will have their request honored. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at www.uta.edu/disability or by calling the Office for Students with Disabilities at (817) 272-3364.

Academic Integrity

All students enrolled in this course are expected to adhere to the UT Arlington Honor Code:

I pledge, on my honor, to uphold UT Arlington's tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence.

I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.

Instructors may employ the Honor Code as they see fit in their courses, including (but not limited to) having students acknowledge the honor code as part of an examination or requiring students to incorporate the honor code into any work submitted. Per UT System *Regents' Rule* 50101, §2.2, suspected violations of university's standards for academic integrity (including the Honor Code) will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student's suspension or expulsion from the University.

Student Support Services

UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include tutoring, major-based learning centers, developmental education, advising and mentoring, personal counseling, and federally funded programs. For individualized referrals, students may visit the reception desk at University College (Ransom Hall), call the Maverick Resource Hotline at 817-272-6107, send a message to resources@uta.edu, or view the information at www.uta.edu/resources.

Electronic Communication

UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the inbox regularly. There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at <http://www.uta.edu/oit/cs/email/mavmail.php>.

Student Feedback Survey

At the end of each term, students enrolled in classes categorized as lecture, seminar, or laboratory shall be directed to complete a Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail approximately 10 days before the end of the term. Each student's feedback enters the SFS database anonymously and is aggregated with that of other students enrolled in the course. UT Arlington's effort to solicit, gather, tabulate, and publish student feedback is required by state law; students are strongly urged to participate. For more information, visit <http://www.uta.edu/sfs>.

*I will reserve time during one class period for students to complete the surveys.

Final Review Week

A period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week *unless specified in the class syllabus*. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.

Emergency Exit Procedures: Should we experience an emergency event that requires us to vacate the building, students should exit the room and move toward the nearest exit. You can find the nearest exit by exiting the classroom, turning left, turning left at the end of the hall and going out onto the terrace, and taking the stairwell down to the ground floor. At the ground floor it is just a short turn past the music office and out the building. When exiting the building during an emergency, one should never take an elevator but should use the stairwells. Faculty members and instructional staff will assist students in selecting the safest route for evacuation and will make arrangements to assist handicapped individuals.

Course Schedule

* *As the instructor for this course, I reserve the right to adjust this schedule in any way that serves the educational needs of the students enrolled in this course—Jennifer M. Ronyak.* Any such change will probably involve reducing the amount of material required or loosening a deadline, so please don't sweat this☺

Notes about resources mentioned in this schedule:

- 1) NAWM refers to your *Norton Anthology of Western Music*, vol. 2 or 3, followed by the starting page number for each selection.
- 2) Seaton refers to *Ideas and Styles in the Western Musical Tradition*.
- 3) All reading or listening that is posted directly to blackboard, as well as additional course materials, can be found by going to <http://ellearn.uta.edu> and logging in.
- 5) All listening (and opera viewing) is available in one of several places: linked files within blackboard, Naxos Music Library (through the uta libraries databases), Opera in Video (through the uta libraries databases), or on the web.

-If you are using a school computer or your own machine on campus, you should be fully logged in to the library databases. If you are off campus, login first to blackboard, and then be sure to follow “from off campus” link options to Naxos, Opera in Video, etc.

-To reach the listening designated as part of the Naxos playlist, go to the list of Databases on the UT Arlington library website, choose Naxos, and then choose the UT Arlington playlists. Inside, choose Ronyak, find the appropriate folder, and then find the appropriate tracks. You may wish to purchase some of these for studying if you are concerned about accessing the database 24-7. Alternately, you might be interesting in purchasing the companion CDs to your anthologies.

-To watch opera excerpts in Opera in Video, go to the list of databases on the library website, choose Opera in Video, and then search for the correct opera and clip.

-Also, remember that right clicking with your mouse (or fingers) can be your best friend. Use this to open up listening from one of the Course Schedules in a different browser window, and also to rotate PDF files for reading as necessary once they open.

