Course Title Credit
MUHL M106 Introduction to Music Literature 2 crs.

Spring semester 2006

Instructor
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I may also be available in Research Study 12 in Monroe Library (3rd floor)
Office hours: MW 1:00, TR 1:30, or by appointment

Classes
TR 8:30-9:20 (section 001) or TR 11:00-11:50 (section 002), CM 204g

Bulletin description
This course is an introduction to fundamental musical concepts and terminology as applied to listening skills. Students will study a selected body of standard genres and styles used in western art music from c. 800 to the present.

Prerequisites
None—note, however, that, since this is a course designed for music majors and minors, it is assumed that you have had or are concurrently taking first-year music theory and have the general background of a first-year major. Please let the instructor know if you have questions on this front or are unsure if this course is appropriate for you. This course is not available for Common Curriculum credit.

Course objectives
The main goal of the course is for students to become more informed and engaged listeners, able to articulate their observations about music orally and in writing, and to begin to understand how music functions as an element of cultural history. We will work toward that goal by focusing on several masterpieces of western art music, with some additional work on other pieces of music from both within and outside the western art tradition.

Learning outcomes
By the end of the semester, students should be able (among other things) to:
- improve their ability to listen to music actively
- articulate verbally aspects of musical style
- identify by ear or eye a group of known compositions
- discuss the musical language and cultural context of several major works
- define major terms relating to those works or music in general
- increase their awareness of musical cultures outside the western art tradition, and how those cultures interact with the western art tradition

Textbooks and other materials to be purchased by student

One score of each of these works are on reserve (not always the same edition), but you should have your own copies, bring them to class, mark them up, and otherwise take ownership of the music each contains.

You might find it useful to purchase recordings of these works, but you are not required to do so; recordings are available on reserve, and they may also be available through the Naxos Music Library (available to members of the Loyola community from the library’s web page but limited to five users at a time).
Course requirements / Types of assignments
Required work for this course will include readings (available as much as possible through e-reserve), listening, and score study (mostly, but not entirely, from the required scores, which you should bring to class every day we are studying the work in question). Students will have to take exams and write several short papers, in addition to other assignments, and they will have to participate in class discussion.

This course has a Blackboard web page. Go to <blackboard.loyno.edu>, and log in using your loyno userid (e.g., avclark, not avclark@loyno.edu). If you have not used Blackboard before, your initial password is your birth year and month (for Wolfgang Amadeus Mozart, born in January of 1756 and therefore about to celebrate his 250th birthday, it would be 175601); be sure to change that right away! Also please update your personal information, particularly your e-mail address. I will post announcements on Blackboard as needed, and you can find there a copy of the syllabus, assignments, interesting links, and so forth. You will also have to complete Blackboard quizzes, due by 8am on many class days. If you have any trouble logging into Blackboard, let me know.

By the way, please read your loyno account regularly, even if it’s not the one you normally use! It’s very important for us to be able to contact you, and e-mail is usually the easiest way to do so.

Special accommodations
A student with a disability that qualifies for accommodations should contact Sarah Mead Smith, Director of Disability Services, at 865-2990 (Academic Resource Center, Room 405, Monroe Hall). A student wishing to receive test accommodations (e.g., extended test time) should provide the instructor with an official Accommodation Form from Disability Services in advance of the scheduled test date.

Academic integrity
All work you do for this class is expected to be your own, and academic dishonesty (including, but not limited to, plagiarism on papers or cheating on exams) will be punished. A summary of the University’s definitions and procedures concerning academic integrity can be found in the Undergraduate Bulletin (pp. 50-52 of the 2005-6 Bulletin). If you are uncertain how to use and cite the work of others within your own work, consult reference works such as Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations,* 6th ed., revised and by John Grossman and Alice Bennett, Chicago Guides to Writing, Editing, and Publishing (Chicago: University of Chicago Press, 1996), or see the instructor.

