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

Spring semester 2009

Instructor
Dr. Alice V. Clark phone 865-3065
Communications/Music 202 e-mail avclark@loyno.edu
Office hours: TW 2:30, or by appointment

Classes
TR 8:30-9:20 (section 001), 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 as above), 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).
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 <loyno.blackboard.com>, and log in using your loyno userid (e.g., avclark, not avclark@loyno.edu). If you have not used Blackboard before, follow the instructions to generate your initial password, then be sure to change it right away to something more secure! Please also update your personal information. I will post announcements on the Blackboard page as needed, and you can find there a copy of the syllabus, assignments, images and other interesting links, and so forth; there will also be some assignments that can only be completed through Blackboard.

Also, be aware that the University is no longer allowing students to use non-Loyola e-mail addresses within the official system. This means that you must occasionally read your loyno account!!! I realize material is sent to the campus community which you may not find relevant to your life, but we need to be able to reach you, and this is usually the easiest way to do so. You are welcome to put any non-loyno addresses in your Blackboard profile as well, and I’d encourage you to do so, so I can have an alternate way to get hold of you if need be (say in case of evacuation...).

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. 46-47 of the 2003-5 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 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 turn in for a grade in this class 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 (on paper 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.

I expect you always to be ethical in how you use library resources and other pieces of intellectual property. That includes, but is not limited to, respecting copyright law and properly attributing your use of the words, images, music, or ideas of others. These principles are not always clearly articulated, but they are important; please let me know if you need to discuss particular aspects.

Evacuation Statement
Students must log on to the College emergency web site (www.loyno.la) and the University Blackboard site (http://loyno.blackboard.com/) within 48 hours of any University evacuation to receive further information regarding contacting course instructors for assignments, etc. Students will be required to do assigned course work for any evacuation of more than 48 hours. Students should also monitor the University site (www.loyno.edu) for general information.
Attendance
Note that attendance and participation together count for 10% of your final grade. That does not mean simply showing up, but being prepared, asking and answering questions, and participating in small- and large-group discussion. From a baseline of 100 points, I’ll subtract three points for each absence. While I appreciate knowing why you weren’t (or won’t be) in class, absences can only be excused with written medical documentation or advance written notice of a professional obligation. If a student is disruptive or clearly not participating in class discussion or pair or group activities, I reserve the right to treat that student as absent for that class.

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 (not the clock in the room) is the final authority. I also reserve the right to lock the classroom door ten minutes into class.

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. Please also ensure that any cell phones or other noise-producing devices are silenced for the duration of class—again this is a courtesy to your colleagues as well as to me.

Evaluation
Grades will be calculated as follows:

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<th>Component</th>
<th>Percentage</th>
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<tr>
<td>exams</td>
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<td>final exam</td>
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<td>essays (total)</td>
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<td>quizzes and other assignments</td>
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<td>attendance and participation</td>
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The grading scale is as follows:

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<th>Grade</th>
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<tr>
<td>A</td>
<td>92-100</td>
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<td>B+</td>
<td>88-91</td>
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<td>B</td>
<td>82-87</td>
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<td>C+</td>
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<td>D</td>
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<td>F</td>
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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 must retake the course and may not be permitted to enroll in History I.

Exams:
Tuesday 17 February
Thursday 19 March
Final exam: Tuesday 5 May, 9-11 am

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.
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 two short essays on set topics. More information will follow for each assignment.

- Desert Island Disks: Tuesday 3 February
- Dealing with offensive texts: Thursday 16 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.loyo.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’m not aware of 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 they should be able to 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 outline (subject to change)
Readings are generally referred to by author alone; see the “course materials” section below for full references and location information. All readings will be available on reserve, either electronically on Blackboard or at Monroe Library. Listening links are usually available on Blackboard (see “audio reserves” under “library reserves”), and CDs are also usually available on reserve in Monroe Library. Please note that the listening and reading are to be done in preparation for class on the given date! Blackboard quizzes are designed in part to help you focus on some things I find interesting or important, and there will be such quizzes for many class days when other assignments are not due (though they are not listed here).

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. Bring questions or comments to class, or ask me outside of class.

GENERAL STUDY HINT: 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. Be aware 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 further help as well.