Please listen to the selections (along with studying the score) under each date and do the listed reading **before** coming to that particular class meeting. It is then a very good idea to review this material once after the lecture, especially with the “Skills to practice” in mind. Come Midterm and Final Exam review times, I will likely reduce the number of pieces that you are fully required to be familiar with for the actual exams. In the meantime, however, please prepare all of the required listening and reading for each class meeting.

M 13 Jan

Introduction to Course

Unit One: The Early and “High” Classical Periods

--**Note:** *The Units leading to the first midterm are complemented by Seaton, chapter 16, 17, 18, and a small part of 19. I present the page numbers here as they directly correspond to the lectures. You may, however, wish to “get ahead” and read the chapters first in order during say, the first week of class or so for a quick overview, then just dipping back in to review for each lecture.*

W 15 Jan

From Baroque to Classical: The Younger Generation (1)

Domenico Scarlatti, *Sonata in D Major*, K. 119 (ca. 1740s), NAWM 2: 59,

Carl Philipp Emanuel Bach: *Sonata in A Major*, H. 186, Wq. 55/4, Second Movement, Poco adagio (1765), NAWM 2:64,

Read: Seaton, 239-254

F 17 Jan

From Baroque to Classical: The Younger Generation (2)

Giovanni Battista Pergolesi, Excerpts from *La serva padrona* (1733), NAWM 2: 1

M 20 Jan: NO CLASS, Martin Luther King, Jr. Holiday

W 22 Jan

Introduction to “Mature” Viennese Classicism, Late Enlightenment Culture, and Careers of Haydn and Mozart

Read: Seaton, 255-70

F 24 Jan

Workshop: Sonata Form and the Classical Style

Listen with Score: W.A. Mozart, *Piano Sonata in F Major, K. 332, First Movement, Allegro*, (1781-83), NAWM 2: _

Read: 273-280

M 27 Jan

Haydn’s “wit” and the String Quartet, Rondo Form

Listen with Score: Franz Joseph Haydn, *String Quartet in E-flat Major, op. 33, no. 2 (The Joke), Hob. III: 38, Fourth Movement, Presto* (1781), NAWM 2:103

Read: Seaton, 270-71 and 283-85

Receive take-home quiz on Classical Sonata Form

W 29 Jan

Mozart’s Piano Concertos and His Career as a Virtuoso

Listen with Score: Wolfgang Amadeus Mozart, *Piano Concerto in A Major, K. 488, First movement, Allegro* (1786), NAWM 2: 190

Read: Seaton, 286-87

F 31 Jan

Mozart’s Operas, and brief listening practice on listening so far (mock quiz)

Listen with Score: W. A. Mozart, *Don Giovanni*, opera, Act I, Scenes 1-2 (1787), NAWM 2: 249

Read: 287-93

Take-home quiz on Classical Sonata Form due

M 3 Feb

The Symphony: Beginnings and Haydn

Listen with Score: Joseph Haydn, *Symphony no. 92 in G Major (Oxford), Hob I: 92, entire*, NAWM 2: 111
(Review if you wish): Seaton, 250-53; and read Seaton, 285

W 5 Feb

Ludwig van Beethoven: An Overview

Read: Seaton, 291-96 and 302-17

F 7 Feb

In-class presentation of research paper guidelines

M 10 Feb

Ludwig van Beethoven and the Heroic Style (Symphony)

Listen with Score: Ludwig v. Beethoven, *Symphony no. 3 in E Major, “Eroica,” op. 55, First Movement* (1803), NAWM 2: 282

W 12 Feb

Review for Midterm Exam no. 1

F 14 Feb

MIDTERM EXAM no. 1

M 17 Feb

In-class presentation by librarian on music research resources

Unit Two: The Earlier Nineteenth-Century (Smaller Forms)

Note: The Units from here to the second midterm correspond to Seaton chapters 19, 20, and parts of 21. You may wish to read these quickly for an overview during this first week, so that you can dip in more easily to the page numbers listed for each lecture.