Everything you hand in for a grade in this class, whether an exam, an essay, or a small assignment, must represent your own work unless I specifically say otherwise. Studying together is very useful, and I encourage it, but when you sit down to take a Blackboard quiz, write an essay, etc., you need to do that work alone. The act of putting your name on an assignment and/or submitting it (to me or electronically) represents a statement that, on your honor, it represents your work. Penalties for submitting the work of others as your own may include (but are not limited to) a lowered grade on the assignment, a zero for the assignment, or even failure of the course.

Attendance
Note that attendance and participation counts for 10% of your grade; that does not mean simply showing up, but also asking and answering questions and participating in class discussion. This grade will be calculated from a baseline of 95 points; from that, I’ll subtract points for each absence. I will no longer give extra points for class participation, because I expect you all to participate, but I will subtract points if necessary for lack of engagement in class or distracting behavior. I do appreciate knowing why you weren’t (or won’t be) in class, but absences can only be excused with medical documentation or advance written notice of a professional obligation.

Late arrivals are distracting to the rest of the class. Students arriving more than ten minutes late (or leaving more than ten minutes early) will therefore be penalized one point for each tardiness. My watch is the final authority. I also reserve the right to lock the classroom door ten minutes into class.

One additional point of classroom conduct: please don’t talk while music is playing! I realize the performers on a recording can’t be distracted, but you are still disturbing your neighbors. Besides, as musicians, listening to music should be one of the most important things we do, and it deserves your full attention.
Evaluation
Grades will be calculated as follows:

- exams: 30% (15% each)
- final exam: 15%
- essays (total): 25%
- quizzes and other assignments: 20%
- attendance and participation: 10%

The grading scale is as follows:

- A: 92-100
- B+: 88-91
- B: 82-87
- C+: 78-81
- C: 72-77
- D+: 68-71
- D: 60-67
- F: below 60

Note that the state certification board requires that music education students get a grade not lower than C in all music courses; music education students receiving a grade of D+ or below therefore cannot proceed to the history survey.

Exams:
- Tuesday 14 February
- Thursday 16 March
- Final exam: Tuesday 25 April, 9-11 am (section 001) or Tuesday 25 April, 11:30-1:30 (section 002)

Exams may include listening (known and possibly unknown) to identify and discuss, score identification, short-answer questions such as definitions, and an essay (which may be a take-home project). Essay topics and further information will be distributed a few days before each exam; several essay topics may be given, but generally only one will appear on the test (my choice, not yours!), so you should be prepared to answer any of them. Exam dates are subject to change.

You must take each exam (including the final) with the section in which you are registered! I will only approve an exception for a compelling reason, and only well in advance of the exam. Also, you are all on your honor not to discuss the exam between 8:30 and 12:00 on the day in question (or between 9 am and 1:30 pm on the day of the final). The two sections may have exams that are completely different, or totally identical, or anything in between—you can’t know in advance, so finding out what happened on one exam therefore really wouldn’t help with the other one anyway.

If you must miss an exam, you must tell me in advance, and you must provide documentation sufficient to schedule a make-up exam. This is mostly to protect all of you, including the students who take the test at the appropriate time. If your absence is due to a professional commitment like a concert tour or conference, you must discuss it with me well in advance, and you will more than likely need to take the exam before you go. If it is something sudden, such as illness, you must inform me immediately, not later than the starting time of the exam, and you must provide me with documentation of medical treatment that accounts for your absence on that day. Scheduling of make-up exams is at my discretion, and, while I will do my best to take your schedule into consideration, the time and format of the exam are not negotiable. I reserve the right to give you a totally different, and perhaps less congenial, format, such as all score identification, or all essay, or even oral. I obviously also require that you do not discuss the exam that has occurred with others in the class until you have taken the make-up exam.
Writing assignments:
Instead of a formal paper, you will write three short essays on set topics. More information will follow for each assignment; due dates are as follows:
- Desert Island Disks: due Tuesday 31 January
- Dealing with offensive texts: Thursday 9 March
- Close encounters with Penderecki’s Threnody for the Victims of Hiroshima: Tuesday 18 April

If you need help with your writing (and, face it, all of us do at least sometimes), feel free to make use of the Writing Across the Curriculum (WAC) lab, 100 Bobet Hall. See http://www.loyno.edu/wac/ for more information on this wonderful resource. Plan on taking your essay to a WAC tutor at least a week before the due date! I don’t believe there are any music majors among the current WAC tutors, but you’re not really going to be dealing with issues you shouldn’t be able to explain to a non-musician anyway, so I’m sure they can help.

