

MUS 351: Music History II – 1750 to the Present

Course Information:

Instructor: Terry L. Dean
Class Meetings: MWF 10:00 – 10:50 a.m. Fine Arts, Rm. 234
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Office Hours: MWF 2:00 – 3:00 p.m. and by appointment

Purpose:

This course surveys the history and development of Western art music from the mid 18th century to the present. The approach to learning used in this course is both historical and analytical: musical works will be considered in relation to and as representative of larger cultural, intellectual and political contexts on the one hand, and as embodiments of pure musical craft on the other. Students will be introduced to representative works by major composers from each of the musical periods. Students will also learn about the origins and development of major musical genres, forms and styles. By the end of the semester students will have acquired facility in musical analysis, which will enable them to identify, through critical listening and score analysis, the different styles and genres from each of the style periods discussed. Students will be introduced to the principal theoretical writings and aesthetic attitudes of each period. Prerequisites: MUS 150, 151, 212, 214, and 350

Foundational Studies Learning Objectives (FSLO):

This course fulfills the Foundational Studies requirement for a course in Historical Studies. In accordance with the goals of the Foundational Studies Program, upon completing the program students will be able to:

1. Locate, critically read, and evaluate information to solve problems;
2. Critically evaluate the ideas of others;
3. Apply knowledge and skills within and across the fundamental ways of knowing (natural sciences, social and behavioral sciences, arts and humanities, mathematics, and history);
4. Demonstrate an appreciation of human expression through literature and fine and performing arts;
5. Demonstrate the skills for effective citizenship and stewardship;
6. Demonstrate an understanding of diverse cultures within and across societies;
7. Demonstrate the skills to place their current and local experience in a global, cultural, and historical context;
8. Demonstrate an understanding of the ethical implications of decisions and actions;
9. Apply principles of physical and emotional health to wellness;
10. Express themselves effectively, professionally, and persuasively both orally and in writing.

As a Foundational Studies course in Historical Studies, students will (HSLO):

1. Analyze the origins and consequences of historical events and the roles of individuals and societal forces in bringing about change over time;¹

¹ A significant portion of the course addresses how the musical contributions of individuals (i.e. canonic composers and important historians and theoreticians) influenced the development of Western art music. Beyond the contributions of individuals, considerable attention is also given to how important historical events and cultural values (e.g. Napoleon's conquest of Europe, the Industrial Revolution, national identity, World War II) signaled

2. Explain historical events and changes as a continuous movement through time rather than as discrete and disconnected moments in time;²
3. Locate and evaluate sources of evidence within the context of time, place, and culture; and³
4. Use an historical perspective to understand the world today and address contemporary issues.⁴

Ultimately, the course is designed to develop skills directly related to applied learning. As such, the course will (S&ALO):

1. Contribute to the development of critical thinking skills;⁵
2. Contribute to the development of information literacy skills; and⁶
3. Include a graded developmental writing component.⁷

Required Texts:

1. J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music*, 8th ed. (New York: W. W. Norton, 2010).
2. *Norton Anthology of Western Music* [NAWM], vol. 2: Classical and Romantic, 6th ed., J. Peter Burkholder and Claude V. Palisca, eds. (New York: W. W. Norton, 2010).
3. *Norton Anthology of Western Music* [NAWM], vol. 3: Twentieth Century, 6th ed., J. Peter Burkholder and Claude V. Palisca, eds. (New York: W. W. Norton, 2010).

important change in music aesthetics and compositional practices throughout Europe and the United States. [FSLO 4, 6, 7]

² Much of the music examined as part of this course is linked by genre. As such, one of the main focuses of the course is the historical development of genres, for instance symphony, opera, concerto, and sonata. Moreover, some historical concepts (e.g. Industrial revolution and the creation of strong nationalistic sensitivities) are explored as long-lasting influences, the significance of which continued beyond the music of a single period in time.

³ The Weiss/Taruskin text contains a collection of historical source readings that provide contemporaneous accounts of music making, aesthetic values, and performance reviews of the music discussed in the text. These source readings primary documents and serve as the historical backdrop against which the music analysis occurs, thus allowing students to see how the various compositions discussed in class serve as documents of the times during which they were composed. Although these documents will be used throughout the semester, documents related specifically to the controversial premiere of Igor Stravinsky's *Rite of Spring* will be used as part of a larger project that will culminate in an essay exploring the reception of the work at the time of its premiere. [HSLO 1, 2, 3, 4]

⁴ The Living Composer Project is designed to allow students an opportunity to discuss how music composed today is a product of (literally) centuries of influence by earlier composers, works, historical events, etc. By interviewing a living composer, students are made aware of not only the problems faced by modern composers, but how these individuals tackle the challenges they encounter, how they make their living, how they are trained, how they music reflects their various influences, and their opinions about the current state of Western art music composition. Ultimately, this project is to reinforce the notion that the composition of music is a living/breathing art form.

