ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.
Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 21 June 2010

1. ACADEMIC UNIT: Herberger Institute School of Music

2. COURSE PROPOSED:
   MHL 342 Music History II 3 (prefix) (number) (title) (semester hours)

3. CONTACT PERSON:
   Name: Kay Norton Phone: 480 266 0690
   Mail Code: 0405 E-Mail: kay.norton@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965–0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

Core Areas
- Literacy and Critical Inquiry—L □
- Mathematical Studies—MA □ CS □
- Humanities, Fine Arts and Design—HU □
- Social and Behavioral Sciences—SB □
- Natural Sciences—SQ □ SG □

Awareness Areas
- Global Awareness—G □
- Historical Awareness—H □
- Cultural Diversity in the United States—C □

6. DOCUMENTATION REQUIRED.
   (1) Course Description
   (2) Course Syllabus
   (3) Criteria Checklist for the area
   (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

This course emphasizes Western European art music from the Classical period to the present, but also introduces music from the Americas. Students explore the main periods, subtopics, forms, and composers important to Western European art music and their historical contexts. The guiding idea in this music history class is 'why does this music matter?' In most methods of evaluation (quizzes, papers, exams), you will respond to that question, in addition to others.

This course first leads students through many aesthetic experiences (explorations of the intrinsic qualities of musical works based on history, cultural embeddedness, performance practice, reception, and evolution). It then requires students to choose a musical work upon which to base a final project, either a term paper or a community presentation. In either option (see syllabus), students must transfer aesthetic concepts examined in class to their own presentation on a musical phenomenon (usually a musical composition or genre).
CROSS-LISTED COURSES:  ☑ No  ☐ Yes; Please identify courses:

Is this a multisection course?:  ☑ No  ☐ Yes; Is it governed by a common syllabus?  single section after sp/10

Chair/Director  (Print or Type)  Chair/Director  (Signature)

Date: ______________________________
Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student’s awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008
Proposer: Please complete the following section and attach appropriate documentation.

**ASU - [HU] CRITERIA**

**HUMANITIES, FINE ARTS AND DESIGN [HU]** courses must meet *either* 1, 2, or 3 *and* at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria a CENTRAL AND SUBSTANTIAL PORTION of the course content.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
<tr>
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<tr>
<td>1.</td>
<td></td>
<td>Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.</td>
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<td>2.</td>
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<td>Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</td>
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<td>3.</td>
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<td>4.</td>
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<td>In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:</td>
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<tr>
<td>a.</td>
<td></td>
<td>Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.</td>
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<td>b.</td>
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<td>Concerns aesthetic systems and values, literary and visual arts.</td>
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<td>c.</td>
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<td>Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</td>
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<td>d.</td>
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<td>Deepen awareness of the analysis of literature and the development of literary traditions.</td>
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**THE FOLLOWING ARE NOT ACCEPTABLE:**

- Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are primarily studio classes in the Herberger College of the Arts and in the College of Design.

- Courses devoted primarily to developing skill in the use of a language - **However, language courses that emphasize cultural study and the study of literature can be allowed.**

- Courses which emphasize the acquisition of quantitative or experimental methods.

- Courses devoted primarily to teaching skills.
<table>
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<tr>
<th>Course Prefix</th>
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<th>Title</th>
<th>Designation</th>
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<tr>
<td>MHL</td>
<td>342</td>
<td>Music History II</td>
<td>HU</td>
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Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checklist)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
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</thead>
</table>
| 1. Emphasizes the study of values, the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience. | In order to understand aesthetic experiences, one must study the values and tastes of the culture(s) in which they are embedded. | Syllabus Jan. 22: lecture powerpoint:  
Phrase structures inspired by 1690s Italian-language opera, with its preponderance of non-stressed musical phrase endings (musical settings of words such as CUO-re, fi-DE-le, CA-ro) becomes the model of the “good taste” aesthetic, even as instrumental music ascends in cultural importance in 18th-century Germany and Austria.  
Today’s main concepts—  
• Ballad opera (The Beggar’s Opera)  
• Metastasio  
• Gluck and opera reform  
• The “rhetoric” of classical-era music (ca. 1760-1800), continued (remember the non-stressed Italian phrase endings of last week—). “Good taste” is defined in this era by music that sounds as if it has been set to an Italian text, even if it is written for instruments only. In this way, instrumental musical “rhetoric” is indebted to Italian opera.  
Syllabus Feb. 15: Beethoven’s Eroica or 3rd Symphony (1804), and his Heiligenstadt Testament (1802, a letter to his brothers) in which he admits his increasing deafness and the fact that his art alone that kept him from taking his own life. |
The Romantic novel, in addition to epistolary works such as Goethe’s The Sufferings of Young Werther (1774/1787) comprising mainly a set of letters written by a young artist of highly sensitive and passionate temperament, had profound effects on Romantic-era composers. The description of Werther might justifiably have been applied Beethoven, Berlioz, Robert Schumann, Schubert, and many others. Increasingly at the end of the 18th and beginning of the 19th centuries, symphonic composers responded to the sturm und drang aesthetic and the aesthetic of the individual which were so characteristic of Romantic-period literature. Composers of the previous era (Haydn, Mozart) would have considered the passionate juxtapositions of sturm und drang in “poor taste”; neither would they have revealed so much of their personal lives so directly in their music.