Tuesday 13 January: Introduction
Thursday 15 January: Elements of music
- **Short presentation on string family and piano** (students): bring your instruments and be prepared to discuss briefly (about 5 minutes total) how your instrument works.
- Read: Wright pp. 13-32, 42-53, 56-64 (on e-reserve; this looks like a lot, but there are lots of pictures, and much of the material will be very familiar)
- Listen to: Tchaikovsky, Nutcracker Suite (see sectional forms handout; you do not need to use a score for this)
- Optional: listen to Benjamin Britten’s *Young Person’s Guide to the Orchestra*, a good introduction to each instrument, in families and individually

Tuesday 20 January: Schubert’s *Erlkönig*
- **Short presentation on woodwind family and voice** (students): bring your instruments and be prepared to discuss briefly (about 5 minutes total) how your instrument works.
- Read: text and translation of Goethe poem
- Listen to: Schubert’s setting of this text
- Optional: listen to other settings of this text, especially those by Carl Loewe and Corona Schröter (links on Blackboard)
- Questions for thought:
  - How does Schubert express this text in music? Try to articulate your thoughts as clearly as possible, using musical terminology as appropriate.
  - Goethe actually didn’t like Schubert’s setting (at least at first); he preferred Schröter’s. Why do you think he didn’t? What aspects of Schubert’s musical setting might a poet not like?

Thursday 22 January: Elements of music and style periods
- **Short presentation on brass and percussion families** (students): bring your instruments and be prepared to discuss briefly (about 5 minutes total) how your instrument works.
- Listen to the following four keyboard works, each from a different historical style period:
  - Baroque: Johann Sebastian Bach (1685-1750), Prelude and Fugue in C Major, Well-Tempered Clavier I, BWV 846
  - Classical: Wolfgang Amadeus Mozart (1756-1791), Piano Sonata in Bb Major, K. 333
  - 19th-century: Frédéric Chopin (1810-1849), Nocturne in Db Major, op. 27 no. 2
  - 20th-century: Elliott Carter (b. 1908), *Night Fantasies*
- Think about, and be able to discuss in class, how these pieces differ from each other in musical style. How can we use these differences to begin to generalize about musical style in different historical periods?

27 January-17 February: Claude Debussy, *Prélude à L’après-midi d’un faune* (1894)
Tuesday 27 January: Debussy and Paris (Blackboard quiz due by 8am)
- Read: excerpts from Hanning (pp. 521-41 of third edition) and Wright (pp. 341-46)
- Read: translation of poem by Stéphane Mallarmé on which Debussy’s prelude is based (links available on Blackboard under “course materials” to French text and two translations)
- 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.
Thursday 29 January: Impressionism and Symbolism

- Read: Taruskin excerpts for paraphrase assignment
- Reread: Mallarmé poem
- Listen to the entire piece again (with score)
- Study the following 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)
- 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

Tuesday 3 February: Musical aspects of the *Faune*

- DESERT ISLAND DISCS ESSAY DUE
- 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. Consider, for instance:
  - What are the basic themes? Where can you see the lines of major sections? Debussy blurs these, so it’s not as easy as it is, say, in the *Nutcracker Suite*, but they are there. Why does he blur those lines?
  - Look closely at the opening flute melody. Where does it come back during the course of the piece? Write down each time it appears, along with the first pitch, the interval outlined in the opening gesture, and the instrument that performs it. Bring your chart to class.

Thursday 5 February: library introduction (A. Hansen)

Tuesday 8 February: The Paris World Exposition of 1889 and Debussy

- Read: material on Indonesian gamelan music (TBA)
- Listen to:
  - examples of gamelan music (TBA)
  - 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?

Thursday 10 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.

Tuesday 17 February: exam 1

19 February-5 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 19 February:  Introduction to Bach’s career in Leipzig and the creation of his cantatas

- Read: excerpts from Hanning and Wright on J. S. Bach, as well as pp. 51-54 of the commentary to your score
- Listen to the entire cantata. This time around, you may follow the text and translation alone rather than the score.
- 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 24 February: Mardi Gras—NO CLASS

Thursday 26 February: The cantata and Lutheran worship

- Read:
  - Matthew 25:1-13 (translation of your choice)
  - the text of the entire cantata (pp. 113, 123, 128-29, 135, 141, 144, and 148 of your score)
  - the following sections of the commentary to your score:
    - pp. 55-57
    - pp. 109-12
    - 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?

