UNDERGRADUATE NEW COURSE PETITION

1. Proposed Course Title: Music History II

2. Proposed Course Description: A study of the development of Western Music from its Classical Period (1750-1800) through the Modern Age with some examination of contemporary trends. Emphasis will be placed on developing a thorough knowledge of music literature, composition, cultural history, and the composers who shaped the music of this time.

3. Prerequisites: Junior standing or consent of instructor

4. Implementation Date: ☐ Fall ☒ Spring ☐ Summer I ☐ Summer II 2014 ☐ Year

5. Attach rationale for the course. see attached

6. Attach course syllabus (topics and units of study).

7. Additional faculty and staff required?
   Yes ☐ No ☒ If yes, attach specifics.

8. Department faculty signatures (majority required). If an interdisciplinary program, a majority of each department must sign this form. Number of Faculty in Dept(s) __________

9. Sent to Chair of College Curriculum Committee:
   Received by Chair of College Curriculum Committee:
   Approved ☐ Not Approved ☐
   Signature: ____________________________ Date: 9/12/12
   Chair of Committee

10. Sent to the Dean of the College of Liberal Arts:
    Approved: ☒ Not Approved: ☐
    Signature: ____________________________ Date: 9/18/12
11. Sent to originator:  

**Originator responsible for numbers 12 through 17**  

12. Does the course require additional library resources?  

   Yes ☐ No ☒  
   If yes, attach specifics and have this signed by Library Director.  
   
   Signature: ___________________________  
   Library Director  
   Date: ____________

13. Does the course require additional computer facilities?  

   Yes ☐ No ☒  
   If yes, attach specifics and have this signed by the Computer Advisory Committee Chair.  
   
   Signature: ___________________________  
   Computer Advisory Committee Chair  
   Date: ____________

14. Do you want the course included in the core curriculum requirements?  

   Yes ☐ No ☒  
   If yes, have this signed by the University Core Coordinator for notification purposes.  
   
   Signature: ___________________________  
   University Core Coordinator  
   Date: ____________

15. Is the course a part, or to be a part, of teacher training?  

   Yes ☐ No ☒  
   If yes, have this signed by the Dean of Education and Human Services.  
   
   Approved: ☐ Not Approved: ☐  
   
   Signature: ___________________________  
   Dean, Education and Human Services  
   Date: ____________

16. Does this course require special grading?  

   Yes ☐ No ☒  
   If yes, what kind:  
   
   Pass-No Pass ☐ Satisfactory-Unsatisfactory ☒  
   
   Date: ____________

17. Sent to Provost and VPAA office:  
   (Original plus eight copies with complete petition electronically to trpigan@usi.edu)  
   Date: ____________

18. Received in Provost and VPAA office:  
   Date: ____________

19. Notified Chair of Curriculum Committee:  
   Date: ____________

20. Curriculum Committee Meeting date to discuss petition:  
   Date: ____________

21. Curriculum Committee Meeting date published in *University Notes*:  
   Date: ____________
22. Received by Chair of Curriculum Committee:
   Approved: ☐  Not Approved: ☐
   Signature: ____________________________________________
   Chair of Curriculum Committee
   Date: ____________

23. Sent to Provost and VPAA:

24. Received by Provost and VPAA:
   Approved: ☐  Not Approved: ☐
   Signature: ____________________________________________
   Provost & Vice President for Academic Affairs
   Date: ____________

25. Notice of approval by Provost and VPAA published in University Notes:
   Date: ____________

26. Notified Registrar of final approval:
   Date: ____________
Music 382: Music History and Literature II

Course Rationale and Staff Requirements.

Music 382: Music History II is the second in a two-course sequence of Music History offered as part of the expansion of the University's music curriculum. Proficient knowledge in the history of music is essential for students seeking proficiency in music performance, analysis, and composition. This set of two courses will develop the student's understanding of music literature, cultural history, compositional styles, and the composers who shaped the music from the Classical Period through Modern Times. This course helps students correlate historical performance practices with the theoretical and compositional practices taught in the Music Theory, Aural Skills, and Class Piano courses. The Music History sequence will be taught in the new USI Music Keyboard Lab, scheduled to open Fall Semester 2011. This course will combine in class instruction, interactive music technologies, USI Blackboard, the Norton Recorded Anthology of Music, the Naxos Digital Library and a new collection of recordings to be digitized in the Rice Library. The development of this course and the new USI Music Keyboard lab helps to fill the need for more musical offerings defined by the administration over the last six years. This course sequence will provide students with the opportunity to gain more knowledge in the area of music composition and will serve as one of the primary course sequences in the new Minor of Music at the University of Southern Indiana.
MUS 382: Music History and Literature II  
Credit 3: MWF  
Syllabus

INSTRUCTOR: Daniel R. Craig  
OFFICE: LA 0112  
OFFICE PHONE: (812) 464-1736  
E-MAIL: d CRAIG@USI.EDU  
OFFICE HOURS: by appointment or as posted at office door.