Other assignments:
There will be other assignments and/or quizzes, announced in advance or not. I will try to make all assignments available through the course page on Blackboard. I cannot, however, accept any assignments through electronic means unless I specify otherwise—Blackboard quizzes are an obvious exception. “Pop” quizzes cannot be made up.

Late penalties
Late papers and assignments will be penalized one-half letter grade (from A to B+, etc.) per day (not class period) late. I cannot accept any assignment after I have handed it back to other students. Blackboard quizzes will be removed at the end of the unit in question.

Course materials (note that you should ask for reserve materials by call number)
Additional materials will likely be added as the semester progresses. Note that some materials might officially appear on another faculty member’s reserve shelf (and that may not be indicated here or in the library catalog). Make sure you have the call number for all materials you request (books, scores, CDs, etc.), and it wouldn’t hurt to have more information as well, in case the library staff need to search for the relevant item. Not all the library staff (professional or student) are knowledgeable about music, so please be persistent, but patient. Let me know if you have difficulty getting your hands on reserve materials.

Books and other print materials


Scores, recordings, and videos for primary works studied for class (on reserve; note that these works may also be available on the Naxos Music Library)

- **Johann Sebastian Bach, *Wachet auf, ruft uns die Stimme,* BWV 140**
  - CD CHOR 00100 (English Baroque Soloists, dir. John Eliot Gardiner)
  - CD MSCL 00074, vol. 3, disc 13 (Concentus Musicus Wien, dir. Nikolaus Harnoncourt)
  - Clark Personal CD E (contains two recordings: the Gardiner one listed above and one by The Bach Ensemble, dir. Joshua Rifkin; five copies on reserve)

- **Ludwig van Beethoven, Symphony no. 5 in C minor, op. 67**
  - MM1001.B4 op. 67 1971 (Norton Critical Score)
  - CD ORCH 00019 (Cleveland Orchestra, dir. Christoph von Dohnányi)
  - CD ORCH 00050 (Radio Symphony Orchestra Ljubljana, dir. Anton Nanut)
  - CD ORCH 00075 (Chamber Orchestra of Europe, dir. Nikolaus Harnoncourt)
  - CD ORCH 00141 (New York Philharmonic, dir. Leonard Bernstein)
  - CD ORCH 00184 (Philadelphia Orchestra, dir. Eugene Ormandy)
  - CD ORCH 00196 (Columbia Symphony Orchestra, dir. Bruno Walter)
Claude Debussy, *Prélude à L’après-midi d’un faune*
CD ORCH 00200 (St. Louis Symphony Orchestra, dir. Leonard Slatkin)
CD ORCH 00242 (London Symphony Orchestra, dir. André Previn)
CD ORCH 00265 (Cleveland Orchestra, dir. Pierre Boulez)
CD ORCH 00343 (Royal Concertgebouw Orchestra, dir. Eduard van Beinum and Bernard Haitink)
CD ORCH 00348 (New Philharmonia Orchestra or Cleveland Orchestra, dir. Pierre Boulez)
CD ORCH 00431 (Orchestre National de l’O. R. T. F., dir. Jean Martinon)
MV-002503 (*Paris Dances Diaghilev*)

Wolfgang Amadeus Mozart, *Le nozze di Figaro*, K. 492
M1500.M84N54 1900z
CD OPERA 00055 (José van Dam, Barbara Hendricks, et al.; Academy of St.-Martin-in-the-Fields, dir. Neville Marriner)
CD OPERA 00086 (Bryn Terfel, Alison Hagley, et al.; English Baroque Soloists, dir. John Eliot Gardiner)
MV-002164 (Glyndebourne; 2 vols.)
MV-002312 (Gardiner; 2 vols.)
MV-002357 (Sellars; 2 vols.)