Tuesday 3 March: Recitatives and arias

- Read the discussion of the recitative and aria movements of the cantata (pp. 123-34 and 141-47 of your score).
- 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?

Thursday 5 March: “Bach’s Chorus”

- 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.
10-17 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 10 March: Introduction
• 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 12 March: North India / Hindustani music
• 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 17 March: South India / Karnatak music
• 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 19 March: exam 2

24 March-14 April: Wolfgang Amadeus Mozart, Le nozze di Figaro, K. 492 (1786)

Tuesday 24 March: Mozart and Vienna
• Read excerpts by Hanning and Wright (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 26 March: Operatic characterization

- **DRAFT OF OFFENSIVE TEXTS ESSAY DUE TO PEER REVIEWER BY THIS DATE**
- Listen to the following arias (which also means look at their texts and how text and music interacts):
  - “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’ quegl’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 31 March: The overture and sonata form

- Read sonata form handout
- Listen to the overture
- Listen also to the first movements of Mozart, *Eine kleine Nachtmusik*, K. 525, and Mozart, Symphony in G minor, K. 550
- 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 2 April: Ensembles and finales

- **PEER REVIEW PAIRS MUST MEET BY MIDNIGHT ON THIS DATE**
- 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 amplesso”)
  - 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 7-Thursday 9 April: Easter holiday—NO CLASS

Tuesday 14 April: Act II Finale: a closer look

- 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

16-20 April: Beethoven, Symphony no. 5 in C minor, op. 67 (1808)

Thursday 16 April: Beethoven’s life and the three styles

- **OFFENSIVE TEXT ESSAY DUE**
- Read excerpts by Hanning and Wright (e-reserve)
- 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 21 April:  Sonata form review and first movement
• Review sonata form handout
• Review 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 23 April:  Second and third movements
• 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?

Tuesday 28 April:  Finale and symphony as drama
• 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 5 May, 9-11 am. This exam will certainly cover material since the second exam, and it may also include a comprehensive section.

Course materials (note that you should ask for reserve materials by call number)
Additional materials may be added. Note that reserve materials for this class will officially appear on Dr. Goertzen’s reserve shelf, not mine. Make sure you have the call number for all materials you request (books, scores, CDs, etc.), and it wouldn’t hurt to have author/composer and title 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 patient but persistent. Please let me know as soon as possible if you have difficulty getting your hands on reserve materials: I can’t fix the problem unless I know about it!

Some listening and reading materials will also be available on Blackboard.

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 and/or Classical Music Library)

**Johann Sebastian Bach, Wachet auf, ruft uns die Stimme, BWV 140**
- recordings: CD CHOR 00100 (English Baroque Soloists, dir. John Eliot Gardiner); Clark Personal CD E (contains two recordings: the Gardiner one listed above and one by The Bach Ensemble, dir. Joshua Rifkin)

**Ludwig van Beethoven, Symphony no. 5 in C minor, op. 67**
- recordings: 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)

**Claude Debussy, Prélude à L’après-midi d’un faune**
- recordings: 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 00431 (Orchestre National de l’O. R. T. F., dir. Jean Martinon)
- video: MV-002503 (Paris Dances Diaghilev)

**Wolfgang Amadeus Mozart, Le nozze di Figaro, K. 492**
- score: M1500.M84N54 1900z
Gardiner); CD OPERA 00055
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, and some of these may be streamed on Blackboard)

Indonesian gamelan music (Clark personal CD F)
  track 1: Bubaran Hudan Mas (“Golden Rain”) (Java: Javanese Court Gamelan, Nonesuch 9-72044-2)
  track 2: Ketawang Puspawarna (“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*
  score: M24.D29E8 1900z (pending)
  recordings (also available on gamelan CD): CD KEYBD 00218; CD KEYBD 00193; CD KEYBD 00266

Wolfgang Amadeus Mozart, *Eine kleine Nachtmusik*, K. 525
  scores: MM552.M8 K. 525 H4; MM552.M8 K. 525 K3; MM552.M8 K. 525 K35
  recordings: CD CHAMB 00043; CD MSCL 00040; CD ORCH 00012

Wolfgang Amadeus Mozart, Symphony in G minor, K. 550
  recordings: CD MSCL 00040; CD ORCH 00052; CD ORCH 00094; CD ORCH 00370; CD ORCH 00472

Indian music
  • video: MV-001830 (*Rhythms to Nirvana*)
  • 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)