COURSE DESCRIPTION: A study of the development of Western Music from its Classical Period (1750-1800) through the Modern Age with some examination of contemporary trends. Emphasis will be placed on developing a thorough knowledge of music literature, composition, cultural history, and the composers who shaped the music of this time.

COURSE OBJECTIVES: To gain an understanding of the development of western music from the earliest known sources until the present day. The course will include the study of both sacred and secular music in all genres. It will place a strong emphasis on listening to and identifying various styles of music. Upon successful completion of the course, students will be expected to:

- Apply understanding of stylistic trends through aural recognition and analysis of compositions to recognize musical developments throughout each major period.
- Identify the various genres of music and trace their development through the major historical periods.
- Understand and describe the development of instruments throughout music history.
- Through historical analysis, evaluate the role of politics, religion, and cultural elements on the development of Western Music.
- Evaluate the impact of past musical developments on present-day musical practices.
- Understand and contemplate the major ideas presented in the great works of philosophy, literature, and fine and performing arts of Western Europe and the Americas.
- Recognize and respond to the strengths and shortcomings of this tradition and to appreciate the diverse voices that have shaped this tradition.

METHODOLOGY: A variety of instructional methods will be used, ranging from lecture-discussion, music listening, aural evaluation, illustration of notation, symbols, formal structures, and music research. Students will also experience a wealth of resources online through the USI Music Keyboard/Macintosh Lab, the USI Digital Music Library, and the Naxos Online Music Library. Students will also attend two live performances from a list of approved concerts.

TEXTBOOK:  

OTHER REQUIRED MATERIALS:  

Norton Recorded Anthology of Western Music, Volume I: Ancient to Baroque.

Naxos Music Library Student Subscription.
EVALUATION:
Grades will be determined based upon the following assignments and weighted calculations.
- Weekly quizzes over course materials: 10%
- Opera and Early Classical Era Exam: 10%
- Classical Era Exam: 10%
- Romantic Era Exam: 10%
- Research Paper (2): 20%
- Modern Era and Cumulative Final Exam: 20%
- 2 Performance Evaluations: 20%

WEEKLY QUIZZES – Will be administered through the Blackboard Respondus Lockdown Browser. Each weekly quiz will correspond to the reading assignments for the week. This twenty question quiz will include multiple choice and true/false questions to evaluate the student’s comprehension of the reading assignments.

ESSAY EXAMINATIONS – Will be administered in class after one week has lapsed from the end of each historical period listed above. The essay questions will call upon the student to synthesize everything they have learned from the reading assignments, listening assignments, and course lectures.

LISTENING EXAMS – Will be administered through the Blackboard Respondus Lockdown Browser. These exams will call upon the student to listen to a set of musical examples from the assigned music recording list and answer multiple choice questions reflecting upon the historical information that applies to each example.

RESEARCH PAPERS - Will be assigned twice. Students will propose a topic to be approved by the professor. Each paper will incorporate information from the approved list of research databases in the Rice Library, musical examples found in the Naxos Database, your class lectures, and reading. Research papers will be submitted through Blackboard. Papers are to be fifteen pages in length using MLA format. See the Research Paper Rubrics section of your Blackboard site.

FINAL EXAMINATION - Will cover the last unit of study and then include cumulative questions and listening examples. This exam will be administered in class on the day of the final.

GRADING SCALE
90%-100% = A, 80%-89% = B, 70%-79% = C, 60%-69% = D, Below 60% = F

ATTENDANCE
Attendance is recorded and expected. After 3 absences, 10% of the student's final grade percentage will be deducted per absence. After thirteen absences, a failing grade will be assessed. Students are expected to be on time for class. Two times tardy to class will be equivalent to one absence.

