MUSI 4335  History of Western Music II
Dr. Bradley Shope
MWF 11:00-11:50
CA 107A
Office Hours: 11:50-12:50
Spring 2018
MWF and by appointment
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.
30% **Research Essay (10 points for first draft, and 20 points for final draft)**
Final paper will be 8 pages long, not including title page, bibliography, or any additional materials or illustrations in the appendix. All students will be required to submit a complete first draft and a finished final draft. Final paper should have a minimum of eight academic sources. More information on the papers will be distributed during the semester.

10% **Short Essay.**
Paper will be 5 pages long, not including title page, bibliography, and any additional materials or illustrations in the appendix. Paper should have a minimum of five 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.**

**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 Corpus Christi Hall 116.

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.

**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.

**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 your academic advisor, the Financial Aid Office, and me, before you decide to drop this course.** 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. (       ) is the last day to drop a class with an automatic grade of “W” this term.

Grade Appeals
As stated in University Procedure 13.02.99.C2.03, 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 Procedure 13.02.99.C2.03, Student Grade Appeals. These documents are accessible online at: http://academicaffairs.tamucc.edu/rules_procedures/assets/13.02.99.C0.03_student_grade_appeals.pdf. For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean’s office in the college in which the course is taught. For complete details on the process of submitting a formal grade appeal in CLA, please visit the College of Liberal Arts website, http://cla.tamucc.edu/about/student-resources.html.

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.

Statement of Civility (can be in place of classroom/professional behavior)
Texas A&M University-Corpus Christi has a diverse student population that represents the population of the state. Our goal is to provide you with a high quality educational experience that is free from repression. You are responsible for following the rules of the University, city, state and federal government. We expect that you will behave in a manner that is dignified, respectful and courteous to all people, regardless of sex, ethnic/racial origin, religious background, sexual orientation or disability. Behaviors that infringe on the rights of another individual will not be tolerated.

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 ( ).

**Statement of Academic Continuity**

In the event of an unforeseen adverse event, such as a major hurricane and classes could not be held on the campus of Texas A&M University–Corpus Christi; this course would continue through the use of Blackboard and/or email. In addition, the syllabus and class activities may be modified to allow continuation of the course. Ideally, University facilities (i.e., emails, web sites, and Blackboard) will be operational within two days of the closing of the physical campus. However, students need to make certain that the course instructor has a primary and a secondary means of contacting each student.

**Class Schedule and Reading/Listening Assignments**

**WEEK 1**

Overview

**WEEK 2**

Topics: Bach Instrumental Music; Bach Sacred Music; Handel

Reading: Chapter 19

Listening: NAWM 99–106

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

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; Mozart

Reading: Chapter 22 and 23

Listening: NAWM 113–124

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

Joseph Haydn: String Quartet in E-flat Major, Op. 33, No. 2 (The Joke), Hob. III: 38

Joseph Haydn: Symphony No. 88 in G Major

Joseph Haydn: The Creation, oratorio: 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: Finale

**WEEK 5**

**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

**Short Essay Due on Friday**

**WEEK 6**

**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 7

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 langsamm—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

REVIEW ON WEDNESDAY AND MIDTERM EXAM ON FRIDAY

WEEK 8

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 fa

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 9 Spring Break**

**Week 10**

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 11**

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 12**

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 aufgehn*

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*

**WEEK 13**

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

First Draft of Research Paper Due on Friday

WEEK 14

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

Kurt Weill: Die Dreigroschenoper, prelude, “Die Moritat von Mackie Messer”

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

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

**WEEK 15**

Topics: Americas; Postwar Crosscurrents; Postwar Heirs

Reading: Chapter 35 (pp. 890–957), 36, and 37

Listening: NAWM 190–208

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

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**

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

John Adams: *Doctor Atomic*, “Batter my heart,” aria

Jennifer Higdon: *blue cathedral*, Opening

**Final Draft of Research Paper Due on Monday**

**Final Exam: TBD**