

MUSC 233 *Music History and Literature: An Introduction*
 M/W 1:10 pm – 2:25 pm
 VBMC 145
 Spring 2015
 Dr. Faun Tiedge
 Professor of Music
ftiedge@linfield.edu
 503-883-2256; Room 137

Course Description:

A focus on music in the Western tradition, the musical works, styles, genres, and ideas that have proven most influential, enduring, and significant—including a wide range of music, from religious to secular, from serious to humorous, from art music to popular music, and from Europe to the Americas. Emphasizes the music’s reception and continued influence, and establishes a social and historical context for each repertoire to reveal its legacy and its significance today (Burkholder).

Primarily for music majors, minors, and students with strong backgrounds in music. In-depth as well as broad coverage of the following: materials, forms, and vocabulary used in music; styles and genres of music literature; representative composers from each historical period; development of listening skills.

Course Objectives:

To understand the development of musical style, genre, compositional process, and performance practice in context, and to contemplate the choices reflected in music in both tradition and innovation.

To improve skills in thinking, reading, writing, listening, and speaking about music.

To appreciate that to influence the future of music, we must first contemplate its past.

Linfield Curriculum

This class fulfills the Linfield Curriculum requirement for Creative Studies (CS) or Vital Past (VP). To earn a CS or VP for this course, you must submit relevant exemplars of your work to TaskStream by the last day of finals week, see Linfield College Course Catalog.

MUSC 233 is a Creative Studies (CS) course in the Linfield Curriculum.

Courses with this designation are dedicated to the study of theory and practice in music, theatre, literature, and the visual and plastic arts. They foreground creative theory, or creative practice, or integrate the two. These courses study the making of art and how meaning – sometimes tense or contradictory – rises out of the interaction between artists, artworks, and audiences. Thus, they ask students to inquire into the ambiguities, contradictions, and tensions fundamental to art making and its aesthetic effects. Art is a

primary way that human beings reflect upon their experiences and perceptions. Therefore, these courses encourage students to value lifelong engagement with the arts.

Creative Studies (CS) students will:

- explore the media, genre, craft and presentation of art
Students will explore the materials, forms, composition / performance of music
- investigate the complexity of defining and interpreting art
Students will think critically about music
- examine the contexts and influences of art
Students will engage in inquiry of tradition and innovation in music

MUSC 233 is also designated Vital Past (VP) in the Linfield Curriculum. Courses in this mode of inquiry explore the human past and offer an opportunity to reflect on the continuities, change, and diversity in human experience across time. They investigate social, cultural, political, and other dimensions of human historical experience. They introduce students to various methods that scholars in different disciplines have developed to study the human past. These courses also encourage students to think critically about the interconnections between past and present.

Vital Past (VP) students will:

- identify, analyze, and contextualize primary sources
Students will learn about primary sources for music study
- recognize that differences separate people past and present, though all people share a common humanity
Students will discover how music is a mode of expression across time and place, and learn about the people who created, performed, heard, and supported music
- evaluate the reliability of evidence about the past
Students will learn how to evaluate music evidence by materials, context and era, and learn that often many questions can only be answered by tracing their history

MUSC 233

Required Materials

Burkholder, Grout, Palisca, *A History of Western Music*, 9th edition, Norton, 2014
Norton Anthology of Western Music – vols. 1 and 2 (scores) 7th ed., Norton, 2014
TOTAL ACCESS program – HWM code unlocks a full suite of media resources

HWM is the main source for readings for this class.

NAWM is the source for score reading.

Please bring your texts to every class.

Reading and listening assignments are due on the dates as listed on the class schedule.

Attendance, Participation, and Grading:

Attendance and participation is required in accordance with classes as scheduled. More than two absences will result in a decrease in the final grade by one letter grade.

All students in this class will adhere to the college policy on academic integrity, as published in the Linfield College Course Catalog. Academic dishonesty including plagiarism in any form will result in the grade of F with possible further consequences as determined by the Dean.

Students with disabilities are protected by the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. If you are a student with a disability and feel you may require academic accommodations please contact Learning Support Services (LSS), as early as possible to request accommodation for your disability. The timeliness of your request will allow LSS to promptly arrange the details of your support. LSS is located in Melrose Hall 020 (503-883-2562; lss@linfield.edu). We also encourage students to communicate with faculty about their accommodations.

Wellness: Please follow the Linfield College recommendations regarding seasonal influenzas and other health problems. Please contact me if you need to miss class.

Grading: Your grade will be based on attendance, preparation, quality of participation, and the results of all assignments and examinations. All assignments are due as scheduled. Late or incomplete work will be marked accordingly. Exams will be given only as scheduled. There are no extra credit options for this course. Please do not use cell phones or other personal technology, except when approved for classroom use.