Academic Dishonesty Statement
Plagiarism... plia - gia - rize. 1. to steal and use (the ideas or writings of another) as one’s own. 2. To appropriate passages or ideas from (another) and use them as one's own: "I did hate to be accused of plagiarizing Bret Harte." (Mark Twain) -intr. To take and use as one's own writing or ideas of another. [From PLAGIARY.] Definition taken from The American Heritage Dictionary, 1981.
All incidents of academic dishonesty will be recorded and reported to the USI Dean of Students in accordance with the USI student Code of Conduct found in the USI Students Rights and Responsibilities. Download and review this document for further information.
AMERICANS WITH DISABILITIES ACT COMPLIANCE

“Each student has the right to be free from discrimination, including harassment, on the basis of race, sex, religion, disability, age, national origin, sexual orientation, or status as a disabled veteran…”

from the USI Student’s Rights and Responsibilities

If you have a disability, you are encouraged to register for disability support services in the Counseling Center. If you require an accommodation, please advise the instructor by the end of the first week of class. You may be required to provide written documentation to support these accommodations. The instructor will work with you to provide reasonable accommodations to ensure that you have a fair opportunity to perform and participate in class.

Course Evaluations

Course evaluations are an integral part of the teaching and learning process. At the University of Southern Indiana, course evaluations are used for many purposes. These purposes include curriculum and assignment review, course structure changes, changes in instructional delivery as well as the university’s evaluation of, and continuous improvement efforts for, faculty and faculty development initiatives. Please complete the course evaluations for this course with care, thought and attention toward the improvement of the class, the faculty and the university community overall.

Assistance with preparing written assignments.

The Writers’ Room (ED 1102) has peer writing consultants available to help all USI students with any writing project for any class. In the one-to-one sessions, consultants help students become aware of effective writing processes and strategies while providing feedback at any stage of the writing process. Some areas a student might focus on during a session include brainstorming, revising, writing a thesis statement, organizing ideas, citing, or using language effectively and correctly. Appointments and more information about our free services are available by calling 461-5359.
Course Calendar
A tentative schedule of assignments with due dates is posted on Blackboard.

Week 1: Musical Taste and Style in the Enlightenment Opera and Vocal Music in the Early Classic Period
Assignments
Grout: pp. 468-505

Blackboard Reading Assignment:
Period essays detailing the change from Baroque to Classical Style
J. J. Quantz - From the Versuch einer Anweisung die Flote traversiere zu spielen
Leopold Mozart - From the Versuch einer gründlichen Violinschule
C. P. E. Bach - From the Versuch tiber die wahre Art, das Clavier zu spielen

Blackboard Listening Examples:
Giovanni Battista Pergolesi: La serva padrona, excerpts
  a) Recitative: Ah, quanto mi sta male
  b) Aria: Son imbrogliato io
Johann Adolf Hasse: Cleofide, from Act II, scene 9, Digli ch’io son fedele
John Gay: The Beggar’s Opera, from scene 13
  a) Aria XV: My heart was so free
  b) Aria XVI: Were laid on Greenland’s coast
Christoph Willibald Gluck: Orfeo et Euridice, from Act II, scene 1
William Billings: Creation

Monday
  • Review of Early 18th Century
  • Europe in the Enlightenment
  • Musical Taste and Style
  • The Legacy and Influence of the Enlightenment

Wednesday
  • Italian Opera buffa
  • Italian Opera seria
  • Opera in Other Languages
  • The Opera Reform Movement

Friday
  • Song and Church Music

Weekly Reading and Listening Quiz
Week 2: Instrumental Music: Sonata, Symphony, and Concerto at Midcentury: Forms for Analysis

Assignments
Grout: pp. 506-525

Blackboard Reading Assignment:
Charles Burney - From The Present State of Music in France and Italy
J. F. Reichardt - From the Briefe eines aufmerksamen Reisenden
A. E. M. Gentry - From the Memoires
J. F. Reichardt - From the Briefe geschrieben auf einer Reise nach Wien

Web Reading Assignment
Blackboard Listening Examples: NOTE: These examples will carry through the entire Classical Unit:
Domenico Scarlatti: Sonata in D Major, K, 119
Carl Philipp Emanuel Bach: Sonata in A Major, H, 186, Second movement
Giovanni Battista Sammartini: Symphony in F Major, No. 32, First Movement
Johann Stamitz: Sinfonia No. 8 in E-flat Major, First movement
Johann Christian Bach: Concerto for Harpsichord or Piano and Strings, Op. 7, No. 5, First movement

Monday
  • Instruments and Ensembles
  • Genres and Forms

Wednesday
  • Keyboard Music

Friday
  • Orchestral Music

Weekly Reading and Listening Quiz
Week 3: Classical Music in the Late Eighteenth Century

Assignments
Grout: pp. 526-565
Supplemental Reading Assignment.
The Lives of Beethoven, Haydn, and Mozart
Rice Library: Groves Dictionary of Music and Musicians:
  Look up and read the articles regarding each of these composers.
  Focus primarily on the biography of each composer.

