

Music 207 • Music History II  
University of Wisconsin-Oshkosh Spring 2008  
Tuesdays and Thursdays, 9:40-11:10, A&C N211

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Office hours: Tues-Thurs 2:00-4:00 or by appointment.

**Course description:** This course surveys the music and musical culture of Western Europe from the 18<sup>th</sup> century to the present. Focus on musical styles of historical periods and individual composers, genres, and the relationship of music to the cultural context in which it was created and performed.

Required Texts Available for purchase in the bookstore.

Barbara Russano Hanning, *Concise History of Western Music*, 3rd edition (New York and London: W.W. Norton, 2006). [=Hanning]

Claude V. Palisca, ed., *Norton Anthology of Western Music, Vol. 1 and 2*, 5<sup>th</sup> edition (New York and London: W.W. Norton, 2006).  
[=NAWM]

Recordings: *Norton Recorded Anthology of Western Music*, Vol. 1 and 2.

Piero Weiss and Richard Taruskin, *Music in the Western World: A History in Documents*, 2<sup>nd</sup> Edition (New York, Schirmer Books, 2008). [=MWW]

### WWW Resources:

*New Grove Dictionary of Music & Musicians* <http://www.uwosh.edu/library/humanities.html> and click on Grove Dictionary of Music

*UWO Writing Center* <http://www.english.uwosh.edu/wcenter/> Many links to answer your writing questions, including style, bibliographic form, citation, etc.

### Student responsibilities

1. Students are responsible for completing reading/listening on schedule, and are expected to be familiar with the concepts and repertory assigned for the day, and to be prepared to answer questions and participate in discussion in an intelligent and well-informed manner.
2. Students are expected to attend all class sessions. **In the event that a student misses a class it is her/his responsibility to obtain notes from a classmate.** Absence will result in a lower grade.
3. Students must complete all work for a grade in this class. All essays and other assignments must be turned in on deadline.

### Grading:

Approx. 500 total: 100-90%=A, 89-80%=B, 79-70%=C 69-60%=D, lower than 60%=F

AB, BC, CD are generally given to scores near the lower or upper end of each grade range. Subjective criteria (participation, improvement) may be taken into account when determining final grades.

3 Exams @ 100	300
3 essays @ 25	75
1 analyses @ 25	25
3 listening quizzes @ 25	75
Participation@25	25
TOTAL	500

**NO make-up quizzes, NO extra credit, NO exceptions**

**All assignments must be turned in at the start of class on the assigned date**

### ACADEMIC INTEGRITY

The University of Wisconsin Oshkosh is committed to a standard of academic integrity for all students. The system guidelines state: "Students are responsible for the honest completion and representation of their work, for the appropriate citation of sources, and for respect of other's academic endeavors." Students are subject to discipline for academic misconduct, as defined in UWS 14.03, Wisconsin Administrative Code. In this course, any misconduct such as (but not limited to) cheating, plagiarism, or looking at the work of others during exams, will result in a failing grade for the course and the case will be turned over to the Dean of Students for further discipline.

## SYLLABUS

(subject to change)

**Week 1 Feb. 5, 7 New Styles, New Genres in the 18<sup>th</sup> century: Early Classical Period**  
Hanning Chapter 13 (review), Chapter 14 (Prelude, General Characteristics, *Empfindsamer Style*, Opera and Reform)

NAWM: 93. Giovanni Battista Pergolesi: *La serva padrona*, intermezzo, excerpt  
94. Johann Adolf Hasse: *Cleofide*, opera, excerpt: Act II, scene 9, *Digli ch'io son fedele*  
95. John Gay: *The Beggar's Opera*, ballad opera, excerpt from scene 13  
96. Christoph Willibald Gluck: *Orfeo ed Euridice*, opera, excerpt from Act II, scene 1

MWW 55. French criticism of Opera, late C17  
63. Carlo Goldoni on *Opera seria*, 1732  
69. Addison and Steele criticize Handel's operas, 1711  
74. Heinichen and Scheibe on "the natural", 1728  
79. (pp. 237-240—War of the Buffoons, ca. 1750  
83. Gluck on opera reform, 1769

**Week 2 Feb. 12, 14 Early Classical Instrumental Music, Sonata Form**  
Hanning Chapter 14 (Instrumental Music, *Empfindsamer Style*, Postlude), Chapter 15 (Prelude, Haydn)