Syllabus Apr 9: Blues. Bessie Smith’s recording of “Backwater Blues” (1927) illustrates the significance of blues music for people devastated by the Great Mississippi Flood of 1927 (and again in 2005). Supplementary material from Ken Burns’s Jazz DVD series (Episode 2: “Our Language”), shows still photos of the flood’s devastating effects. Smith’s capacity to represent poor African Americans affected by the flood underscores the blues aesthetic: blues is a way to remember, it’s a mnemonic device, it can be a form of catharsis, it provides group cohesion, it’s a way to “make art out of tragedy.”

See also Course Syllabus and Text Table of Contents.
2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the development of textual traditions.

| Students are required to | Expanding upon the 4 requirements at left:
|--------------------------|-------------------------------------
| 1. understand a musical score structurally (as a written artifact that represents music), 2. to identify significant musical landmarks by ear alone, 3. to view visual texts as musical metaphors, and 4. to understand the evolution of textual traditions (opera libretti, poetry) as they relate to opera, lieder, and choral works. | 1. Daily quizzes (Syllabus p. 1, "Grading") cover students' understanding of scores included in score anthology text 2. Quiz 2 (unannounced) tell whether the theme you hear (with no score) would best function as a main theme or a closing theme.

3. Understand a photograph of the gardens at the Palace of Versailles as a metaphor for Enlightenment-age composers' love of order and balance. OR, Understand a slide of Frank Stella's "Hyena Stomp" as a metaphor for early musical minimalism.

4. Libretti of Metastasio (syllabus 1/25) give way to more 3-dimensional characters in the libretti of Beaumarchais and DaPonte (syl 2/10-2/12).

19th-century libretti address a range from Shakespeare (Verdi's "Falstaff", 3/8) to folklore (Wagner's "Tristan und Isolde", 3/10) to realism (Bizet's "Carmen").

20th-century libretti reflect more modern concerns (war in Berg's "Wozzeck"; cultural isolation in Britten's "Peter Grimes").

4c. Emphasizes aesthetic experience in the visual and performing arts, including music...

| According to Lindsey Freeman, "Aesthetics studies new ways of seeing and of perceiving the world." The thesis of MHL 342 answers the question, "why does this music matter?" This course first leads students through many aesthetic experiences (explorations of the intrinsic qualities of musical works based on history, cultural embeddedness, performance practice, reception, and evolution). It then requires students to choose a musical work upon which to base a final project, either a term paper or a community presentation. In either 1) First example: a student's answer to the course's thesis covered in lectures (1a) and reflected in a student's project (1b): 1a. Beethoven's Heiligenstadt testament (1802 admission of his deafness written to his brothers, 2/15) reveals the composer's suicidal thoughts and the respite he experienced as a result of composing music. "Music matters" because it is tangible proof of our highest aspirations--it is a reflection of the self. Seeing the self reflected in |
option (see syllabus), students must transfer aesthetic concepts examined in class to their own presentation on a musical phenomenon (usually a musical composition or genre).

1b. One student wrote a term paper (semester project option B, see syllabus) on Bartok's 6-month "remission" from the effects of leukemia while he worked on composing "Concerto for Orchestra."