Web Reading Assignment
Blackboard Listening Examples:
Joseph Haydn: Symphony No, 92 in G Major (Oxford) Entire Work
Joseph Haydn: The Creation, No.2: "In the beginning God"
Wolfgang Amadeus Mozart: Piano Sonata in F Major, K, 332, First movement
Wolfgang Amadeus Mozart: Piano Concerto in A Major, K, 488, First movement
Wolfgang Amadeus Mozart: Symphony No. 41 in C Major (Jupiter), K, 551, Entire Work
Wolfgang Amadeus Mozart: Don Giovanni, from Act I, scenes 1-2
Wolfgang Amadeus Mozart: Requiem, Entire work

Monday
  • Franz Joseph Haydn

Wednesday
  • Franz Joseph Haydn
  • Wolfgang Amadeus Mozart

Friday
  • Finish up Wolfgang Amadeus Mozart

Weekly Reading and Listening Quiz

Week 4: Revolution and Change

Assignments
Grout
Blackboard Reading Assignment:
Mozart Requiem: History and Criticism
Web Reading Assignment
Blackboard Listening Examples:
Ludwig van Beethoven: Symphony No, 3 in E-flat Major, Op. 55 (Eroica), Entire Work
Ludwig van Beethoven: Symphony No. 5 – Entire work
Ludwig van Beethoven: Symphony No. 9 – Entire work
Ludwig van Beethoven: Piano Sonata in C Minor, Op. 13 (Pathetique), Entire Work
Ludwig van Beethoven: String Quartet in C-sharp Minor, Op. 131
  a) First movement
  b) Second movement

Monday
  • Revolution, War and Music, 1789-1815
  • Ludwig van Beethoven

Wednesday
  • Ludwig van Beethoven

Friday
  • Ludwig van Beethoven

Weekly Reading and Listening Quiz
Week 5: The Romantic Generation: Song and Piano Music

Assignments
Grout: pp. 595-632
Blackboard Reading Assignment:
Web Reading Assignment
A History of Romanticism.
Blackboard Listening Examples:
Franz Schubert: *Gretchen am Spinnrade*
Franz Schubert: *Der Lindenbaum*, from *Winterreise*
Robert Schumann: *Dichterliebe* Entire work
Stephen Foster: *Jeanie with the Light Brown Hair*
Robert Schumann: *Carnaval*, excerpts
a) *Eusebius*
   b) *Florestan*
   c) *Coquette*
Fryderyk Chopin: Mazurka in B-flat Major, Op. 7, No, 1
Fryderyk Chopin: Nocturne in D-flat Major, Op. 27, No.2
Franz Liszt. *Trois études de concert*: No. 3, *Un sospiro*
Louis Moreau Gottschalk: *Souvenir de Porto Rico*

Monday
• The Concept of Romanticism
• Improvements in Musical Instruments
• Music for Piano

Wednesday
• The *Lied*

Friday
EXAM 1: The 18th Century. Essay and Listening Exam
Week 6
Romanticism in Classic Forms:  
Orchestral, Chamber, and Choral Music

Assignments
Grout: pp. 633-660
Blackboard Reading Assignment:
Web Reading Assignment
Blackboard Listening Examples:
Hector Berlioz: *Symphonie fantastique*, Fifth movement:  
"Dream of a Witches' Sabbath"
Felix Mendelssohn: Concerto for Violin and Orchestra in E Minor, Op. 64,  
  •  Third movement: Allegretto non troppo-Allegro molto vivace
Robert Schumann, Symphony No. 4 in D Minor, First movement
Franz Schubert: String Quintet in C Major, First movement
Clara Schumann: Piano Trio in G Minor, Op. 17, Third movement: Andante
Felix Mendelssohn: *Elijah*, Chorus: *And then shall your light break forth*
Fanny Hensel: *Im Wald*, from *Gartenlieder*, Op. 3, No. 6
Giuseppi Verdi: *Requiem*. Entire Work

Monday  
•  Orchestral Music

Wednesday  
•  Chamber Music

Friday
Research Paper No. 1 Due today.
•  Choral Music
Weekly Reading and Listening Quiz Over the past two weeks