W 19 Feb

From Classicism to Romanticism: The French Revolution as Catalyst

Read: Seaton, 318-323

F 21 Feb

German Romanticism, The Lied, and Franz Schubert

Listen with Score: Franz Schubert, *Gretchen am Spinnrade*, D. 118 (1814), NAWM 2:332

Read: Seaton, 331-32

M 24 Feb

Workshop: Text and Music in the Lied

Listen with Score: Robert Schumann, *Dichterliebe*, Op. 48, no. 1, "Im wunderschönen Monat Mai" (1840), NAWM 347:2

Receive take-home quiz on analyzing the Lied

W 26 Feb

The Romantic Virtuoso (1): Chopin

Listen with Score: Fryderyk Chopin, *Mazurka in B-flat Major*, op. 7, no. 1 (ca. 1831), NAWM 2:364

Read: Seaton, 340-50

F 28 Feb

The Romantic Virtuoso (2): Liszt

Listen with Score: Franz Liszt, *Trois études de concert* (Three Concert Études): no. 3, Un sospiro (A Sigh) (1845-49), NAWM 2: 376

Take-home quiz on the Lied due

Unit Three: The Earlier Nineteenth-Century (Large Forms)

M 3 Mar

The Symphony Goes Romantic: Berlioz

Listen with Score: Hector Berlioz, *Symphonie fantastique: Fifth movement*, "Dream of a Witches' Sabbath" (1830), NAWM 2: 399

W 5 Mar

And on the less extreme side: Mendelssohn's Violin Concerto

Listen with Score: Felix Mendelssohn, *Violin Concerto in E Minor*, Op. 64: Third movement, *Allegretto non Troppo-Allegro molto vivace* (1844), NAWM 2: 457

F 7 Mar

Listening Review in Class (mock quiz)

Appointments rest of day for assistance with paper research

M 10 Mar, W 12 Mar, F 14 Mar: NO CLASS, Spring Break

Unit Four: Nineteenth-Century Opera

M 17 Mar

Nineteenth-Century Opera in Italy (1): Rossini

Listen with Score: Gioachino Rossini, *Il barbiere di Siviglia*, Act 1, no. 7, *Una voce poco fa* (1816), NAWM 2: 583

Read: Seaton, 323-330

W 19 Mar

Workshop: Form and Drama in Verdi's *La traviata*

Listen with Score: Giuseppe Verdi, *La traviata*, Act III, Scena and Duet (1853)

Read: Seaton, 336-39

Take-home quiz on form and drama in Verdi's operas posted

F 21 Mar

Trends in Opera in Germany and France before Wagner

Review previous opera reading

M 24 Mar

From German Romantic Opera to Music Drama (2): Wagner

Listen with Score: Richard Wagner, *Tristan und Isolde*, *Prelude and Conclusion of Act I* (1857-59), NAWM 2: 710

Read: Seaton, 356-66

Take-home quiz on Verdi's operas due

W 26 Mar

Review for Midterm Exam no. 2

F 28 Mar

Midterm Exam no. 2

Unit 5: Late Romanticism

-Note: the Units from here to the final exam cover part of chapter 21, 22, 23, and a little of 24. You may wish to read these quickly now as an overview, so that you can dip back in as needed for the individual lectures.

M 31 Mar

Brahms, Romantic "Classicism," and Mini-Workshop on Developing Variation

Listen with Score: Johannes Brahms, *Quintet for Piano and Strings in F Minor, op. 34, First Movement, Allegro non troppo*, NAWM 2: 937

Read: Seaton, 367-69

Take-home quiz on developing variation posted after class

W 2 Apr

Russian Music in the Nineteenth-Century: The Mighty Five and Tchaikovsky

Piotr Il'yich Tchaikovsky, *Symphony no. 6 in B Minor (Pathétique)*, op. 74, *Third movement, Allegro molto vivace* (1893), NAWM 2: 995

Read: 376-81 (some review of Russian opera within, too)

F 4 Apr

Mahler: Song and Symphony

Listen with Score: Gustav Mahler, *Kindertotenlieder*, orchestral song cycle, no. 1, *Nun will die Sonn' so hell aufgeh'n* (1901), NAWM 2: 978

FORMAL RESEARCH PAPER DUE

Unit 6: The Early Twentieth Century (through World War I)

M 7 Apr

Maximalism vs. Modernism at the Start of the Twentieth Century

******Note the important change to your reading assignments starting with this lecture******!

-1) From this point on, reading in the Seaton text will be optional. If you learn better from a combination of reading plus lectures (than lectures alone), I would strongly recommend keeping up with the Seaton text as extra reinforcement of basic information covered in class.