Scores, recordings, and videos for other works studied in class (on reserve; note that some of these works may also be available on the Naxos Music Library)

M1145.P4T6 1970
M1145.P4T6 1970b
CD CNTMP 00316
LP 30,516

Indonesian gamelan music (Clark personal CD F, five copies on reserve)
track 1: Bubaran Hudan Mas (“Golden Rain”) (*Java: Javanese Court Gamelan*, Nonesuch 9-72044-2)
track 2: Ketawang Pusawarna (“Kinds of Flowers”) (*Java: Javanese Court Gamelan*)
track 3: Dangdut Quran Dan Koran (Nettl CD 1.25))
track 4: Gending Tejanata – Ladrang Sembawa – Ladrang Playon (*Java: Javanese Court Gamelan*)
track 5: Bubaran Kambang Pacar (Titon CD 2.17)
track 6: Ladrang Wilujeng (Titon CD 2.18)
track 7: Playon Lasem (Titon CD 2.19)
track 8: Playon Lasem (Titon CD 2.20)
track 9: Tabuh Gari (Titon CD 2.21)
track 10: I Lotring (b. c. 1900), Bopong (Kerman-Tomlinson CD 3.7)

Claude Debussy, “Pagodes” from *Estampes* (also available on gamelan CD)
M24.D29E8 1900z (also available on e-reserve)
CD KEYBD 00218
CD KEYBD 00193
CD KEYBD 00266
Wolfgang Amadeus Mozart, *Eine kleine Nachtmusik*, K. 525
- MM551.M9K3 vol. 2
- MM552.M8 K. 525 H4
- MM552.M8 K. 525 K3
- MM552.M8 K. 525 K35
- CD CHAMB 00043
- CD MSCL 00040
- CD ORCH 00012

Wolfgang Amadeus Mozart, Symphony in G minor, K. 550
- M1001.M92M3
- MM1001.M92 K. 550 1900z
- CD MSCL 00040
- CD ORCH 00052
- CD ORCH 00094
- CD ORCH 00370
- CD ORCH 00472

Indian music

Clark personal CD G (tracks 1-4 are Hindustani, tracks 5-8 Karnatak)
- track 2: improvisation on the raga *Simhendra-Madhyamam*, jhaptal. Ravi Shankar, sitar; Chatur Lal, tabla; Pradyot Sen, tamboura (O'Brien CD 1.19, 10:51)
- track 3: improvisation on the afternoon raga *Bhimpalasi* (excerpts). Ravi Shankar, sitar (Willoughby CD 3.12-14, c. 3:30)
- track 4: improvisation on the nighttime raga *Bhupali*, tintal (16-beat cycle). Chintamani Jain, jaltarang (cup-harmonicon); Hidayat Khan, tabla (Simms CD 6.12, 4:36)
- track 8: “Nagapattu” (song to the snake deities), folk song. G. P. Saraswathi, voice and *kudam*. Field recording by Carol S. Reck (1970; Titon CD 2.14, 3:27)

MV-001830 (*Rhythms to Nirvana*)
Course outline (subject to change)
Readings are generally referred to by author alone; see the “course materials” section above for full references and location information. Please note that the listening and reading are to be done in preparation for class on the given date! It’s useful to seek always to have something to ask or something interesting to contribute for each class—in this kind of course that may not always be possible, but it’s a worthy goal. Note that higher-education professionals generally say that each hour spent in class should be supported by 2-3 hours of work out of class; while we all know that doesn’t usually happen, you should do more than just show up! A study guide is available on Blackboard if you need it, and feel free to come to me for advice as well.

READING HINT: I suggest you don’t highlight, at least not at first: it’s too passive an approach, and the tendency is to highlight too much. Read first for overall content, making occasional notes in the margin or on a separate sheet. Focus on the big picture: who, what, when, where, why, how? Look also for anything that seems unclear, or anything that looks particularly interesting. Blackboard quizzes are designed in part to help you focus on some things I find interesting or important.

