

**Music 1210: Musical Styles****Mondays, 6:00 pm – 8:30 pm (3 credit hours)****Fall 2015****Instructor: Professor Daniel Blake (email: [dblake@citytech.cuny.edu](mailto:dblake@citytech.cuny.edu))**

This course provides a survey of Western European music history, including a concrete method for how to listen to music outside the realm of contemporary pop culture. Students will gain a working musical vocabulary that will be used to hear and to better understand elaborate musical works like symphonies, art song, and opera. Students will be evaluated on two exams, one in-class presentation, one concert report.

**Course Description:**

- Students will learn to listen with more objectivity through mastery of basic analytic tools, with an emphasis on being able to place music in a socio-cultural context.
- Discuss the roles of composer, performer, and audience in the creation and interpretation of musical works.
- Describe the sources of musical sounds - instruments and voices, generated sounds and found sounds; basic acoustical principles that determine pitch and timbre.

**Required Resources**

Kamien, Roger. Music: An Appreciation, 4th-7th brief edition

Supplemental readings provided on Blackboard. Access to Blackboard is essential for this course.

All listening materials will be organized using **Spotify**. You must have an account, free with ads, or you can receive a discount for a paid account as a student.

**Attendance and tardiness Policy:**

It is essential that you attend all scheduled class periods. You are entitled to one unexcused absence, but are responsible for the material covered in class, which will not be repeated. After one unexcused absence, your final grade is subject to a reduction of ½ letter grade per course week missed, except for illness (with a doctor's note) and religious observance not accounted for in the academic calendar. Please note: Three instances of tardiness will be treated as one absence.

**Important Dates:**

Midterm exam: **Thursday, October 15**

Final exam: **Thursday December 17, 6:00 p.m. – 8:00 p.m.**

## Course Schedule:

### **Week 1: Introduction, elements of music**

Reading: Chapter 1 pp. 6-32

Listening: Benjamin Britten's "The Young Person's Guide to the Orchestra" op. 34

### **Week 2: Music notation, texture, and form**

Reading: Chapter 2 pp. 32-57

Listening: Tchaikovsky, "Dance of the Reed Pipes"; Bach, "Forlane" from Suite no. 1

### **Week 3: Renaissance vocal music, birth of Opera**

Reading: pp. 84-107, 115-122; Susan McClary, *Feminine Endings*, pp. 39-48

Listening: Monteverdi, "Cruda Amarilli" (madrigal); "Tu se' morta" "Rosa de Ciel" and "Possente Spirto" from *Orfeo*

### **Week 4: The Baroque Era and instrumental music**

Readings: pp. 125-135; "Vivaldi: Behind The Four Seasons"

<http://www.sinfinimusic.com/uk/features/other-features/the-four-seasons>

Listening: Corelli "Sonata No. 3"; Vivaldi, "Spring" from *The Four Seasons*; Bach, "Suite no. 3"

### **Week 5: Classical I, Music Drama after Bach**

Readings: pp. 135-136; 176-183; David P. Goldman, "Divine Justice" <http://tabletmag.com/jewish-arts-and-culture/music/81821/divine-justice?all=1>

Listening: Bach, Cantatas nos. 140 (mvt. 1 & 4), 21 (5<sup>th</sup> mvt. only); Mozart's *Don Giovanni* (Act I intro, Catalogue Aria, final "Commendatore scene"); Haydn *Symphony no. 45* ("Farewell")

### **Week 6: Classical Era II, "classical" music**

Readings: pp. 156-175, 183-188

Listening: Mozart *Symphony no. 40* (1<sup>st</sup> mvt.); Haydn "Joke" Quartet (op. 33 no. 2, mvt. 4); Haydn *Symphony No. 94* (mvt. 2: "Surprise")

### **Week 7: Romanticism I, expansion of the symphony**

Reading: pp. 188-214, 239-250; ETA Hoffmann on Beethoven's 5<sup>th</sup>

Listening: Beethoven, *Symphony No. 5* (mvt. 1); Berlioz, *Symphony Fantastique* (mvt. 4); Dvorak, *Symphony No. 9* (mvt. 1, "New World"); Richard Wagner *Tristan und Isolde* (prelude)

### **Week 8: TEST I (midterm)**

### **Week 9: Romanticism II, art song and solo music**

Reading: 215-232; 260-272

Listening: Schubert "The Miller and the Brook" (from *Die Schöne Mullerin*), Schumann "In Meine Traume" (from *Dichterliebe*) Clara Wieck Schumann *Romance in G Minor op. 22 No. 2*

### **Week 10: Music drama in the early 1900s**

Reading: 283-310; The Rite of Spring, <http://www.theguardian.com/music/2013/feb/12/rite-of-spring-stravinsky>

Listening: Debussy *Afternoon of a Faun* (opening 4 min.); Stravinsky *The Rite of Spring* (part 1); Schoenberg, "Mondestrunken" from *Pierrot Lunaire*

