MUSI 4335  History of Western Music II
Dr. Bradley Shope
MWF 11:00-11:50
CA 222
Spring 2016
Email: bradley.shope@tamucc.edu


Prerequisite: As listed in the Undergraduate Catalogue, prior completion of MUSI 1307, MUSI 2312, MUSI 2117 and MUSI 4334 with grades of “C” or better is required to register for this course.

General Description: This course is an overview of the history of western music. The entire course is two semesters long; the second semester continues the Baroque and proceeds through the Classical, Romantic, and twentieth century periods. We will discuss theoretical structure, social and historical context, interaction with other art forms, instrumentation, etc.

Student Learning Outcomes: Students will comprehend and explain different musical genres and their histories. They will discuss and compare individual composers, or instruments, or national styles, or historical periods. They will be able to hear a piece of music, or analyze a musical score, and approximate its date of composition, its instrumentation, its harmonic, rhythmic, and melodic texture, its genre, social context, and possible composer.

Grading: (90-100% A, 80-89% B, 70-79% C, 60-69% D, 0-59% F)

20% Random Minute Exams
Random minute exams will be given at the end of most classes. These exams will cover the readings or lecture for the day. They are pass/fail. You cannot make them up.

40% Exams (2 @ 20% each)
Exams will include multiple choice questions, essay questions, term identifications, and musical excerpts to be identified and/or described.
40%  Essays (2 @ 20% each)
Papers will be 8 pages long, not including title page, bibliography, and any additional materials or illustrations in the appendix. Papers should have a minimum of eight academic sources. More information on the papers will be distributed during the semester.

Missed exams can only be made up with a Dr.’s note. Late papers will be reduced a letter grade per day. Papers are considered late after 5pm the day they are due.

Academic Integrity/Plagiarism.

University students are expected to conduct themselves in accordance with the highest standards of academic honesty. Academic misconduct for which a student is subject to penalty includes all forms of cheating, such as illicit possession of examinations or examination materials, falsification, forgery, complicity or plagiarism. (Plagiarism is the presentation of the work of another as one’s own work.) In this class, academic misconduct or complicity in an act of academic misconduct on an assignment or test will result in removal from class.

Dropping a Class

I hope that you never find it necessary to drop this or any other class. However, events can sometimes occur that make dropping a course necessary or wise. Please consult with me before you decide to drop to be sure it is the best thing to do. Should dropping the course be the best course of action, you must initiate the process to drop the course by going to the Student Services Center and filling out a course drop form. Just stopping attendance and participation WILL NOT automatically result in your being dropped from the class. You will be notified when is the last day to drop a class with an automatic grade of “W” this term.

Classroom/professional behavior

Texas A&M University-Corpus Christi, as an academic community, requires that each individual respect the needs of others to study and learn in a peaceful atmosphere. Under Article III of the Student Code of Conduct, classroom behavior that interferes with either (a) the instructor’s ability to conduct the class or (b) the ability of other students to profit from the instructional program may be considered a breach of the peace and is subject to disciplinary sanction outlined in article VII of the Student Code of Conduct. Students engaging in unacceptable behavior may be instructed to leave the classroom. This prohibition applies to all instructional forums, including classrooms, electronic classrooms, labs, discussion groups, field trips, etc.

Grade Appeals

As stated in University Rule 13.02.99.C2, Student Grade Appeals, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the
instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Rule 13.02.99.C2, Student Grade Appeals, and University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures. These documents are accessible through the University Rules Web site at [http://www.tamucc.edu/provost/university_rules/index.html](http://www.tamucc.edu/provost/university_rules/index.html). For assistance and/or guidance in the grade appeal process, students may contact the Office of Student Affairs.

**Disabilities Accommodations**

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please call or visit Disability Services at (361) 825-5816 in Driftwood 101.

If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom or on campus, please contact the Disability Services office for assistance at (361) 825-5816.