-2) **Required** reading starting next class will consist of PDFs files of source readings linked to blackboard. We will discuss excerpts from these readings (many by the composers themselves) during lecture, and you will be required to identify excerpts on quizzes and the final exam.

-Take-home quiz on developing variation due today

W 9 Apr

Debussy and Impressionism

Listen with Score: *Claude Debussy, *Nocturnes, no. 1, Nuages (Clouds)* (1897-99), NAWM 3: 6

Required reading: Linked here (and posted below to unit readings folder)

Optional background reading: Seaton, 384-89

F 11 Apr

Igor Stravinsky and Primitivism

Listen with Score: *Igor Stravinsky, *The Rite of Spring*, excerpts (1911-13), NAWM 3:99

Required reading: Linked here (and posted below to unit readings folder)

Optional background reading: Seaton, Read: 393-96

M 14 Apr

Arnold Schoenberg and Expressionism

Listen with Score: *Arnold Schoenberg, *Pierrot Lunaire, op. 21*, Excerpts (1912), NAWM 3: 50

Required reading: Linked here (and posted below to unit readings folder)

Optional background reading: Seaton, 394-96

Unit 7: The “New Objectivity” after World War I

W 16 Apr

Schoenberg and the Twelve-Tone System

Listen with Score: *Arnold Schoenberg, *Piano Suite, op. 25, Excerpts* (1921-23), NAWM 3: 61

Required reading: Linked here (and posted below to unit readings folder)

Optional reading: Seaton, 402-410

-In-class quiz on identifying source-reading excerpts (since beginning of twentieth century)

F 18 Apr

Stravinsky and Neo-Classicism

Listen with score: Stravinsky, *Symphony of Psalms*, first movement (1930), NAWM 3: 154

Required reading: Linked here (and posted below to unit readings folder)

Optional reading: Seaton, , 410-15; 416-19

Unit 8: Political Engagement Between the Wars and Accessible Styles

M 21 Apr

Shostakovich and Soviet Russia

Dmitri Shostakovich, **Symphony no. 5, op. 47*, second movement, Allegretto (1937), NAWM 3: 320

Required reading: Linked here (and posted below to unit readings folder)

Optional reading: Seaton, 419-21

W 23 Apr

Aaron Copland and “American” music

Listen with Score: *Aaron Copland, *Appalachian Spring, ballet suite, Excerpt with Variations on 'Tis the Gift to be Simple* (1943-44), NAWM 3: 433

Required reading: Linked here (and posted to Unit folder)

Optional reading: Seaton, 421-26

Unit 9: Music after World War II

F 25 Apr

Olivier Messiaen and the Project of the Darmstadt School

Listen with Score: *Olivier Messiaen, *Quartet for the End of Time, First movement, Liturgie de cristal* (1940-41), NAWM 3: 506

Required reading:

Optional reading: Seaton, 429-54 (This assignment is a bit longer than usual, but please just take down the main points in order to prepare for work in class for the rest of this unit.)

M 28 Apr

John Cage: An In-Class “Happening,” Guest Speaker: Mark Maynor

Listen with Score: John Cage, *Music of Changes*, chance composition for piano, Book I (1951), NAWM 3: 546

No required reading

W 30 Apr

Early Experiments in Electronic Music and the Development of Minimalism

No required reading

-Time reserved in class for student feedback surveys.

F 2 May: (Last Day of Classes)

Final Exam Review

FINAL EXAM: Section 001 (9:00 section), Wednesday, May 7th 8:00-10:30 am

Section 002 (10:00 section), Monday, May 5th, 8:00-10:30 am