### **Week 11: Nationalism and folk music**

Readings: pp. 318-333

Listening: Bartok, *Concerto for Orchestra*; Charles Ives, *Putnam's Camp*; William Grant Still, *Afro-American Symphony* (mvt. 3); Amy Beach *Eskimos*

### **Week 12: American Experimentalism**

Reading: 341-354; John Cage “The Future of Music - Credo”

Listening: John Cage, *Sonatas and Interludes II*; Edgar Varèse *Ionisation*; Pauline Oliveros *Goodbye Butterfly*

### **Week 13: Minimalism and Performance Art**

Reading: Steve Reich “Music as a Gradual Process”; George Maciunas “Neo-Dada in Music”

Listening: Terry Riley *In C*; Yoko Ono *Cut Piece*; Steve Reich *Come Out, Piano Phase, Drumming IV*; Philip Glass “Knee 1” (from *Einstein on the Beach*)

### **Week 14: Review for final exam, survey of concert music in the 21<sup>st</sup> century**

**Final Exam date: TBD**

#### **Attendance and grading policy:**

I will take a roll call at the beginning of each class sometime during the first 5 minutes. If you arrive after I take roll, you are considered late for that week. Students are graded out of a maximum of 1000 points. Unexcused absences are subject to a 100 point deduction per absence (or per 3 lates).

#### **Reading Quizzes (10 @ 10 points each, 100 points total):**

There will be ten reading quizzes, all to be taken on Blackboard before **11:59 p.m. the Sunday following the assigned reading**. For example, test #1, based on a reading assigned the week of September 8, must be taken before 11:59 p.m. Sunday, September 14. Please note there are no make-ups for these quizzes!

#### **Concert Project (400 points):**

This semester-long project begins in groups, where each group will choose a concert to attend together at some point during the semester. Every student is expected to make one blog post on the course’s Open Lab site (<http://openlab.citytech.edu/musicalstyles>) about the concert venue and artist or composer that includes a media link (50 points). Students will then make an oral presentation on the concert either as a preview (if the concert has not happened) or as a review (150 points). Each student will then write up a 3-5 page essay due the last day of class that will culminate the research done during the semester (200 points). Class time will be devoted during week 2-4 for group work, and oral presentations will begin during week 5.

#### **Tests (500 points)**

There will be two exams (250 points each), a midterm and final, both equally weighted, testing *Please note that there will be no make-ups for exams.*

#### **Extra Credit**

Students can submit up to one (1) additional concert report (beyond the required paper) to receive extra credit of up to 100 points added to the student’s final grade. In addition, students can turn in a short summary of one (1) student presentation for extra credit, also worth up to 100 points.

#### **Academic Honesty**

*Under no circumstances is it acceptable to plagiarize the work of others. Plagiarism occurs when the work of another author is presented as if it were your own. **THIS INCLUDES COPY/PASTING FROM WEBSITES.** Word definitions, “factual information”, or any other information that may seem obvious must be attributed properly. I have posted a [URL](#) that will perform proper citation format for you. Please see me if you have any questions.*

*I will assign an automatic "F" grade to any assignment found to be plagiarized, and will consider further disciplinary action on a case-by-case basis. Plagiarism is a serious academic infraction, and I encourage you to see me if you have any questions about this before you turn in an assignment. I am happy to guide you through the process.*

#### WEB SITE CITATIONS: A REFERENCE

Include as much of the following information as is available: author, title of the site, sponsor of the site, and the site's URL. When no author is named, treat the sponsor as the author.

Example:

Kevin Rayburn, *The 1920s*, <http://www.louisville.edu/~kprayb01/1920s.html>.

NOTE: *The Chicago Manual of Style* does not advise including the date you accessed a Web source, but you may provide an access date after the URL if the cited material is time-sensitive: for example, <http://www.historychannel.com/today> (accessed May 1, 2005).

#### SHORT DOCUMENT FROM A WEB SITE

Include as many of the following elements as are available: author's name, title of the short work, title of the site, sponsor of the site, and the URL. When no author is named, treat the site's sponsor as the author.

Sheila Connor, "Historical Background," *Garden and Forest*, Library of Congress, <http://lcweb.loc.gov/preserv/prd/gardfor/historygf.html>.

Connor, Sheila. "Historical Background." *Garden and Forest*. Library of Congress. <http://lcweb.loc.gov/preserv/prd/gardfor/historygf.html>.

PBS Online, "Media Giants," *Frontline: The Merchants of Cool*, <http://www.pbs.org/wgbh/pages/frontline/shows/cool/giants>.

#### ONLINE POSTING OR E-MAIL

If an online posting has been archived, include a URL, as in the following example. E-mails that are not part of an online discussion are treated as personal communications (see [item 26](#)). Online postings and e-mails are not included in the bibliography.

Janice Klein, posting to State Museum Association discussion list, June 19, 2003, <http://listserv.nmmnh-abq.mus.nm.us/scripts/wa.exe?A2=ind0306c&L=sma-l&F=lf&S=&P=81>.