⁵ One of the goals of the course is to provide students with a core repertory of musical works against which they can compare unknown works of music when they encounter them. By drawing upon their knowledge of these representative compositions, students can then employ critical thinking skills and make informed decisions about the possible historical, cultural, and/or stylistic origins of unknown works of music.

⁶ Part of the process students go through for the developmental writing projects includes the development of a proposal and annotated bibliography. This bibliography is developed in conjunction with the music librarian who provides separate, mandatory workshops on bibliographic techniques and the use of library catalogs and databases. The topics of these workshops are larged geared toward the use of electronic library resources, and specifically those in the field of music. In addition to the traditional full-text databases such as JSTOR, music students learn to use electronic resources in the field, enabling them to access streaming audio and video materials as well as electronic versions of music scores. Advanced and Honors Program students also work with a librarian to learn to use EndNote software in order to develop better information and bibliographic management resources and skills. [FSLO 1, 10]

⁷ All major writing assignments for this course are developmental and address all four major stages of the writing process: Planning/Development, Drafting, Revising, and Editing. [FSLO 1, 2, 3, 10]

4. *Norton Recorded Anthology of Western Music*, vol. 2: Classical and Romantic, 6th ed., J. Peter Burkholder and Claude V. Palisca, eds. (New York: W. W. Norton, 2010).
5. *Norton Recorded Anthology of Western Music*, vol. 3: Twentieth Century, 6th ed., J. Peter Burkholder and Claude V. Palisca, eds. (New York: W. W. Norton, 2010).
6. Weiss, Piero and Richard Taruskin, eds. *Music in the Western World: A History in Documents*, 2nd ed. (Belmont, CA: Thomson Higher Education, 2008).

Optional Resource: Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*. Seventh Edition. Chicago: The University of Chicago Press, 2007. ISBN 0-226-82337-7

*** The anthology will be utilized in virtually every scheduled class. It is required that every student brings the anthology to every class.

Course Policies

Attendance: Class attendance is an essential and integral part of your educational experience. Each student will be allowed to be absent for 2 class meetings without any negative effect on your final grade. Excused absences must be reported to the instructor before the class for which the student will be absent. Excused absences include personal injury or illness (with proper medical documentation only), family emergency, and conflicting departmental activities (tours, performances, etc.). Beginning with the third unexcused absence, each day a student is not present in class will lower the final grade by 5 points. Also, you must attend each class in its entirety. Therefore, you are expected to arrive on time and remain in class until you are dismissed by the instructor.

Classroom Etiquette: Turn off cell phones and pagers prior to the beginning of class. Disruptive behavior will not be tolerated in the classroom, either. Talking with your friends, enjoying your breakfast, or sleeping are examples of unacceptable behavior. The instructor reserves the right to determine what is proper and improper behavior in the classroom. If the behavior of a student becomes a problem, you will receive one warning from the instructor. If the problem persists the student will be asked to leave the class, perhaps permanently.

Make-up Policy: No make-up quizzes will be given. Make up exams are at the discretion of the instructor and require prior arrangement. Written work must be turned on the announced date; late work will not be accepted.

Academic Honesty: I cannot give you credit for work that is not your own. Plagiarism and other forms of cheating will not be tolerated. Depending on the nature of the assignment and the seriousness of the offense, penalties range from no credit given for the assignment, to a failing grade in the course, to suspension or expulsion as determined by Student Judicial Programs. Consult your copy of The Code of Student Conduct for more information about the University's policy on academic integrity.

University Policies: The University has policies regarding academic freedom, students with disabilities and other matters. Information related to these policies is available for your review at the following address:

<http://www.indstate.edu/gened/docs/Foundational%20Studies/Info%20on%20Sycamore%20Standard%20and%20ADA%20and%20Laptops%20and%20Academic%20Freedom.pdf>

Laptop Usage Forbidden: While the university has chosen to require laptops of its students, the university also recognizes and respects the right of faculty to conduct their classes as they deem appropriate. In this course, no laptop may be used. Failure to comply with this direction is a violation of the Code of Student Conduct.