Week 7 Romantic Opera and Musical Theater to Midcentury

Assignments
Grout: pp.661-684
Blackboard Reading Assignment:
Romanticism in Opera.
Find the Romantic themes and tendencies in each of the operas listed below.
Web Reading Assignment
Blackboard Listening Examples:
Vincenzo Bellini: *Norma*, Act 1, scene 4, excerpt: *Casta diva*
Giacomo Meyerbeer: *Les Huguenots*, from Act II
Carl Maria von Weber: *Der Freischütz*, Act II, Finale: Wolf's Glen Scene

Monday
•  Italian Opera

Wednesday
•  French Opera

Friday
•  German Opera
Weekly Reading and Listening Quiz
Week 8
Opera and Musical Theater in the Later Nineteenth Century

Assignments
Grout: pp: 685-724
Blackboard Reading Assignment:
Web Reading Assignment
Blackboard Listening Examples:
Richard Wagner: Tristan und Isolde
  a) Prelude
  b) Conclusion of Act 1, scene 5

Giuseppe Verdi: La traviata; Act III, scena and duet
Giacomo Puccini: Madama Butterfly, from Act I
Georges Bizet: Carmen, from Act I, No, 10, seguidilla and duet
Modest Musorgsky: Boris Godunov, Coronation Scene
Arthur Sullivan: The Pirates Of Penzance, from Act I,
  A Modern Major General
  When the foeman bares his steel

Monday
  • Richard Wagner
  • Giuseppe Verdi

Wednesday
  • Later Italian Composers

Friday
  • Opera in Other Countries

Weekly Reading and Listening Quiz
Week 9 Late Romanticism in Germany and Austria

Assignments
Grout: pp. 724-749
Blackboard Reading Assignment:
Web Reading Assignment
Blackboard Listening Examples:
Johannes Brahms: Symphony No. 4 in E Minor, Finale
Johannes Brahms: Quintet for Piano and Strings in F Minor, Op. 34, First movement
Richard Strauss: Don Quixote, themes and variations 1 and 2
Gustav Mahler: Kindertotenlieder No. 1, Nun will die Sonn’sa hell aufgehn

Monday
• Competing Philosophies

Wednesday
• Johannes Brahms

Friday
• The Influence of Wagnerian Ideas
Weekly Reading and Listening Quiz

Week 10 Diverging Traditions in the Later Nineteenth Century

Assignments
Grout: pp. 750-769
Blackboard Reading Assignment:
Web Reading Assignment
Blackboard Listening Examples:
Piotr Illich Tchaikovsky: Symphony No. 6 in B Minor (Pathétique), Third movement
Antonín Dvořák: Slavonic Dance No. 1 in C Major (Furiant), Op. 46, No. 1
Amy Cheney Beach: Quintet for Piano and Strings in F-sharp Minor, Op. 67, Third movement
Bedřich Smetana: Moldau
John Philip Sousa: The Stars and Stripes Forever

Monday
• France

Wednesday
• Eastern and Northern Europe

Friday
Exam 2: Romantic Era Listening and Essay Test
Weekly Reading and Listening Quiz
Week 11 The Early Twentieth Century
Assignments
Grout: pp. 780-809
Blackboard Reading Assignment:
Web Reading Assignment
Blackboard Listening Examples:
Scott Joplin: Maple Leaf Rag
  a) as played by Scott Joplin
  b) as played by Jelly Roll Morton
Claude Debussy: Nuages, from Trois Nocturnes
Sergei Rachmaninov: Prelude in G Minor
Alexander Scriabin. Vers la flamme
Erik Satie. Embryons desseches No, 3, De Podophthalma

Monday
  • Transitions, 1898-1918
  • Modern Music in the Classical Tradition
Wednesday
  • Germany and Austria
Friday
  • Claude Debussy and the Impressionists
Weekly Reading and Listening Quiz
Week 12 Modernism and the Classical Tradition

Assignments
Grout: pp. 810-854

Blackboard Reading Assignment:

Web Reading Assignment

Blackboard Listening Examples:
Arnold Schoenberg, *Pierrot lunaire*
  a) No, 8: *Nacht*
  b) No, 13: *Enthauptung*
Arnold Schoenberg: Piano Suite, Op. 25
  a) Prelude
b) Minuet and Trio
Alban Berg: *Wozzeck*, Act III, scene 3
Anton Webern: Symphony, Op. 21, First movement
Igor Stravinsky: *The Rite of Spring*
  a) *Danse des adolescentes*
  b) *Danse sacrale*
Igor Stravinsky: *Symphony of Psalms*, First movement
Bela Bartok: *Mikrokosmos*, No. 123, *Staccato and Legato*
Bela Bartok: *Music for Strings, Percussion and Celesta*, Third movement
Charles Ives: *General William Booth Enters into Heaven*