**GRADE APPEALS PROCESS**

Students who feel that they have not been held to appropriate academic standards as outlined in this class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details on the process of submitting a formal grade appeal, please visit the College of Liberal Arts website, [cla.tamucc.edu/students/studentinfo.html](http://cla.tamucc.edu/students/studentinfo.html). For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean.

**Academic Advising:** The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. Degree plans are prepared in the CLA Academic Advising Center. The University uses an online Degree Audit system. Any amendment must be approved by the Department Chair and the Office of the Dean. All courses and requirements specified in the final degree plan audit must be completed before a degree will be granted. The CLA Academic Advising Office is located in Driftwood #203. For more information please call 361-825-3466.
Class Schedule and Reading/Listening Assignments

WEEK 1
Topics: Bach Instrumental Music
Reading: Chapter 19 (pp. 432–443)
Listening: NAWM 99–102
Georg Philipp Telemann: Paris Quartets, No. 1, Concerto Primo: excerpts
Johann Sebastian Bach: Prelude and Fugue in A Minor
Johann Sebastian Bach: Chorale Prelude on Durch Adams Fall
Johann Sebastian Bach: Prelude No. 8 in Eb Minor and Fugue No. 8 in D# Minor from The Well-Tempered Clavier, Book 1

WEEK 2
Topics: Bach Sacred Music; Handel
Reading: Chapter 19 (pp. 443–461)
Listening: NAWM 103–106
Johann Sebastian Bach: Nun komm, der Heiden Heiland, cantata
Johann Sebastian Bach: St. Matthew Passion, excerpts: Passion
George Frideric Handel: Giulio Cesare, opera: Act II, scenes 1–2
George Frideric Handel: Saul, oratorio: Act II, scene 10

WEEK 3
Topics: The Enlightenment; Early Classic Era Vocal Music
Reading: Chapters 20 and 21
Listening: NAWM 107–112
Giovanni Battista Pergolesi: *La serva padrona*, intermezzo: excerpts

Johann Adolf Hasse: *Cleofide*, opera seria: Act II, scene 9, *Digli ch’io son fedele*

John Gay: *The Beggar’s Opera*, ballad opera: excerpt from scene 13

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

Giovanni Battista Pergolesi: *Stabat Mater*: movements 4–5

William Billings: *Creation*, fugging tune, from *The Continental Harmony*

**WEEK 4**

Topics: Instrumental Music; Haydn

Reading: Chapter 22

Listening: NAWM 113–117

Domenico Scarlatti: Sonata in D Major, K. 119

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

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

Johann Stamitz: Sinfonia a 8 in E-flat Major, Op. 11, No. 3: First movement

Johann Christian Bach: Concerto for Harpsichord or Piano and Strings in E-flat Major, Op. 7, No. 5: First movement

**WEEK 5**

Topics: Haydn

Reading: Chapter 23 (pp. 532–538)

Listening: NAWM 118–120


Joseph Haydn: Symphony No. 88 in G Major

Joseph Haydn: *The Creation*, oratorio: No. 2, *In the beginning God*
FIRST PAPER DUE ON FRIDAY

WEEK 6

Topic: Mozart Opera

Reading: Chapter 23 (pp. 539–557)

Listening: NAWM 121–124

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: Finale

REVIEW ON WEDNESDAY AND MIDTERM EXAM ON FRIDAY

WEEK 7

Topic: Beethoven

Reading: Chapter 24

Listening: NAWM 125–127

Ludwig van Beethoven: Symphony No. 3 in E-flat Major, Op. 55 (Eroica): First movement
Ludwig van Beethoven: String Quartet in C-sharp Minor, Op. 131: excerpts

WEEK 8

Topics: Romantic Song; Piano Music

Reading: Chapter 25

Listening: NAWM 128–137
Franz Schubert: *Gretchen am Spinnrade*, Lied

Franz Schubert: *Winterreise*, song cycle: *Der Lindenbaum*

Robert Schumann: *Dichterliebe*, song cycle: *Im wunderschönen Monat Mai*

Stephen Foster: *Jeanie with the Light Brown Hair*, parlor song


Fanny Mendelssohn Hensel: *December* from *Das Jahr*

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

Fryderyk Chopin: Mazurka in B-flat Major, Op. 7, No. 1

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

Louis Moreau Gottschalk: *Souvenir de Porto Rico (Marche des Gibaros)*, Op. 31, character piece