Second example, answer to course's thesis:
2a. Music has often operated as an expression of national pride (see lectures on Wagner 3/10, Mussorgsky 3/12, Ives 4/7, Copland 4/19) "Music matters" because it functions as a nexus for a community of people; it facilitates the notion of group identity.
2b. several students created option A semester projects--community presentations--on genres of U. S. music they love: especially, genres within musical theater and jazz. They thus located themselves in the music they presented.
MHL 342, Music History, Spring 2010, Norton

This course emphasizes Western European art music from the Classical period to the present, but also introduces music from the Americas. The guiding idea in this music history class is “why does this music matter?” In most methods of evaluation (quizzes, papers, exams), you will respond to that question, in addition to others.

Professor: Kay Norton, Ph.D., office Music W206, phone 727-7051, kay.norton@asu.edu
Norton’s Office hours: Tu 11:00 am, Weds 12:15-1:15 pm; Fri 12:15-1:15 pm
TA: Stefanie Gardner, office Music E 533, stefanie.hargrider@asu.edu

Required texts:

All required listening is on reserve via ASU Libraries audio streaming: http://lib.asu.edu/

Optional text:
ASU Music Library’s web site: http://www.asu.edu/libraries/music/

Blackboard and attendance policies:
1. This class utilizes Blackboard: You must check your asu.edu account or have it forwarded to the account of your choice, in order to take this class. (Go to ASU interactive, on left-hand toolbar click “EPO update” and log in, enter your destination address (the account you check at least once daily), and click update.
2. Arrive to class promptly.
3. Absences: Penalties accrue after 3rd absence. (the first three absences will include any and all “excused” absences such as School of Music trips, audit dates, family weddings, doctor’s appointments, transportation difficulties, funerals, etc.). With a 4th absence, 90 is your highest possible final grade (instead of the normal 100). 5th absence=80 is your highest possible final grade, 6th absence=70 is your highest possible final grade, 7th absence=failure of course.

Class preparation:
1. Prepare for each class by reading assigned chapters in the text before their first appearance in the course schedule, transferring commentary in the anthology from the end of the end entry to assigned musical scores, and listening to the assigned music with marked score. Prepare for quizzes and exams by taking notes during lectures, then studying lecture notes, readings, and listenings.
2. ALSO: your textbook publisher has terrific listening practice tools at http://www.wwtronorton.com/web/listenonline

Grading: 97-100=A+, 93-96=A, 90-92=A-, 87-89=B+, 83-86=B, 80-82=B-;
77-79=C+, 73-76=C, 70-72=C-, 67-69=D+, 63-66=D, 60-62=D-; 59 and below=E.
Exam 1 (22 February 2010) 15 %
Exam 2 (24 March 2010) 15 %
Final Exam (Monday, May 10 9:50 - 11:40 AM) 20 %
Semester Project—Option A or B (Reports I and II, see page 2, 2b) 15 % + 15 %
Quizzes (sometimes un-announced) Average 20 %

Other information:
1. COURSE WITHDRAWAL DEADLINE: 9 April 2010 (in person, Herberger Institute of the Arts)
2. ACADEMIC DISHONESTY: All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty that is in violation with the Student Code of Conduct will not be tolerated. For more information, please see the ASU Student Academic Integrity Policy: http://www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm.
3. SPECIAL ACCOMMODATIONS: Any student needing a special course-related accommodation due to a physical and/or learning impairment must bring this to the attention of the instructor with appropriate documentation within the first week of class so that learning needs can be addressed effectively. Students must contact the ASU Disability Resource Center (<http://www.asu.edu/studentaffairs/ed/drc/> ) to document a disability. Accommodations cannot be made retroactively.
Semester project—Community Presentation (Option A)

“Making Music History Matter,” the semester project, will be completed in two sections. Each student will arrange a venue and audience, and give a minimum 15-minute oral presentation on music history. This is an opportunity for each student to make a verbal presentation demonstrating his/her understanding of the importance of music history to those outside the School of Music. Musical examples are allowed, but must not comprise more than 5 minutes of the minimum 15-minute presentation.