Monday
  - Arnold Schoenberg
  - Expressionism

Wednesday
  - Alban Berg, Anton Webern and the Second Viennese School
  - Igor Stravinsky

Friday
  - Béla Bartók
  - Charles Ives

Weekly Reading and Listening Quiz

Research Paper No. 2 Due today.
Week 13 Between the World Wars: Jazz and Popular Music

Assignments
Grout: pp. 855-876
Blackboard Reading Assignment:
Web Reading Assignment
Blackboard Listening Examples:
George Gershwin: I Got Rhythm, from Girl Crazy
Bessie Smith: Back Water Blues
King Oliver: West End Blues
Duke Ellington: Cotton Tail

Monday
• Between the Wars

Wednesday
• The Jazz Age

Friday
• The Jazz Age
Weekly Reading and Listening Quiz

Week 14 Between the World Wars: The Classical Tradition

Assignments
Grout: pp. 877-905
Blackboard Reading Assignment:
Web Reading Assignment
Blackboard Listening Examples:
Darius Milhaud. La creation du monde, Op, 81, First tableau
Paul Hindemith: Symphony Mathis der Maler, Second movement, Grablegung
Sergei Prokofiev: Alexander Nevsky, Fourth movement: "Arise, Ye Russian People"
Silvestre Revueltas: Sensemaya
Edgard Varese. Hyperprism
Henry Cowell: The Banshee
Ruth Crawford Seeger: String Quartet 1931, Fourth movement
Aaron Copland: Appalachian Spring: Excerpt with Variations on Tis the Gift to Be Simple
William Grant Still: Afro-American Symphony, First movement

Monday
• France
• Germany

Wednesday
• The Soviet Union

Friday
• The United States
Weekly Reading and Listening Quiz
Week 15 Postwar Crosscurrents

Assignments
Grout: pp.906-956

Blackboard Reading Assignment:
Music from the Nazi Concentration Camps: Essay and Listening

Web Reading Assignment
Blackboard Listening Examples:
Charlie Parker and Dizzy Gillespie: Anthropology
Olivier Messiaen: Quartet for the End of Time, First movement
Benjamin Britten: Peter Grimes, from Act III, scene 2
Samuel Barber: Hermit Songs, No.8: The Monk and His Cat
John Cage: Sonatas and Interludes, Sonata V
John Cage: Music of Changes, Book I
Morton Feldman: Projection I
Karlheinz Stockhausen: Kreuzspiel, First section
Pierre Boulez: Le marteau sans maître, Sixth movement: Bourreaux de solitude
Luciano Berio. Sequenza III for female voice
George Crumb: Black Angels, Thirteen Images from the Dark Land
   a) Image 4: Devil-Music
   b) Image 5: Danse macabre
Milton Babbitt: Philomel, Section I
Penderecki: Threnody for the Victims of Hiroshima
Karel Husa: Music for Prague 1968, First movement,

Monday
• Heirs to the Classical Tradition
• Traditional Media
• Cage and the Avant-Garde

Wednesday
• Serialism

Friday
• New Sounds and Textures

Weekly Reading and Listening Quiz
**Week 16 Music since 1970**

**Assignments**
Grout: pp.957- end of text.

**Blackboard Reading Assignment:**

**Web Reading Assignment**

**Blackboard Listening Examples:**
Steve Reich: *Tehillim*, Part N
John Adams: *Short Ride in a Fast Machine*
Gyorgy Ligeti: Etude No, 9: *Vertige*
Ellen Taaffe Zwilich: Symphony No, 1, First movement
Arvo Part: *Seven Magnificat Antiphons*
  - a) *Weisheit*
  - b) *Konigaller Volker*

Sofia Gubaidulina: *Rejoice!* Sonata for Violin and Violoncello, Fifth movement
Alfred Schnittke. Concerto Grosso No, I, Second movement: *Toccata*
Michael Daugherty: *Dead Elvis*
Bright Sheng: *Seven Tunes Heard in China*, No, I: *Seasons*