Academic Integrity:

The University Standards statement of Academic Dishonesty (Part I, Section 1) is: "Because academic integrity is a cornerstone of the University's commitment to the principles of free inquiry, students are responsible for learning and upholding professional standards in research, writing, assessment, and ethics. In the academic community the high value of honesty mandates a corresponding intolerance of dishonesty. Written or other work which students submit must be the product of their own efforts and

must be consistent with appropriate standards of professional ethics. Academic dishonesty, which includes cheating, plagiarism, and other forms of dishonest or unethical behavior, is prohibited.” Please consult the Indiana State University Code of Student Conduct for more specific information regarding academic integrity.

Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 237-2301 and the office is located in Gillum Hall, Rm. 202A. The Director will ensure that you receive all the additional help that Indiana State University offers.

If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms.

Other General Class Guidelines:

1. Have all assignments completed before class. Credit will not be given to assignments completed in class or turned in late.
2. Listen to and study musical examples before class. Please have numbered the measures in your scores for all assigned musical examples.
3. Class participation does count toward your grade. Each day you will receive a mark in my grade book for attendance and participation.

Grading Policy: The grade attained in this class will be based on two unit tests, the final exam, one research paper and its components, assignments, and quizzes (both announced and unannounced). **See course schedule for important dates.**

- I. Listening Quizzes (20% total) [FSLO 1, 2, 3; HSLO 3]
- II. Three Exams (45% at 15% each) [FSLO 1, 2, 3; HSLO 1, 2, 3]
- III. *Rite of Spring* Project [FSLO 1, 2, 3, 4, 6, 10; HSLO 1, 2, 3, 4; S&ALO 1, 2, 3] (7.5%)⁸
- IV. Living Composer Project [FSLO 2, 3, 4, 7, 10; HSLO 4; S&ALO 2, 3] (7.5%)⁹
- V. Research paper [FSLO 1, 2, 3, 4, 6, 10; HSLO 1, 2, 3; S&ALO 1, 2, 3] (20%)

1) Exams & Quizzes

It is understood that each one of you learns differently and performs best under different circumstances. Therefore, your work in this course will be evaluated in a number of different ways. There will be **two in-class exams and a comprehensive final exam** during the course of the semester. Your command of the material will also be evaluated via **six listening quizzes** spaced throughout the semester. [FSLO 1, 2, 3; HSLO 1, 2, 3]

2) Writing Assignments¹⁰

Among the major skills you will work on in this course, paramount to your careers as musicians, educators, and scholars is learning how to write articulately about music and how to conduct academic research. There are three primary writing assignments for this course. They are:

⁸ For the *Rite of Spring* Project, students look at historical documents related to the composition, reception, and revitalization of one of the most controversial works of music from the early 20th century.

⁹ As indicated in Footnote 4, the Living Composer Project addresses HSLO 4.

¹⁰ As indicated in Footnote 7, all major writing assignments for the course are developmental. Students will receive appropriate feedback that addresses not only their strengths and weaknesses of their writing, but feedback that is also representative of and appropriate for the stage of the writing process reflected by the various submissions.

Rite of Spring Project (6-8 pages). The purpose of this assignment is to allow students an opportunity to interact with primary materials related to one of the most controversial stage works of the twentieth century, Igor Stravinsky's *Rite of Spring*—a balletic depiction of the sacrifice of a young woman by a prehistoric Slavic tribe. The Paris premiere (May 1913) was of such a controversial nature that a riot in the audience broke out between critics and admirers of the work. To this day, a debate continues regarding the primary catalyst for the riot. For this assignment, you will review a number of period documents related to the premiere performance—reviews, artist sketches, diary and journal entries, and letters exchanged between individuals evolved, as well as the score and a video reconstruction of the ballet. In doing so, you will construct a fuller understanding of the work and its reception from a historical and cultural perspective, and, ultimately, better understand how a work that employs a relatively convention musical style compared to many works today would have been controversially received by the 1913 Paris audience. [FSLO 1, 2, 3, 4, 6, 10; HSLO 1, 2, 3, 4; S&ALO 1, 2, 3]

Living Composer Project (6-8 pages). **The purpose of this project is to demonstrate that the composition of “serious” or “classical” music remains an ongoing activity. In fact, it is alive and doing reasonably well in many different places in the United States, Europe and elsewhere, although this kind of serious art music does not attract as much notice and publicity as do other musical styles today. For this project, you will locate and interview a living composer to discover their thoughts on contemporary art music in the West.** In part, you will need to inquire about their compositional training, their compositional aesthetic, and important influences. The project will culminate in an essay in which you present an analysis of musical style for one composition by the chosen composer and discuss the manifestation of compositional influences in the work. Composers may be interviewed face-to-face, or via phone or email; however, you must submit a complete transcript of the interview with your final paper. Appropriate composers include individuals who have established themselves as promising figures through award recognition, extensive publication of compositions, or artist-in-residence status within a university or professional performance organization community; each member of the course must interview a different composer and must be approved by the instructor prior to the interview is conducted. [FSLO 7, 10; HSLO 4; S&ALO 2, 3]