Deadline to turn in proposal and tentative approval from the supervising official: 26 Feb 2010

General Guidelines:
1. Topic: any period, style, composer, or genre covered in this class (ca. 1750 to the present and addressed in the Burkholder/Grout/Palisca textbook).
2. Target group: (examples) pre-college-age school class, retirement community, business group, bus passengers, or other audience group that does not contain professional musicians or music majors. NOTE: please do not contact Music Education faculty for help in setting up venues.
3. Permission: you must receive it in writing and you must include that written permission in Report I.
   E.g., “Junie B. Jones has my permission to present a 15-minute talk and 15-minute musical performance in my 5th-grade class at First Street Elementary School on 16 March 2010.”
4. Documentation: include photographs and/or video images of you presenting (and audience, if allowable) with Report II. NOTE: most schools do not allow photos of students without parental approval.

Your project will be assessed through two reports, one due at mid-term and one due on the last day of class. These reports should contain the following:

Report I, due 26 March 2010. 3-5 pages long, double-spaced, no greater than 1-inch margins, and in 12-point font.
Rubric:
1) identify the community you will engage,
2) explain how you first identified this community, and why you chose them for this project,
3) describe/predict their level of familiarity with music history,
4) describe how music history might be made relevant, useful, or important to this community,
5) in term-paper format, list 7 sources you consulted (e.g., age-appropriate music text books, articles on age and musical tastes, sources on “how to teach,” sources on how to measure effectiveness)
6) explain your specific plans to engage this community (date, place, media, procedures, etc.) These “lesson plans” must be finalized by the time Report I is due.
7) explain how you will measure the effectiveness of your presentation
8) append permission statement from appropriate authority

Report II: due 23 April 2010, 3-5 pages long, double-spaced, no greater than 1-inch margins, and in 12-point font. Rubric:
1) describe how the project was implemented (dates, places, people, etc.)
2) document the effectiveness of the project using specific details, data, and observations
3) attach relevant hand-outs, electronic files of audio-visual examples, and electronic files of photos or videos as appropriate.
4) in term-paper format, list 7 sources you consulted for the “content” (music history) portion of your project
4) evaluate the final project, listing strengths and possible ways to strengthen the partnership in the future.

**Working in teams**
Some people may prefer to work in teams. Bear in mind that each team member’s Reports I and II must be individual enough to earn individual grades.
Semester project—Term Paper (Option B)

Choose a work composed between 1900 and 2009 that is neither on the listening list nor covered substantially in class; propose the work as the focus of your research, to Dr. Norton, by 26 February 2009. Once approved, begin to work on first draft.

- First draft: (due on 26 March 2008). This draft comprises a thesis sentence, a detailed outline (2-3 pages) predicting what you will cover in the paper, and 15 good scholarly sources about the work and/or composer and/or cultural contexts.
  The outline follows the structure of the final paper, which is relatively straightforward. So you’ll have 6 sections in your outline:
  - thesis sentence
  - a beginning (introduction or establishment of what the reader must understand before you begin your argument),
  - a middle (presentation of pertinent facts you found in your research relating to the thesis)
  - an end (the presentation of your findings and tying together the facts you found with the thesis you advertised in the beginning)
  - a Coda (like all good sonata forms!) this may give the final persuasive finding, it may suggest avenues of future research, or any number of things
  - 15-item bibliography in final format (you will need this draft to get it right later)

Here is the Thesis sentence and 1st outline section of one of my articles. A guide to good bibliography construction is on Blackboard for this course.

SAMPLE:

The present article briefly documents the ways Anne Gilchrist, a diligent female amateur, influenced George Pullen Jackson’s work, and thereby advanced American sacred musical scholarship.

I. Biographies
A. Anne G. Gilchrist
  1. education
  2. nature of life’s work
B. George Pullen Jackson
  1. education
  2. nature of life’s work (quotation)

II. Differences: comparison of their work environments
A. Gilchrist—Folksong Society
B. Jackson, isolation
C. description by associates:
  1. Gilchrist—memory, generosity
  2. Jackson—“shirt-sleeve” v “coat-and-tails” (Yoder quotation)

III. Agreements: “The Folk Element”—Gilchrist’s 1928 article
A. Table I
B. Manx-Gaelic carvals—no contest
C. “O That Will Be Joyful”
D. “Hosanna To Jesus”

IV. Final Words (conclusion)
A. Gilchrist’s role in Jackson’s mistake in White and Negro Spirituals
B. Still, Gilchrist helped Jackson identify origins of many beloved American sacred folksongs
Your final paper for Option B is due on 23 April 2010.