LISTENING HINT: Unless I say otherwise, you should always try to follow a score (or sometimes for texted music a copy of the text and translation) to help focus your attention on what is happening in the music. Score reading is not always easy, and it takes practice, so start now! Generally for orchestral music you can focus mostly on the string parts—but note the moments when particularly interesting things are happening elsewhere, which you may even want to circle in the score. (That’s why you should own scores—never mark on library copies!!!) For texted music, you can focus mostly on the vocal line/s (again noting moments when orchestral material is important or interesting), and you should always be aware of what the words mean.

There will be Blackboard quizzes for most days when other assignments are not due; those may not be announced here. Additional assignments may be given.

Tuesday 10 January: Introduction, elements of music

Thursday 12-Thursday 19 January: Desert Island Discs

BRING TO CLASS, and be prepared to discuss briefly, one recording that you would choose to take if you were exiled to a desert island—leaving aside the obvious factors that would prevent you from having the means to listen to music in real life! You will discuss your choice with a group of your colleagues, and some of you will be called on to speak about it to me and the rest of the class. You will also use this as the basis for your first essay, due Tuesday 31 January.

BLACKBOARD QUIZZES DUE BY 8AM:

- syllabus (due Thursday 19 January)
- elements of music (due Tuesday 17 January)
- Tchaikovsky’s Nutcracker Suite (due Thursday 19 January)

24 January-14 February: Claude Debussy, Prélude à L’après-midi d’un faune (1894)

Tuesday 24 January: Debussy and Paris (Blackboard quiz due by 8am)

read: Burkholder 780-85 and Bonds 642-48 (e-reserve)

listen to the entire piece (As you listen, think about what makes this piece unique—if you like it, why, or why don’t you like it? Talking about music is difficult, but try always to articulate reasons for your views, using musical vocabulary: how the music makes you feel is a good starting point, but start to think about how the composer and performers create that effect.)

think about, and be able to discuss in class, the basic features of Debussy’s life and times

PRESENTATION: string family (5 min.)

For this and the next few class periods, each of you will participate in a group presentation on the basic features of your instrument family. You only have five minutes, so it would be a good idea for you to discuss in advance how to do this.
Thursday 26 January: Impressionism and Symbolism

PARAPHRASE ASSIGNMENT DUE
read (in addition to Taruskin excerpts for paraphrase assignment) a translation of Mallarmé’s poem (links available on Blackboard, and a translation is available in the score on reserve)
look at paintings by Monet and other impressionists (available on Blackboard):
- Monet, *Impression: Soleil levant* (1874)
- Monet, *Bridge at Giverny* (1892)
- Monet, *Water Lilies and Japanese Bridge* (1899)
- Monet, *Water Lilies* (1905)
- Monet, various images of Rouen cathedral (1892-94)
- Degas, *Ballet Rehearsal (Adagio)* (c. 1873-74)
- Renoir, *Le Moulin de la Galette* (1876)
listen to the entire piece again
think about, and be able to discuss in class:
- how the piece does (or does not) illustrate or otherwise reflect Mallarmé’s poem
- the relationships between Impressionist painting, Symbolist poetry, and Debussy’s music
PRESENTATION: woodwind family (5 min.)

Tuesday 31 January: library introduction (A. Hansen)
- DESERT ISLAND DISCS ESSAY DUE

Thursday 2 February: Musical aspects of the *Faune* (Blackboard quiz due by 8am)
review discussion in Bonds of scale types (pp. 545-48)
listen to the entire piece, following the score and focusing on such “purely” musical aspects as questions of form, harmony, and timbre
think about, and be prepared to discuss in class, how this prelude works as a piece of music, separately from the context of Mallarmé’s poem
PRESENTATION: brass family (5 min.)