Your grade will be based on the following point system:

- | | |
|--|----|
| 1) Preparation and participation in class activities | 10 |
| 2) Concert response essays (3 essays; 5 points each) | 15 |
| 3) Taskstream exemplar essay | 15 |
| 5). Three Exams (20 points each) | 60 |

Total: 100 points

average 60% (40)

A= 95-100 A- 90-94 B+=86-89 B=80-85 B-=76-79 C+=70-75 C- 65-69 D=60-64
F= 59 and below

*If you're gonna be absent because of something,
talk with Dr. Tobie - she can be very
helpful re: the sort of thing.*

Schedule of Required Assignments:

Saturday, February 14

Portland Baroque Orchestra – Chamber Soloists

3 pm “Meet the Musician” Eric Hoerich, bassett clarinet

Panel discussion/lecture-demonstration – Delkin Recital Hall

7:30 pm “Mozart’s Clarinet and Grand Sextet” Concert – Ice Auditorium

Concert response 1 due 4/16

Wednesday, February 18

Nordic Voices

“Meet the Musicians” (in class)

7:30 pm concert – Ice Auditorium

Concert response 2 due 4/23

Wednesday, March 18

Hermitage Piano Trio - *Violin + Piano + Cello*

“Meet the Musicians” (in class)

7:30 pm concert – Ice Auditorium

Concert response 3 due by March 20 (before spring break)

Taskstream Exemplar essay – first draft due 4/15; revision due 4/29

Choose one objective from CS or VP

Submit an essay prompt for approval. Essays will be peer reviewed and revised.

Sample essay prompts will be discussed in class.

Exemplar must be uploaded to Taskstream by the last day of finals week.

EXAMS – aka Celebration of Knowledge

Monday 3/16 – Exam 1

Monday 5/4 – Exam 2

Wednesday, 5/27 - Exam 3 – Finals Week (1:00 pm)

Class Schedule:

Week 1 – The Ancient and Medieval Worlds

Monday 2/9

Introduction to MUSC 233

Read: Chapters 1-3

Listen: *Epitaph of Seikilos*

Euripedes: *Orestes*, Greek tragedy excerpt: Stasimon chorus

Gregorian Chant, Mass: *Kyrie, Gloria*

Hildegard of Bingen: Chorus, *In principio omnes*

Organum: *Alleluia Justus ut palma*

Wednesday 2/11

Read: Chapters 4-6

Listen: Leoninus; Perotinus: *Viderunt Omnes*

Sumer is icumen in

Machaut: *Messe de Nostre Dame: Kyrie*

Week 2 – The Renaissance (1400-1600); The Seventeenth Century

Monday 2/16

Read: Chapters 7-12

Listen: Binchois: *De plus en plus*

DuFay: *Se la face ay pale*

Josquin des Prez: *Ave Maria*

Missa Pange Lingua: Kyrie

De Sermisy: *Tant que vivray*

Morley: *My bonnie lass she smileth*

Weelkes: *As Vesta was*

Dowland: *Flow, my tears*

Susato: Dances from *Danserye*

Wednesday 2/18

“Meet the Musicians” in class – NORDIC VOICES

Attend concert 7:30 pm

Week 3 – the Early Baroque

Monday 2/23

Read: Chapters 13-17

Listen: Monteverdi: *Cruda Amarilli*

L'Orfeo from Act II

Carissimi: *Jepthe*, Recitative: *Plorate colles*

Lully: *Armide*, Overture

Purcell: *Dido and Aeneas*
Corelli: *Trio Sonata in D Major*, Op. 3 No. 2

Wednesday 2/25

The Eighteenth Century

Read: Chapter 18, The Early Eighteenth Century in Italy and France

Listen: Vivaldi: *Concerto for Violin and Orchestra in A minor*, Op.3 No. 6

Couperin: *La visionnaire, La muse victorieuse*

Rameau: *Hippolyte et Aricie*

Week 4 – The Eighteenth Century (cont'd)

Monday 3/2

Read: Chapter 19, German Composers of the Late Baroque

Listen: J.S. Bach: Excerpts from the Well Tempered Clavier, Book I

Chorus from Cantata, *Nun komm, der Heiden Heilen*, BWV 62

Wednesday 3/4

Listen: G. F. Handel: *Giulio Cesare*, Act II, V'adoro pupille

Saul, Act II, Scene 10

Read: Chapter 20, Musical Taste and Style in the Enlightenment and

Chapter 21, Opera and Vocal Music in the Early Classic Period

Listen: Pergolesi: *La Serva Padrona*

John Gay, *The Beggar's Opera*, ballad opera excerpt

Read: Chapter 22, Instrumental Music at Mid-Century, Sonata, Symphony and Concerto

Listen: Scarlatti, *Sonata in D Major*, K. 119

C.P.E. Bach, *Sonata in A Major*, H. 186, II

Week 5 – The Eighteenth Century (cont'd)

Monday 3/9

Haydn

Read: Chapter 23, Classic Music in the Late Eighteenth Century

Listen: Haydn: *String Quartet in E-flat major*, Op. 33 No. 2, IV

Symphony No. 88 in G major, I

Wednesday 3/11

Mozart

Read: Chapter 23 cont'd.