Research paper (12-15 pages). **The final research project, a multi-staged essay, will help develop research skills and produce a substantial writing sample for use in applying for jobs or graduate school.** With my assistance, you will research and prepare a 12-15 page essay on a topic of your choice concerning music from one of the three style periods covered in MUS 351 (i.e. Classic, Romantic, and Modern). This project should not solely be a biographical paper about a composer, nor should it only trace the historical development of a musical instrument. You will be responsible for all deadlines that they set. [FSLO 1, 2, 3, 4, 6, 10; HSLO 1, 2, 3; S&ALO 1, 2, 3]

Suggested topics include but are not limited to:

- **Examine how a composer or group of composers reacted to a the music of other composers (earlier and/or contemporary)**
- **Trace the reception history of a significant work**
- **Examine how multiple composers dealt with the same dramatic or literary theme**
- **Discuss the musical and aesthetic choices made by a specific composer in order to communicate a dramatic idea**
- **Examine a specific piece of music as a reaction to current events (religious or political)**

Grade Scale

A+	97.0 – 100.0	A-	92.9 – 90.0	B	83.0 – 86.9
A	93.0 – 96.9	B+	87.0 – 89.9	B-	82.9 – 80.0

C+	77.0 – 79.9	D+	68.0 – 69.9	F	< 64.9
C	73.0 – 76.9	D	66.0 – 67.9		
C-	72.9 – 70.0	D-	65.0 – 65.9		

MUS 351—Schedule

M	01/12	Introduction to course: review syllabus (class expectations, grading, writing assignments, etc.) <u>Introduction to the Classical Style</u>
W	01/14	<u>Early Classical Opera</u> NAWM 93. Pergolesi: <i>La serva padrona</i> , intermezzo (Recitative: <i>Ah, quanto mi sta male</i> , and Aria: <i>Son imbrogliato io</i>) NAWM 94. Hasse: <i>Cleofide</i> , opera, excerpt: Act II, scene 9, <i>Digli ch'io son fedele</i> Read: pp. 472-493
F	01/16	<u>Opera Reform</u> NAWM 96. Gluck: <i>Orfeo ed Euridice</i> , opera, excerpt from Act II, scene 1 Read: pp. 497-500
M	01/19	No Class: Martin Luther King, Jr. Day
W	01/21	<u>Early Classical Keyboard Music</u> NAWM 98. D. Scarlatti: Sonata in D Major, K. 119 NAWM 99. C.P.E. Bach: Sonata in A Major, H. 186, Wq. 55/4, Mvt. 2, Poco Adagio Read: 506-519
F	01/23	Library Refresher Course (Held in Library)
M	01/26	<u>Precursors to the Classical Symphony</u> NAWM 100. Sammartini: Symphony in F Major, No. 32, first movement, presto NAWM 101. Stamitz: Sinfonia No. 8 in E-flat Major, Op. 11, No. 3, Mvt. 1, Allegro assai Read: 519-521
W	01/28	<u>Precursors to the Classical Symphony, cont. & Pre-Classical Concerto</u> NAWM 102. J.C. Bach: Concerto for Harpsichord or Piano and Strings in E-flat Major, Op. 7, No. 5, Mvt. 1, Allegro di molto Read: 521-524 Name of Composer for Living Composer Project Due
F	01/30	Listening Quiz No. 1 <u>Classical String Quartet</u> NAWM 104. Haydn: String Quartet in E-flat Major, Op. 33, No. 2 (<i>The Joke</i>), Hob. III: 38, Mvt. 4, presto Read: 525-536; 541-546
M	02/02	<u>Early Classical Symphony</u>