NAWM 98. Domenico Scarlatti: Sonata in D Major, K. 11  
99. Carl Philipp Emanuel Bach: Sonata in A Major, H. 186, Wq. 55/4, second movement.  
100. Giovanni Battista Sammartini: Symphony in F Major, No. 32, first movement, presto  
101. Johann Stamitz: Sinfonia No. 8 in E-flat Major, Op. 11, No. 3, first movement, Allegro assai  
102. Johann Christian Bach: Concerto for Harpsichord or Piano and Strings in E-flat Major, Op. 7,

MWW 65. Scarlatti at the Harpsichord, 1<sup>st</sup> half of C18.  
75. Tosi on singing, 1723-  
76. Geminiani on the violin, 1751  
77. Quantz on the flute, 1752  
78. CPE Bach on playing the clavier, 1753  
81. Classical aesthetics: Rousseau, Avison, Twining, Kant  
85. Burney on Music, 1770s  
90. Kollmann on Sonata form, 1799

**Week 3 Feb. 19, 21 Haydn and Mozart**  
Hanning Chapter 15

NAWM 103. Franz Joseph Haydn: Symphony No. 92 in G Major (*Oxford*), Hob. I: 92 (complete)  
104. Franz Joseph Haydn: String Quartet in E-flat Major, Op. 33, No. 2 (*The Joke*), Hob. III: 38, IV  
105. Wolfgang Amadeus Mozart: Piano Sonata in F Major, K. 332 (300k), first movement, Allegro  
106. Wolfgang Amadeus Mozart: Piano Concerto in A Major, K. 488, first movement, Allegro  
107. Wolfgang Amadeus Mozart: *Don Giovanni*, opera (drama giocoso), excerpt: Act I, scenes 1–2

MWW 82. Haydn at Esterhazy, 1761  
89. Haydn in London, 1590s  
86. Frederick the Great in Concert  
87. Mozart the child prodigy, 1760s  
88. Mozarts letters

**Week 4 Feb. 26, 28 Beethoven ANALYSIS 1 DUE FEB 28**  
Hanning Ch. 16

NAWM 108. Ludwig van Beethoven: Piano Sonata in C Minor, Op. 13 (*Pathétique*), third movement, Rondo, Allegro  
109. Ludwig van Beethoven: Symphony No. 3 in E-flat Major, Op. 55 (*Eroica*), 1st movement  
110. Ludwig van Beethoven: String Quartet in C-sharp Minor, Op. 131, I, II

MWW 92. Vienna ca. 1800 (various)  
93. Beethoven's Heiligenstadt Testament, 1802  
94. Reactions to Beethoven, Symphony 3, 1805  
95. Description of Beethoven, 1823  
96. On Beethoven's 9<sup>th</sup> symphony, 1820s.

**Week 5**                      **March 4, 6**                      **EXAM 1 and Intro to Romanticism**                      **EXAM 1 MARCH 4**  
Hanning                      397-409, 410-11, 420-424, 480-82

NAWM 121. Hector Berlioz: *Symphonie fantastique*, fifth movement, “Dream of a Witches’ Sabbath”  
126. Carl Maria von Weber: *Der Freischütz*, opera excerpt, Act II, finale, Wolf’s Glen scene

MWW                      103. Berlioz on music, 1844  
107. Liszt on music, 1835  
105. (p. 306, 307) Schumann’s aphorisms on music, C19.

**Week 6**                      **March 11, 13**                      **19<sup>th</sup>-century Lied and Piano Music**  
Hanning                      Ch 17 (Schubert, Mendelssohn, Schumann, Chopin, Postlude), Ch. 18 (Liszt, Schumann)

NAWM 111. Franz Schubert: *Gretchen am Spinnrade*, Lied  
112. Franz Schubert: *Winterreise*, D. 911, song cycle, excerpt: No. 5. *Der Lindenbaum*  
113. Robert Schumann: *Dichterliebe*, Op. 48, song cycle excerpt: *Im wunderschönen Monat Mai*  
116. Robert Schumann: *Fantasiestücke*, Op. 12, excerpts. No. 2: *Aufschwung*, No. 3: *Warum?*  
117. Fryderyk Chopin: Mazurka in B-flat Major, Op. 7, No. 1  
118. Fryderyk Chopin: Nocturne in D-flat Major, Op. 27, No. 2  
119. Franz Liszt: *Trois études de concert*, No. 3: *Un sospiro*

MWW                      99. Spaun on Schubert, 1858  
100. Paganini and virtuosity  
108. Chopin at the piano  
105. Schumann on music  
106. Liszt and virtuosity