Listen: Mozart, *Piano Concerto in A Major*, K. 488, I
Symphony No. 41 in C Major (Jupiter), K. 551, IV
Don Giovanni, from Act I, scenes 1-2

Week 6 – Exam 1: First Celebration of Knowledge!

Monday 3/16 – Midterm Exam

Wednesday 3/18

“Meet the Musicians” – Hermitage Trio

Attend concert, 7:30 pm

Concert response due before break

Week 7 – Spring Break

3/23- 27

Week 8 – The Nineteenth Century

Monday 3/30

Read Chapter 24, Revolution and Change

Listen: Beethoven, *Piano Sonata in C minor*, Op. 13, (*Pathétique*), I
Symphony No. 3 in E-flat major, Op. 55, I

Wednesday 4/1

Read: Chapter 24

Listen: Beethoven, *String Quartet in C-sharp minor*, Op. 131

Week 9 – The Nineteenth Century cont'd.

Monday 4/6

Read: Chapter 25, The Romantic Generation: Song and Piano Music

Listen: Schubert: *Gretchen am Spinnrade*

Winterreise: Der Lindenbaum

Schumann: *Carnaval, excerpts – Eusebius, Florestan, Coquette*

Wednesday 4/8

Listen: Chopin:

Mazurka in B-flat Major, Op. 7, No. 1

Nocturne in D-flat major, Op. 27, No. 2

Liszt: *Trois etudes de concert*, No. 3, *Un sospiro*

Week 10 – The Nineteenth Century cont'd.

Monday 4/13

Read: Chapter 26, Romanticism in Classic Forms: Orchestral, Chamber, and Choral Music

Listen: Berlioz: *Symphonie Fantastique*, V, Dreams of a Witches Sabbath

Mendelssohn: *Concerto for Violin and Orchestra in E minor*, Op. 64, III

Wednesday, 4/15

Read: Chapter 26 continued

Taskstream Exemplar Essay due in first draft for peer review

Listen: Clara Schumann, *Piano Trio in G minor*, Op. 17, III, Andante

Class Discussion panel: Women in Music

Week 11 – The Nineteenth Century cont'd.

Monday 4/20

Read: Chapter 27, Romantic Opera and Musical Theater to Midcentury

Listen: Rossini, *Il barbiere di Siviglia*, Act 2 Scene 5, *Una voce poco fa*

Verdi, *La Traviata*, Act III

Read: Chapter 28, Opera and Musical Theater in the Later Nineteenth Century

Listen: Wagner: *Tristan and Isolde* from Act I Scene 5

Bizet: *Carmen*, from Act I No. 10

Week 12 – The Nineteenth Century cont'd

Monday 4/27

Read: Chapter 29, Late Romanticism in Germany and Austria

Listen: Brahms, *Symphony No. 4 in E minor*, IV

R. Strauss, *Don Quixote*, Op. 35: Themes and Variations 1-2

Wednesday 4/29

Taskstream Exemplar essay (with revisions) due.

See next page -

Read: Chapter 30, Diverging Traditions in the Later Nineteenth Century
Listen: Selected pieces (as assigned)
Weekend: Review for 19th century celebration!

Week 13 – Nineteenth to the Twentieth Century

Monday 5/4 – **Exam 2 - Nineteenth Century Celebration**

Wednesday 5/6 –

Discussion: Why do we continue to listen to 19th century music in the 21st century?

Read: Chapter 31, The Early Twentieth Century

Listen: Mahler, *Kindertotenlieder* No. 1

Debussy: *Nuages*, from *Trois Nocturnes*

Week 14 – The Twentieth Century

Monday 5/11

Read: Chapter 32, Modernism and the Classical Tradition

Listen: Schoenberg: *Pierrot Lunaire*, Op. 21

Piano Suite, Op. 25

Berg: *Wozzeck* from Act III, excerpt

Wednesday 5/13

NO CLASS MEETING: Juries for Applied Music Students May 12-13

Continue reading and listening for Chapter 32

Week 15 – The Twentieth Century cont'd

Monday 5/18

Read: Chapter 32 continued

Listen: Stravinsky: *The Rite of Spring* – Danse des adolescents

Bartok: *Music for Strings, Percussion and Celeste*, III

Ives: *General William Booth Enters into Heaven*

Copland: *Appalachian Spring*, excerpt

Wednesday 5/20

Discussion and Review

Why do we study music history? Connecting with informed performance practice.

Reading Day is Thursday, May 21

Final Exam Celebration: Wednesday, 5/27 at 1:00 pm