**WEEK 9**

Topics: Orchestra Music; Chamber Music; Choral Music

Reading: Chapters 26

Listening: NAWM 138–144

Hector Berlioz: *Symphonie fantastique*: Fifth movement, “Dream of a Witches’ Sabbath”


Robert Schumann: Symphony No. 4 in D Minor, Op. 120: First movement, Ziemlich langsam—Lebhaft

Franz Schubert: String Quintet in C Major, D. 956: First movement, Allegro ma non troppo

Clara Schumann: Piano Trio in G Minor, Op. 17: Third movement, Andante

Felix Mendelssohn: *Elijah*, Op. 70, oratorio: Chorus, *And then shall your light break forth*

Franz Schubert: *Die Nacht*, Op. 17, No. 4: part-song for male chorus

**WEEK 10**
Topics: Early Romantic Opera: Wagner

Reading: Chapters 27 and 28 (pp. 678–695)

Listening: NAWM 145–149

Gioachino Rossini: *Il barbiere di Siviglia*, opera: Act I, No. 7: *Una voce poco fà*

Vincenzo Bellini: *Norma*, opera: excerpt from Act I, scene 4: *Casta Diva*

Giacomo Meyerbeer: *Les Huguenots*, opera: conclusion of Act II

Carl Maria von Weber: *Der Freischütz*, opera: Act II, Finale, Wolf ’s Glen Scene

Richard Wagner: *Tristan und Isolde*, opera: Prelude and Conclusion of Act I

**WEEK 11**

Topics: Verdi; Later Italian Opera; Opera in France; Russia; Other Countries

Reading: Chapter 28 (pp. 695–703)

Listening: NAWM 150–154

Giuseppe Verdi: *La traviata*, opera: Act III, scena and duet

Giacomo Puccini: *Madama Butterfly*, opera: excerpt from Act I

Georges Bizet: *Carmen*, opera: Act I, No. 10, seguidilla and duet

Modest Musorgsky: *Boris Godunov*, opera: Coronation Scene

Arthur Sullivan: *The Pirates of Penzance*, operetta: *When the foeman bares his steel*

**WEEK 12**

Topics: Brahms

Reading: Chapters 29 and 30

Listening: NAWM 155–163

Johannes Brahms: Symphony No. 4 in E Minor, Op. 98: Fourth movement

Johannes Brahms: Quintet for Piano and Strings in F Minor, Op. 34: First movement
Anton Bruckner: Virga Jesse, motet


Gabriel Fauré: Avant que tu ne t’en ailles, chanson, from La bonne chanson, Op. 61


Amy Cheney Beach: Piano Quintet in F-sharp Minor, Op. 67: Third movement

John Philip Sousa: The Stars and Stripes Forever, march

WEEK 13

Topics: Vernacular Traditions; Modern Music; Avant-Garde

Reading: Chapters 31 and 32

Listening: NAWM 164–171

Scott Joplin: Maple Leaf Rag, piano rag

Gustav Mahler: Kindertotenlieder, orchestral song cycle: No. 1, Nun will die Sonn’ so hell aufgeh’n

Richard Strauss: Salome, opera: conclusion

Claude Debussy: Trois Nocturnes: No. 1, Nuages, symphonic poem

Maurice Ravel: Le tombeau de Couperin, orchestral suite: III. Menuet

Serge Rachmaninov: Prelude in G Minor, Op. 23, No. 5

Alexander Scriabin: Vers la flamme, Op. 72, tone poem for piano

Erik Satie: Embryons desséchés: No. 3, de Podophthalma

SECOND PAPER DUE ON FRIDAY
**WEEK 14**

Topics: New Viennese School; Stravinsky; Bartók; Ives

Reading: Chapter 33

Listening: NAWM 172–180

Arnold Schoenberg: *Pierrot lunaire*, Op. 21, melodrama for speaker and chamber ensemble: excerpts