**Week 7**                      **March 18, 20**                      **19<sup>th</sup> Century Orchestral and Chamber Music**  
Hanning                      Chapter 17 (Berlioz, Mendelssohn), 18 (Brahms, Tchaikovsky, Dvorak, Chapter 20 (to 513)

NAWM                      121. Hector Berlioz: *Symphonie fantastique*, fifth movement  
122. Felix Mendelssohn: Concerto for Violin and Orchestra in E Minor, Op. 64, third movement  
123. Clara Schumann: Piano Trio in G Minor, Op. 17, third movement  
132. Johannes Brahms: Symphony No. 4 in E Minor, Op. 98, fourth movement,  
133. Richard Strauss: *Don Quixote*, Op. 35, excerpts: themes and variations 1 and 2  
137. Gustav Mahler: *Kindertotenlieder*, No. 1, *Nun will die Sonn’ so hell aufgeben*, orchestral song cycle

MWW                      104. Program of *Symphonie Fantastique*  
112. Wagner on Beethoven, 1849  
113. Schuman, Liszt, Brendel, others on “the music of the future”  
119. Hanslick on music, 1876  
123. Mahler on music, 1896

**Week 8**                      **March 25, 27**                      **SPRING RECESS**

**Week 9**                      **April 1, 3**                      **19<sup>th</sup> century Opera**  
Hanning                      Chapter 19

NAWM                      125. Gioachino Rossini: *Il barbiere di Siviglia*, opera excerpt: Act II, scene 5, Cavatina, *Una voce poco fa*  
127. Giuseppe Verdi: *La traviata*, opera excerpt: Act III, scena and duet  
128. Richard Wagner: *Tristan und Isolde*, opera excerpt: Act I, scene 5  
129. Georges Bizet: *Carmen*, opera excerpt: Act I, No. 10, seguidilla and duet

MWW (these readings focus on “nationalism,” not opera)  
115. Smetana on Czech national style  
116. The “Russian School”

<b>Week 10</b>	<b>April 8, 10</b>	<b>EXAM 2 and Intro to 20<sup>th</sup> Century</b>	<b>EXAM 2: APRIL 8:</b>
Hanning	Chapter 20 and Introduction (p. 521 ff.)		
NAWM	138. Claude Debussy: <i>Nuages</i> , from <i>Trois Nocturnes</i> , symphonic poem 139. Sergei Rachmaninov: Prelude in G Minor, Op. 23, No. 5 140. Alexander Scriabin: <i>Vers la flamme</i> , poem for piano		
MWW	125. Debussy on music, ca. 1900 126. Busoni on music, 1906 133. Russolo and futurism, 1913 141. Milhaud on polytonality, 1923 146. Cowell, "New Musical Resources," 1930		
<b>Week 11</b>	<b>April 15, 17</b>	<b>Early 20<sup>th</sup> century Modernism</b>	
Hanning	Chapter 21 (to p. 546), and Chapter 22 (561-583) Focus will be on Stravinsky, Bartok		
NAWM	145. Igor Stravinsky: <i>The Rite of Spring</i> , excerpts 146. Igor Stravinsky: <i>Symphony of Psalms</i> , first movement 147. Béla Bartók: <i>Music for Strings, Percussion and Celesta</i> , third movement, Adagio *148. Charles Ives: <i>General William Booth Enters Into Heaven</i> , song		
MWW	127. Ives on music, early C20 132. Stravinsky and others on <i>Le sacre</i> , ca. 1913 138. Stravinsky the anti-romantic, 1958 134. Bartok, Stravinsky, and Vaughn Williams on "folk music," early C20 145. Jazz and art music (ca. 1930)		
<b>Week 12</b>	<b>April 22, 24</b>	<b>Schoenberg and Post Tonality</b>	
Hanning	Ch 21 (from p. 546 to end)		
NAWM	141. Arnold Schoenberg: <i>Pierrot lunaire</i> , Op. 21, excerpts—No. 8: <i>Nacht</i> , No. 13: <i>Entbaupfung</i> 142. Arnold Schoenberg: Piano Suite, Op. 25, excerpts—Prelude, Minuet and Trio 143. Alban Berg: <i>Wozzeck</i> , Op. 7, opera excerpt: Act III, scene 3 144. Anton Webern: Symphony, Op. 21, first movement, <i>Ruhig schreitend</i>		
MWW	128. Schoenberg on Expressionism, critics on Schoenberg, early C20 129. Society for Private Musical Performances, 1918 130. Webern on the Death of Tonality 131. Schoenberg on 12-tone composition, 1948 143. Berg on <i>Wozzeck</i> 144. Webern and compression		
<b>Week 13</b>	<b>April 29, May 1</b>	<b>Musical Style, Politics, and Economics</b>	
Hanning	Ch. 22 (586-end), Chapter 23		
NAWM	154. Dmitri Shostakovich: Symphony No. 5, Op. 47, second movement, Allegretto 157. Aaron Copland: <i>Appalachian Spring</i> , excerpt: Variations on 'Tis the Gift to be Simple, ballet suite 158. William Grant Still: <i>Afro-American Symphony</i> , first movement Moderato assai 165. Penderecki: <i>Threnody for the Victims of Hiroshima</i> 160. Olivier Messiaen: <i>Quartet for the End of Time</i> , first movement, <i>Liturgie du cristal</i> 153. Paul Hindemith: <i>Un cygne</i> , from <i>Six Chansons</i> , choral partsong		
MWW	148. Music and Social Conscience (Weil, Hindemith, Copland) 149. Music and Ideology 150. Music and totalitarianism 151. Music and the Nazis 156. Music and the Cold War		