Tuesday 7 February: The Paris World Exposition of 1889 and Debussy
- LIBRARY ASSIGNMENT DUE
- FIRST “CLOSE ENCOUNTERS” JOURNAL ENTRY DUE
read material on Indonesian gamelan music by Sutton (pp. 279-95) and Capwell (pp. 141-49) (e-reserve)
listen to:
  - examples of gamelan music, especially track 1 (Bubaran Hudan Mas) and track 5 (Bubaran Kembang Pacar)
  - Debussy’s “Pagodes” from *Estampes*
think about, and be prepared to discuss in class, how the sound of gamelan music affects Debussy. How did he feel western music of the time was lacking, and how did he hope to benefit from Indonesian influences?
PRESENTATION: percussion family (5 min.)

Thursday 9 February: Nijinsky’s *Faun* (Blackboard quiz due by 8am)
- read section §3.1 (“20th century: classical: Diaghilev and the Russian exiles to 1930,” by Noël Goodwin) of the “Ballet” article in NG II (This is the standard abbreviation for the revised *New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie and John Tyrrell; see “course materials” above for more information.)
- watch video of Nijinsky ballet
- look at drawings of costume and set designs in ARTstor (available under “Databases and Indexes” from library home page; search “Debussy and faun”)
think about, and be prepared to discuss in class, how Nijinsky’s choreography reflects (or goes against) Mallarmé’s poem and/or Debussy’s music
PRESENTATION: keyboard/voice (5 min.)
Tuesday 14 February: exam 1 (elements and Debussy)

16 February-2 March: Johann Sebastian Bach, Wachet auf, ruft uns die Stimme, BWV 140 (1731)
Note that I will assign some, but not all, of the commentary material to your score. Feel free to read what isn’t assigned!

Thursday 16 February: Introduction to Bach’s career in Leipzig and the creation of his cantatas (Blackboard quiz due by 8am)
- read Burkholder 441-57 and Wright 352-58 (e-reserve), as well as pp. 51-54 of the commentary to your score
- listen to the entire cantata, once through. You may choose either to follow the score or, just this once, to follow the text alone.
- think about, and be able to discuss in class, the following:
  - What are the main phases of Bach’s life and career? What aspects of his life and career seem unusual or surprising to you?
  - What were the main benefits and responsibilities of Bach’s job in Leipzig?
  - Why did Bach write so many cantatas?
  - Since Bach didn’t date his manuscripts, how can we know when Cantata 140 was written?

Tuesday 21 February: The cantata and Lutheran worship (Blackboard quiz due by 8am)
- read
  - Matthew 25:1-13 (translation of your choice)
  - the following sections of the commentary to your score:
    - pp. 55-57
    - pp. 109-12
    - the text of the entire cantata (pp. 113, 123, 128-29, 135, 141, 144, and 148)
    - the discussion of the three choral movements (pp. 113-22, 135-40 and 148-50)
  - listen to the first, fourth, and seventh movements, focusing on how the chorale tune is used in each
  - be able to sing the chorale tune (see the last movement of the cantata) (Note that this will be as a group, not individually! Also, you need only be able to sing the melody, not the lower parts.)
- think about, and be able to discuss in class:
  - How do the texts of the cantata serve as a commentary on the Gospel for the day?
  - How does the cantata usually fit into the Lutheran service of the day?
  - Why do cantatas often use chorales? What do chorales mean to Bach’s audience?
  - How are chorales used in cantatas?

Thursday 23 February: Recitatives and arias (Blackboard quiz due by 8am)
- DRAFT OF OFFENSIVE TEXTS ESSAY DUE TO PEER REVIEWER BY THIS DATE
- look up “recitative” (focusing on the discussion of the late 17th-early 18th centuries), “da capo,” and “aria” (focusing on the discussion of the da capo aria) in the Harvard Dictionary of Music (see above under “Randel”)
- read the discussion of the recitative and aria movements of the cantata (pp. 123-34 and 141-47)
- listen to the recitatives and arias (movements 2-3 and 5-6)
- think about, and be able to discuss in class, the differences between recitative and aria styles, and the functions both have in the cantata. Also think about how Bach treats his texts: are important words illustrated or emphasized, and, if so, how?