**Monday**
- The Changing World of Music
- Minimalism

**Wednesday**
- Looking Ahead

**Friday**
- Review for Final
Music History and Literature II
Music and Score Examples

Exam 1: The Classical Era
Giovanni Battista Pergolesi: _La serva padrona_, excerpts
  a) Recitative: Ah, quanto mi sta male
  b) Aria: Son imbrogliato io
Johann Adolf Hasse: _Cleofide_, from Act II, scene 9, _Digli ch’io son fedele_
John Gay: _The Beggar’s Opera_, from scene 13
  a) Aria XV: _My heart was so free_
  b) Aria XVI: _We were laid on Greenland’s coast_
Christoph Willibald Gluck: _Orfeo et Euridice_, from Act II, scene 1
William Billings: _Creation_
Domenico Scarlatti: Sonata in D Major, K. 119
Carl Philipp Emanuel Bach: Sonata in A Major, H. 186, Second movement
Giovanni Battista Sammartini: Symphony in F Major, No. 32, First Movement
Johann Stamitz: Sinfonia No. 8 in E-flat Major, First movement
Johann Christian Bach: Concerto for Harpsichord or Piano and Strings, Op. 7, No. 5, First movement
Joseph Haydn: Symphony No. 92 in G Major (Oxford) _Entire Work_
Joseph Haydn: _The Creation_, No. 2: "In the beginning God"
Wolfgang Amadeus Mozart: Piano Sonata in F Major, K. 332, First movement
Wolfgang Amadeus Mozart: Piano Concerto in A Major, K. 488, First movement
Wolfgang Amadeus Mozart: Symphony No. 41 in C Major (Jupiter), K. 551, Entire Work
Wolfgang Amadeus Mozart: _Don Giovanni_, from Act I, scenes 1-2
Wolfgang Amadeus Mozart: Requiem, Entire work
Ludwig van Beethoven: Symphony No. 3 in E-flat Major, Op. 55 (_Eroica_), Entire Work
Ludwig van Beethoven: Symphony No. 5 – Entire work
Ludwig van Beethoven: Symphony No. 9 – Entire work
Ludwig van Beethoven: String Quartet in C-sharp Minor, Op. 131
  a) First movement
  b) Second movement
Exam 2 The Romantic Era

Franz Schubert: Gretchen am Spinnrade
Franz Schubert: Der Lindenbaum, from Winterreise
Robert Schumann: Dichterliebe Entire work
Stephen Foster: Jeanie with the Light Brown Hair
Robert Schumann: Carnaval, excerpts
  a) Eusebius
  b) Florestan
  c) Coquette
Fryderyk Chopin: Mazurka in B-flat Major, Op. 7, No. 1
Fryderyk Chopin: Nocturne in D-flat Major, Op. 27, No. 2
Franz Liszt: Trois etudes de concert: No. 3, Un sospiro
Louis Moreau Gottschalk: Souvenir de Porto Rico
Hector Berlioz: Symphonie fantastique, Fifth movement: "Dream of a Witches' Sabbath"
Felix Mendelssohn: Concerto for Violin and Orchestra in E Minor, Op. 64,
  • Third movement: Allegretto non troppo-Allegro molto vivace
Robert Schumann, Symphony No. 4 in D Minor, First movement
Franz Schubert: String Quintet in C Major, First movement
Clara Schumann: Piano Trio in G Minor, Op. 17, Third movement: Andante
Felix Mendelssohn: Elijah, Chorus: And then shall your light break forth
Fanny Hensel: Im Wald, from Gartenlieder, Op. 3, No. 6
Giuseppe Verdi: Requiem. Entire Work
Gioachino Rossini: Il barbiere di Siviglia, Act II, scene 5: Cavatina, Una voce poco fa
Vincenzo Bellini: Norma, Act 1, scene 4, excerpt: Casta diva
Giacomo Meyerbeer: Les Huguenots, from Act II
Carl Maria von Weber: Der Freischutz; Act II, Finale: Wolf's Glen Scene
Richard Wagner: Tristan und Isolde
  a) Prelude
  b) Conclusion of Act 1, scene 5