**Week 14**                      **May 6, 8**                      **After 1945**  
Hanning                      Ch. 24

- NAWM 161. Benjamin Britten: *Peter Grimes*, opera excerpt: Act III, scene 2, *To hell with all your mercy!*  
162. Samuel Barber: *Hermit Songs*, Op. 29, No. 8: *The Monk and His Cat*, song cycle  
163. George Crumb: *Black Angels*, *Thirteen Images from the Dark Land*, excerpts  
164. Milton Babbitt: *Philomel*, section I  
166. John Cage: *Music of Changes*: Book I, for piano  
168 John Adams: *Phrygian Gates*, excerpts  
169 Ellen Taaffe Zwilich: Symphony No. 1, first movement  
170. Arvo Pärt: Magnificat antiphons  
171. Sofia Gubaidulina: *Rejoice!* Sonata for Violin and Violoncello, fifth movement  
172. Bright Sheng: *Seven Tunes Heard in China*, for solo cello, No. 1: *Seasons*

- MWW                      159. Cage and Chance music  
163. Minimalism  
161. Composer and Society  
164. Harrison on Fusion, 1992  
165. Eclecticism  
166. New Romanticism

**Week 15**                      **May 13, 15**                      **Final Readings, Final Exam**  
**MWW**                      157. Music and the “New Left”  
162. Rorem on music  
169. Feminist Perspectives  
172. Music, minus those pesky composers, 2000.

### FINAL EXAM MAY 15

#### **GUIDELINES FOR ESSAYS (Essay topics will be distributed in class)**

I: Appearance and format:

No title page is needed. The top of the first page should look like this.

Name  
Music 207 Essay XX  
Date

TITLE

Double space

Set margins at 1 inch L, R, top, and bottom. (you may use 1.5 inches for the LH margin if you choose)

Use 10 or 12 point type Please choose a standard, easy to read font, such as Times, Palatino, Courier, or Trebuchet **DO NOT** USE BOLDFACE FONTS SUCH AS Chicago, nor should you be tempted to use an italic font, or anything else that might give me a headache. Print in black ink, in the best quality you can afford.

Number all pages (it doesn't matter where the numbers appear, but they must be numbered)

Staple your essay in the upper left-hand corner. Do not submit your essay in a binder or plastic cover.

#### **Criteria for evaluation:**

Essays are graded on style and substance, but mostly substance. Make sure that you understand the question/problem of each assignment, and that you address these in your essay. I expect essays to be well organized, clearly and, hopefully, elegantly written. (See below for some pointers in this regard.)

It goes without saying that your essay should be free of spelling and grammatical errors, and that it must conform to all of the guidelines given here. If it happens that I read an essay that seems to have, in my judgement, too many such errors (generally more than one or two per page), I will take it as an indication that you did not spend enough time on the essay. Similarly, in some cases a perfectly spelled paper completely misses the point or attempts to falsely convince the reader that the writer knows what s/he is talking about. Even so little a detail as neglecting to put in page numbers or binding the pages with a staple can result in a returned paper. **In any such case, the paper will loose one letter grade, and will be returned to the student who will have**

**24 hours from that moment to correct the failings and return it to me for grading. If the essay is not improved, or not returned, all points for that essay are forfeit.** In other words, you may not turn in shoddy work and expect to receive a C. The mechanics of your paper must be perfect, or I won't read it. If I don't read it, you won't get credit. If you don't get credit, you don't pass the class.

**UWO Writing Center** Visit them at <http://www.english.uwosh.edu/wcenter/>