Tuesday 28 February: Mardi Gras holiday: NO CLASS
Thursday 2 March: “Bach’s Chorus” (Blackboard quiz due by 8am)

PEER REVIEW PAIRS MUST MEET BY MIDNIGHT ON THIS DATE
read Rifkin 1982, Marshall 1983, and Rifkin 1983 (available online through JSTOR; note that this issue has led to considerable discussion, so be careful to locate these articles, which are perhaps the best exposition of the issues. You may read others, but make sure you read these!)
listen to the first movement as interpreted in the Gardiner and Rifkin recordings (on reserve)
think about, and be able to discuss in class, the cases Rifkin and Marshall make in favor of their theories. What kind of evidence does each use, and how is that evidence used? Which case do you find more convincing, and why? Be able to defend either case; we’ll have a debate in class.

7-14 March: Music in India
(Note that transliteration between Indian languages and English varies, so the specific spelling I use here may not exactly match what you see in your readings. It should be clear enough, however, what is meant—if you have questions, though, ask!)

Tuesday 7 March: Introduction (Blackboard quiz due by 8am)
SECOND “CLOSE ENCOUNTERS” JOURNAL ENTRY DUE
watch the video Rhythms to Nirvana (30 minutes)
listen to tracks 1 and 5 of the CD of Indian music on reserve (preferably at least twice each)
think about, and be able to discuss in class, the basic features of Indian music, including ways it may differ from music you’re used to hearing

Thursday 9 March: North India / Hindustani music (Blackboard quiz due by 8am)
OFFENSIVE TEXT ESSAY DUE
read chapter on Indian music by Capwell (e-reserve)
listen to tracks 1-4 (preferably at least twice each)
think about, and be able to discuss in class
- the differences between metered and unmetered sections and other aspects of style
- the differences between Hindustani and Karnatak styles
- the differences between Indian music in general and types you're used to hearing

Tuesday 14 March: South India / Karnatak music (Blackboard quiz due by 8am)
read chapter on Karnatak music by Reck (e-reserve)
listen to tracks 5, 6, and 10 (preferably at least twice each)
think about, and be able to discuss in class
- the differences between metered and unmetered sections and other aspects of style
- the differences between Hindustani and Karnatak styles
- the differences between Indian music in general and types you're used to hearing

Thursday 16 March: exam 2 (Cantata 140 and Indian music)
21 March-4 April: Wolfgang Amadeus Mozart, Le nozze di Figaro, K. 492 (1786)
(Note that I’ll try to schedule a few opportunities for group viewing of videos of this opera.)

Tuesday 21 March: Mozart and Vienna (Blackboard quiz due by 8am)
read Burkholder 546-64 and Wright (this section actually written by Simms) 434-29 (e-reserve)
read the libretto (in English), and (optional) a plot summary of opera (I recommend this as an excuse to get to
know OperaGrove, The New Grove Dictionary of Opera, which is available through NG II on-line)
read excerpt from Beaumarchais play (e-reserve)
listen to the entire opera if possible, and focus on the opening Duettino (No. 1, “Cinque, dieci, venti”)
think about, and be able to discuss in class, the following:
○ What are the main features of Mozart’s life and career in Vienna?
○ What are the main points of the plot of the opera? Who are the main characters, and how do they interact?
○ How would you compose their characters in music?
○ Compare the Beaumarchais excerpt (Act V, scene 3), one of the most controversial moments of the play, to the
analogous moment in the libretto (Figaro’s Act IV recitative and aria, no. 26). How do Da Ponte and
Mozart minimize the problematic aspects of the original, and what changes do they make to the character
of Figaro?