Giuseppe Verdi: La traviata; Act III, scena and duet
Giacomo Puccini: Madama Butterfly, from Act I
Georges Bizet: Carmen, from Act I, No. 10, seguidilla and duet
Modest Mussorgsky: Boris Godunov, Coronation Scene
Arthur Sullivan: The Pirates Of Penzance, from Act I,
  A Modern Major General
  When the foeman bares his steel
Johannes Brahms: Symphony No. 4 in E Minor, Finale
Johannes Brahms: Quintet for Piano and Strings in F Minor, Op. 34, First movement
Richard Strauss: Don Quixote, themes and variations 1 and 2
Gustav Mahler: Kindertotenlieder No. 1, Nun will die Sonn'sa hell aufgehn 'n
Piotr Illich Tchaikovsky: Symphony No. 6 in B Minor (Pathetique), Third movement
Antonin Dvorak: Slavonic Dance No. 1 in C Major (Furiant), Op. 46, No.1
Amy Cheney Beach: Quintet for Piano and Strings in F-sharp Minor, Op. 67, Third movement
Bedrich Smetana: Moldau
John Philip Sousa: The Stars and Stripes Forever
The Modern Era (To be tested during the cumulative final exam)

Scott Joplin: *Maple Leaf Rag*
   a) as played by Scott Joplin
   b) as played by Jelly Roll Morton

Claude Debussy: *Nuages*, from *Trois Nocturnes*

Sergei Rachmaninov: Prelude in G Minor

Alexander Scriabin: *Vers la flamme*

Erik Satie. *Embrions desseches* No, 3, *De Podophthalma*

Arnold Schoenberg, *Pierrot lunaire*
   a) No, 8: *Nacht*
   b) No, 13: *Enthauptung*

Arnold Schoenberg: Piano Suite, Op. 25
   a) Prelude
   b) Minuet and Trio

Alban Berg: *Wozzeck*, Act III, scene 3

Anton Webern: Symphony, Op. 21, First movement

Igor Stravinsky: *The Rite of Spring*
   a) *Danse des adolescentes*
   b) *Danse sacrée*

Igor Stravinsky: *Symphony of Psalms*, First movement

Bela Bartok: *Mikrokosmos*, No, 123, Staccato and Legato

Bela Bartok: *Music for Strings, Percussion and Celesta*, Third movement

Charles Ives. *General William Booth Enters into Heaven*

George Gershwin: *I Got Rhythm*, from *Girl Crazy*

Bessie Smith: *Back Water Blues*

King Oliver: *West End Blues*

Duke Ellington: *Cotton Tail*

Darius Milhaud. *La creation du monde*, Op, 81, First tableau

Paul Hindemith: *Symphony Mathis der Maler*, Second movement, *Grablegung*

Sergei Prokofiev: *Alexander Nevsky*, Fourth movement: "Arise, Ye Russian People"

Dmitri Shostakovich. *Symphony No, 5*, Op, 47, Second movement

Silvestre Revueltas: *Sensemaya*

Edgard Varese: *Hyperprism*

Henry Cowell: The Banshee

Ruth Crawford Seeger: *String Quartet 1931*, Fourth movement

Aaron Copland: *Appalachian Spring*, Excerpt with Variations on *Tis the Gift to Be Simple*

William Grant Still: *Afro-American Symphony*, First movement

Charlie Parker and Dizzy Gillespie: *Anthropology*

Olivier Messiaen: *Quartet for the End of Time*, First movement

Benjamin Britten: *Peter Grimes*, from Act III, scene 2

Samuel Barber: *Hermit Songs*, No.8: *The Monk and His Cat*

John Cage: *Sonatas and Interludes*, Sonata V

John Cage: *Music of Changes*, Book I

Morton Feldman: *Projection I*

Karlheinz Stockhausen: *Kreuzspiel*, First section

Pierre Boulez: *Le marteau sans maître*, Sixth movement: *Bourreaux de solitude*

Luciano Berio. *Sequenza III* for female voice

George Crumb: *Black Angels, Thirteen Images from the Dark Land*
   a) Image 4: *Devil-Music*
   b) Image 5: *Danse macabre*

Milton Babbitt: *Philomel*, Section I

Penderecki: *Threnody for the Victims of Hiroshima*

Karel Husa: *Music for Prague* 1968, First movement,

Steve Reich: *Tehillim*, Part N

John Adams: *Short Ride in a Fast Machine*
Gyorgy Ligeti: Etude No, 9: Vertige
Ellen Taaffe Zwilich: Symphony No, 1, First movement
Arvo Part: Seven Magnificat Antiphons
  a) Weisheit
  b) Königaller Volker
Sofia Gubaidulina: Rejoice! Sonata for Violin and Violoncello, Fifth movement
Alfred Schnittke. Concerto Grosso No, I, Second movement: Toccata
Michael Daugherty: Dead Elvis
Bright Sheng: Seven Tunes Heard in China, No, I: Seasons