Steps:
1. Make all corrections and follow all advice from your graded 26 March draft.
2. Expand each outline section to prose. Retain old outline headings, e.g., “Anne G. Gilchrist” as subheads in your paper, which are placed at the left margin.
3. Formatting template:
   - 8-10-page paper (including Bibliography)
   - double-spaced
   - 1-inch margins
   - point size 12 (no smaller, no larger)
   - use footnotes when quoting or paraphrasing unique information
   - format your notes and Bibliography perfectly

Thesis paragraph with notes (you probably will not need notes in your thesis paragraph—I give them as examples of formatting):

   About a decade ago, I set out to fine-tune the portion of American musical history that cast Southern sacred folk music in the role of respondent to Northern innovation.¹ Simultaneously with that initial thought came the examination of work by “the Francis J. Child of the white spiritual,”² and “folk hymnody’s pre-eminent authority and most eloquent exponent [in America],” George Pullen Jackson (1874-1953).³ With his first monograph, Jackson initiated a corpus of tune scholarship that shaped perceptions of the United States’ sacred musical development for the remainder of the twentieth century. His main works, White Spirituals in the Southern Uplands (1933), Spiritual Folk-Songs of Early America (1937), Down-East Spirituals and Others (1939), White and Negro Spirituals (1943), and Another Sheaf of White Spirituals (1952), naturally presented his own pioneering research.⁴ Increasingly with each new publication, however, Jackson incorporated the findings of others, including Carl Sandburg (1878-1967), Annabel Morris Buchanan (1888-1983), and Cecil Sharp (1859-1924). Especially in Spiritual Folk-Songs (SFS) and Down-East Spirituals (DES), Jackson repeatedly cited a “Miss Gilchrist” (Anne Geddes Gilchrist, 1864-1954). The present article briefly documents the ways this diligent female amateur influenced Jackson’s work, and thereby advanced American sacred musical scholarship.

³ Irving Lowens, Notes: Quarterly Journal of the Music Library Association 10 (December 1952), 93.
**Proposed class schedule.** NAWM=Norton Anthology of Western Music. **Bold type**=chapters in Burkholder text. All required listening is audio-streamed and on reserve for this class.

**You are responsible for each listening example on this schedule, on the day it it first listed (except for Jan 20, the first day of class).**

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<thead>
<tr>
<th>Monday</th>
<th>Wednesday</th>
<th>Friday</th>
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<tbody>
<tr>
<td>Jan 25 Gluck/reform NAWM 104 Church music</td>
<td>Jan 20 Intro and Pergolesi NAWM 101</td>
<td>Jan 22 opera buffa</td>
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<td><strong>Chapter 20-21</strong></td>
<td>ballad opera NAWM 103</td>
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<td>Jan 27 Sonata form</td>
<td>Jan 29 Sammartini NAWM 108</td>
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<td><strong>Chapter 22, Scarlatti NAWM 106</strong></td>
<td>Stamitz NAWM 109</td>
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<td>CPE Bach, NAWM107</td>
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<tr>
<td>Feb 1 <strong>Chap 23</strong> Haydn String Quartet NAWM 111</td>
<td>Feb 3 Haydn Sy No 92 NAWM 112</td>
<td>Feb 6 Haydn NAWM 113</td>
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<td>Feb 8 Compare/contrast forms: Mozart K 332 and 488, NAWM 114-15</td>
<td>Feb 10 Don Giovanni NAWM117</td>
<td>Feb 12 Don Giovanni, cont.</td>
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<td>Quiz, terms and forms</td>
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<td>I and II NAWM 120 REVIEW</td>
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<td>Feb 22 <strong>EXAM I</strong></td>
<td>Feb 24 Lieder <strong>Chap 25</strong>, Schubert NAWM 121-2 &amp; Schumann NAWM 123</td>
<td>Feb 26 Final Project proposals due</td>
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<td>Drill on languages</td>
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<td>Mar 1 Chopin mazurka NAWM 126 Schumann Carnaval NAWM 125</td>
<td>Mar 3 <strong>Chap 26</strong> Berlioz <em>Symphonie fantastique</em> NAWM 130</td>
<td>Mar 5 C. Schumann, F. Hensel</td>
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<td>NAWM 134, 135</td>
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<td>Mar 8 <strong>Ch 27 &amp; 28</strong> Rossini, Verdi NAWM 137, 142</td>
<td>Mar 10 Weber/Wagner NAWM 140-141</td>
<td>Mar 12 Bizet, Mussorgsky</td>
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<td>NAWM 144-145</td>
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<td><strong>Mar 15-19</strong></td>
<td><strong>SPRING BREAK</strong></td>
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<td>Mar 22 <strong>Chaps 29 &amp; 30</strong> (partial) Brahms, Strauss NAWM 147-149</td>
<td>Mar 24 <strong>EXAM 2</strong></td>
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<td>Mar 29 <strong>Chap 31</strong> Debussy, Scriabin NAWM 156-158</td>
<td>Mar 31 <strong>Chap 32</strong> Schoenbein NAWM 160</td>
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Norton Anthology of Western Music
Volume 2 Classic to Romantic
[shows required listening only]