Igor Stravinsky: *The Rite of Spring*, ballet: excerpts

Igor Stravinsky: *Symphony of Psalms*, choral symphony: First movement

Béla Bartók: *Mikrokosmos*: No. 23, *Staccato and Legato*

Béla Bartók: *Music for Strings, Percussion and Celesta*, symphonic suite: Third movement, Adagio

**WEEK 15: PART I**

Topics: Between the Wars: Jazz, Popular Music, and the Classical Tradition

Reading: Chapters 34 and 35 (pp. 875–889)

Listening: NAWM 181–189

George Gershwin: *I Got Rhythm*, Broadway show tune, from *Girl Crazy*

Bessie Smith: *Back Water Blues*

King Oliver: *West End Blues*

Duke Ellington: *Cotton Tail*, jazz composition

Darius Milhaud: *La création du monde*, Op. 81a, ballet:
First tableau


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


Dmitri Shostakovich: Symphony No. 5, Op. 47: Second movement, Allegretto

**WEEK 15: PART II**

Topics: Americas; Postwar Crosscurrents

Reading: Chapter 35 (pp. 890–957) and 36

Listening: NAWM 190–199

Heitor Villa-Lobos: *Bachianas brasileiras* No. 5: First movement, Aria (Cantilena)

Silvestre Revueltas: *Homenaje a Federico García Lorca*, suite, *Baile* (Dance)

Edgard Varèse: *Hyperprism*, work for winds, brass, and percussion

Henry Cowell: *The Banshee*, piano piece

Ruth Crawford Seeger: String Quartet 1931: Fourth movement, Allegro possibile

Aaron Copland: *Appalachian Spring*, ballet suite; Variations on ’Tis the Gift to Be Simple

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

Charlie Parker and Dizzy Gillespie: *Anthropology*, bebop tune and solo

Leonard Bernstein: *West Side Story*, “Cool” fugue

Vincent Persichetti: Symphony for Band, First movement

**WEEK 16: PART I**

Topics: Postwar Heirs to the Classical Tradition

Reading: Chapter 37
Listening: NAWM 200–208

Benjamin Britten: *Peter Grimes*, opera: Act III, scene 2, *To hell with all your mercy!*

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

Pierre Boulez: *Le marteau sans maître*, chamber song cycle: Movement 6, *Bourreaux de solitude*

John Cage: *Sonatas and Interludes*, suite for prepared piano: Sonata V


George Crumb: *Black Angels, Thirteen Images from the Dark Land*, electric string quartet: excerpts

Edgard Varèse: *Poème electronique*

Milton Babbitt: *Philomel*, monodrama for soprano, recorded soprano, and synthesized sound: Section I

Krzysztof Penderecki: *Threnody for the Victims of Hiroshima*, tone poem for string orchestra

**WEEK 16: PART II**

Topics: New Sounds and Textures; Music for Band; End of the Millennium

Reading: Chapters 38 and 39

Listening: NAWM 209–220

Bright Sheng: *Seven Tunes Heard in China*, for solo cello: No. 1, Seasons

Steve Reich: *Tehillim*, for four solo voices and ensemble: Part IV

John Adams: *Short Ride in a Fast Machine*, orchestral fanfare

György Ligeti: Étude No. 9, Vertige

Sofia Gubaidulina: *Rejoice!* Sonata for Violin and Violoncello: Fifth movement, *Listen to the still small voice within*

Alfred Schnittke: Concerto Grosso No. 1: Second movement, Toccata
Arvo Pärt: *Seven Magnificat Antiphons*: excerpts Kaija Saariaho: *L'Amour de loin*, excerpt

Osvaldo Golijov: *La Pasión según San Marcos*, Nos. 24–26

Elliott Carter: *Caténaires*, for piano