Thursday 23 March: Operatic characterization
WEB ASSIGNMENT DUE
listen to the following arias:
○ “Non sò più cosa son, cosa faccio” (No. 6, Cherubino)
○ “Non più andrai” (No. 9, Figaro)
○ “Porgi amor” (No. 10, Countess)
○ “Voi che sapete” (No. 11, Cherubino)
○ “Venite, inginocchiatevi” (No. 12, Susanna)
○ recitative “Hai già vinta la causa” and aria “Vedrò mentre io sospiro” (No. 17, Count)
○ recitative “E Susanna non vien” and aria “Dove sono” (No. 19, Countess)
○ recitative “Tutto è disposto” and aria “Aprite un po’ quel'occhi” (No. 26, Figaro)
○ recitative “Giunse alfin il momento” and aria “Deh vieni, non tardar” (No. 27, Susanna)
think about, and be able to discuss in class, how each character is portrayed in music. How does
Mozart give us information about each character?

Tuesday 28 March: The overture and sonata form (Blackboard quiz due by 8am)
read sonata form handout
listen to the overture
optional: listen to the first movements of Mozart, Eine kleine Nachtmusik, K. 525, and Mozart, Symphony in G
minor, K. 550 (These are good textbook examples of sonata form; we’ll probably look at K. 525 in class,
and you’ll have an assignment on K. 550 later.)
think about, and be able to discuss in class, how the overture reflects, and in at least one major way departs
from, the standards of sonata form

Thursday 30 March: Ensembles and finales (Blackboard quiz due by 8am)
listen to the following ensembles:
○ No. 7 Trio, “Cosa sento”
○ Nos. 13-15 (trio “Susanna, or via sortite” through end of act)
○ No. 18 Sextet (“Riconosci in questo amplexo”)
○ No. 28 (Act IV finale)
think about, and be able to discuss in class, how these ensembles create dramatic characterization and/or
motion. How does the music (not only the words) make these effects?
Tuesday 4 April: Act II Finale: a closer look (Blackboard quiz due by 8am)
THIRD “CLOSE ENCOUNTERS” JOURNAL ENTRY DUE
listen to the Act II finale
think about, and be able to discuss in class, how Mozart creates dramatic characterization and/or motion in this long number

6-20 April: Beethoven, Symphony no. 5 in C minor, op. 67 (1808)
Thursday 6 April: Beethoven’s life and the three styles (Blackboard quiz due by 8am)
read Burkholder 568-94
listen to the entire symphony
think about, and be able to discuss in class, the following:
• What are the main phases of Beethoven’s life and career? What aspects of his life and career seem unusual or surprising to you?
• How does a classical symphony “work”? Begin to think about ways Beethoven both follows and departs from a classical audience’s expectations.

Tuesday 11 April: Sonata form review and first movement (Blackboard quiz due by 8am)
readings TBA
review sonata form handout
listen to the first movements of the following:
• Mozart, Eine kleine Nachtmusik, K. 525
• Mozart, Symphony in G minor, K. 550
• Beethoven, Symphony no. 5
think about, and be able to discuss in class, what the audience for this piece would have expected, and how this movement follows or departs from those expectations.

Thursday 13 April: Easter holiday—NO CLASS

Tuesday 18 April: Second and third movements (Blackboard quiz due by 8am)
“CLOSE ENCOUNTERS” ESSAYS DUE
readings TBA
listen to the second and third movements
think about, and be able to discuss in class, how these movements follow or depart from basic audience expectations. What kind of effect does each movement create, and how does Beethoven make that happen?

Thursday 20 April: Finale and symphony as drama (Blackboard quiz due by 8am)
readings TBA
listen to the third and fourth movements
think about, and be able to discuss in class, the following questions:
• Why does Beethoven provide a transition between the third and fourth movements?
• Why does that material appear again in the middle of the movement?
• How does what happens in the third and fourth movements lead us to think of the entire symphony as a drama, a story begun in the struggles of the first movement and concluded in the triumph of the finale?

Final exam: Tuesday 25 April, 9-11 am (section 001) or Tuesday 25 April, 11:30-1:30 (section 002); note that you must take the exam with the section in which you are registered! This exam will certainly cover material since the second exam (i.e., Debussy and Indian music), and it may also include a comprehensive section.