101. Giovanni Battista Pergolesi: La serva padrona, intermezzo, excerpt
   1. A. Ah, quanto mi sta male
   2. B. Son imbrogliato io

103. John Gay: The Beggar’s Opera, ballad opera, excerpt from scene 13
   1. A. Aria XV: My heart was so free
   2. B. Aria XVI: Were I laid on Greenland’s coast

104. Christoph Willibald Gluck: Orfeo ed Euridice, opera, excerpt from Act II, scene 1

106. Domenico Scarlatti: Sonata in D Major, K. 119
   1. Lawrence Cummings, harpsichord

107. Carl Philipp Emanuel Bach: Sonata in A Major, H. 186, Wq. 55/4, second movement

108. Giovanni Battista Sammartini: Symphony in F Major, No. 32, first movement

110. Johann Christian Bach: Concerto for Harpsichord or Piano and Strings, Op. 7, No. 5, first movement


112. Joseph Haydn: Symphony No. 92 in G Major (Oxford) complete

†113 Joseph Haydn: The Creation, No. 2 (through “Let there be light” and following recitative)

114. Wolfgang Amadeus Mozart: Piano Sonata in F Major, K. 332, first movement

115. Wolfgang Amadeus Mozart: Piano Concerto in A Major, K. 488, first movement

116. Wolfgang Amadeus Mozart: Symphony No. 41 in C Major (Jupiter), finale

117. Wolfgang Amadeus Mozart: Don Giovanni, opera, excerpt: Act I, scenes 1–2

118. Ludwig van Beethoven: Piano Sonata in C Minor, Op. 13 (Pathétique), first movement

119. Ludwig van Beethoven: Symphony No. 3 in E-flat Major, Op. 55 (Eroica), first movement

120. Ludwig van Beethoven: String Quartet in C-sharp Minor, Op. 131, first and second movements

121. Franz Schubert: Gretchen am Spinnrade, Lied

122. Franz Schubert: Winterreise, song cycle, excerpt: Der Lindenbaum

123. Robert Schumann: Dichterliebe, song cycle, excerpt: Im wunderschönen Monat Mai

125. Robert Schumann: Carnaval, excerpts: Eusebius, Florestan, and Coquette

127. Fryderyk Chopin: Nocturne in D-flat Major, Op. 27, No. 2

128. Franz Liszt: Trois études de concert, No. 3: Un sospiro


133. Franz Schubert: String Quintet in C Major, first movement

135. Felix Mendelssohn: Elijah, oratorio, excerpt: No. 42, Chorus: And then shall your light break forth
136. Fanny Mendelssohn: Im Wald, partsong from Gartenlieder, Op. 3, No. 6
137. Gioachino Rossini: Il barbiere di Siviglia, Act II, scene 5: Cavatina, Una voce poco fa
138. Vincenzo Bellini: Norma, Act I, scene 4, excerpt: Cantabile, Casta diva
141. Richard Wagner: Tristan und Isolde, excerpts
    1. A. Prelude
142. Giuseppe Verdi: La traviata, Act III, scena and duet
144. Georges Bizet: Carmen, excerpt: Act I, No. 10, Seguidilla and Duet
145. Modest Musorgsky: Boris Godunov, Coronation scene
147. Johannes Brahms: Symphony No. 4 in E Minor, finale
148. Johannes Brahms: Piano Quintet in F Minor, Op. 34, first movement
149. Richard Strauss: Don Quixote, excerpts: themes and variations 1 and 2
150. Gustav Mahler: Kindertotenlieder, orchestral song cycle, No. 1, Nun will die Sonn’ so hell aufgeh’n
151. Piotr Il’ich Tchaikovsky: Symphony No. 6 in B Minor (Pathétique), third movement
153. Amy Cheney Beach: Quintet for Piano and Strings in F-sharp Minor, Op. 67, third movement
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Glossary
For Further Reading
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   2. Aria: Son imbrogliato io

New uncataloged CD
Gay, John
The Beggar's Opera, Excerpt from Scene 13
   1. Aria XV: My heart was so free
   2. Aria XVI: Were I laid on Greenland's coast

CD 1239
Gluck, Christoph Willibald
Orfeo ed Euridice, Excerpt from Act II, Scene 1

CD 6112 v.3
Scarlatti, Domenico
Sonata in D major, K. 119

New uncataloged CD
Bach, Carl Philipp Emanuel
Sonata in A major, H. 186, Wq. 55/4: Second movement, Poco adagio

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Symphony in F major, no. 32. First movement, Presto

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Sinfonia a 8 in E-flat major, op. 11 no. 3: First movement, Allegro assai

CD 1649
Haydn, Joseph
String quartet in E-flat major, op. 33, no. 2 (The Joke), Hob. III:38 Fourth movement, Presto

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Haydn, Joseph
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   1. First movement, Adagio-Allegro Spiritoso
   2. Second movement, Adagio cantabile
   3. Third movement, Menuetto, Allegretto
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CD 2251
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The Creation, No. 2, In the beginning God

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Martinez, Marianne
Symphony in C major, 1. Allegro con spirito

CD 7313
Mozart, Wolfgang Amadeus
Piano Sonata in F major, K. 332: First movement, Allegro

CD 5973 disc 7
Mozart, Wolfgang Amadeus
Piano concerto in A major, K. 488: First movement, Allegro

CD 6628
Mozart, Wolfgang Amadeus
Symphony No. 41 in C major (Jupiter), K. 551: Finale

CD 1352
Mozart, Wolfgang Amadeus
Don Giovanni, Act I, Scene 1-2

CD 6520 (already streamed)
Beethoven, Ludwig van
Piano Sonata in C minor, op. 13 (Pathetique): First movement.

CD 2663
Beethoven, Ludwig van
Symphony No. 3 in E-flat major, op. 55 (Eroica): First movement, Allegro con brio

CD 2665 (already streamed)
Beethoven, Ludwig van
Symphony No. 9 op. 125, "Choral". Movement four, Presto; Allegro assai

CD 2288
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  2. Second movement, Allegro molto vivace

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Gartenlieder, op. 3, No. 6, Im Wald

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Weber, Carl Maria von
Der Freischutz, Act II, Finale, Wolf's Glen Scene

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Tristan und Isolde, Excerpts
1. Prelude
2. Conclusion of Act I

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Verdi, Giuseppe
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Symphony of Psalms, First movement

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Three places in New England, First movement

New uncataloged CD
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I got Rhythm, from Girl Crazy

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Smith, Bessie
Back Water Blues
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Oliver, King
West End Blues, original sheet music

CD 3468
Oliver, King
West End Blues, transcription of recording by Louis Armstrong and His Hot Five

CD 4876
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Symphony No. 5, op. 47: Second movement, Allegretto

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The Banshee

New uncataloged CD
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CD 366
Still, William Grant
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New uncataloged CD
Parker, Charlie and Gillespie, Dizzy
Anthropology, bebop tune and solo
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New uncataloged CD
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Rejoice! Sonata for Violin and Violoncello: Fifth movement, Listen to the still small voice within
New uncataloged CD
Daugherty, Michael
Dead Elvis

New uncataloged CD
Sheng, Bright
Seven Tunes Heard in China, No. 1, Seasons