- NAWM 103. Haydn: Symphony No. 92 in G Major (*Oxford*), Hob. I: 92 Mvts. 1-4
Read: 536-541
- Proposal and Annotated Bibliography Due to Instructor**
- W 02/04 Classical Concerto and Sonata
NAWM 105. Mozart: Piano Sonata in F Major, K. 332 (300k), Mvt. 1, Allegro
NAWM 106. Mozart: Piano Concerto in A Major, K. 488, Mvt. 1, Allegro
Read: 546-560
- F 02/06 Mozartean Opera
NAWM 107. Mozart: *Don Giovanni*, drama giocoso, excerpt: Act I, scenes 1–2
Read: 560-563
- M 02/09 **Listening Quiz No. 2**
Late Classical Sonata
NAWM 108. Beethoven: Piano Sonata in C Minor, Op. 13 (*Pathétique*), Mvt. 3, Rondo, Allegro
Read: 568-578
- W 02/11 Late Classical Symphony
NAWM 109. Beethoven: Symphony No. 3 in E-flat Major, Op. 55 (*Eroica*), Mvt. 1, Allegro con brio
Read: 578-585
- Revised Proposals and Annotated Bibliographies Due to Instructor**
- F 02/13 Beethovenian String Quartet
NAWM 110. Beethoven: String Quartet in C-sharp Minor, Op. 131, a) Mvt. 1, Adagio ma non troppo e molto espressivo; b) Mvt. 2, Allegro molto vivace
Read: 585-594
- M 02/16 **Exam No. 1** (Early classical through Beethoven)
- W 02/18 Introduction to Romanticism & German Lieder and Song Cycle
NAWM 111. Schubert: *Gretchen am Spinnrade*, Lied
NAWM 112. Schubert: *Winterreise*, D. 911, song cycle, No. 5. *Der Lindenbaum*
Read: 595-611
- Preliminary Interview Questions for Living Composer Project Due**
- F 02/20 Music of Robert Schumann
NAWM 113. R. Schumann: *Dichterliebe*, Op. 48, song cycle, *Im wunderschönen Monat Mai*
NAWM 116. R. Schumann: *Fantasiestücke*, Op. 12, (a-b)
Read: 611-613; 615-621
- M 02/23 Music of Fryderyk Chopin
NAWM 117. Chopin: Mazurka in B-flat Major, Op. 7, No. 1
NAWM 118. Chopin: Nocturne in D-flat Major, Op. 27, No. 2
Read: 621-625

- W 02/25 Music of Clara Schumann and Franz Liszt
NAWM 119. Liszt: *Trois études de concert*, No. 3: *Un sospiro*
NAWM 123. C. Schumann: Piano Trio in G Minor, Op. 17, Mvt. 3, Andante
Read: 625-630; 648-649
- F 02/27 Programmaticism and the Program Symphony
NAWM 121. Berlioz: *Symphonie fantastique*, Mvt. 5, “Dream of a Witches’ Sabbath,” program symphony
Read: 631-641
- M 03/02 **Listening Quiz No. 3**
Romantic Concerto
NAWM 122. F. Mendelssohn: Concerto for Violin and Orchestra in E Minor, Op. 64, Mvt. 3, Allegretto non troppo—Allegro molto vivace
Read: 642-644
- W 03/04 Romantic Italian Opera
NAWM 125. Rossini: *Il barbiere di Siviglia*, opera excerpt: Act II, scene 5, Cavatina, *Una voce poco fa*
Read: 659-666
- F 03/06 The Italian Bel Canto Opera Tradition
NAWM 127. Verdi: *La traviata*, opera excerpt: Act III, scena and duet
Read: 666-668; 683-688
First Draft of Research Paper and Cover Letter Due to Instructor
- M – F 03/09 – 13 **No Class: Spring Break**
- M 03/16 German Romantic Opera
NAWM 126. Weber: *Der Freischütz*, opera excerpt, Act II, finale, Wolf’s Glen scene
Read: 673-675
- W 03/18 Wagnerian Opera
NAWM 128. Wagner: *Tristan und Isolde*, opera excerpt: Act I, scene 5
Read: 690-698
First Draft of Living Composer Paper Due
- F 03/20 Nineteenth-Century Russian Realist Opera
NAWM 130. Musorgsky: *Boris Godunov*, Coronation scene
Read: 679-683; 701-709
- M 03/23 **Listening Quiz No. 4**
German Romantic Symphony
NAWM 132. Brahms: Symphony No. 4 in E Minor, Op. 98, Mvt. 4, Allegro energico e passionato
Read: 714-726

- W 03/25 Late-Romantic Orchestral Song Cycle
NAWM 137. Mahler: *Kindertotenlieder*, No. 1, *Nun will die Sonn' so hell
aufgehen*, orchestral song cycle
Read: 737-739; 770-776
Second Draft of Research Paper Due to Group Members (Peer Reviewed)
- F 03/27 Fin de siècle Tone Poem
NAWM 133. R. Strauss: *Don Quixote*, Op. 35: themes and variations 1 and 2
Read: 733-736
- M 03/30 **Exam No. 2** (Schubert through Strauss)
- W 04/01 French Impressionism
NAWM 138. Debussy: *Nuages*, from *Trois Nocturnes*, symphonic poem
Read: 780-785
- F 04/03 Atonal Expressionism
NAWM 141. Schoenberg: *Pierrot lunaire*, Op. 21, No. 8: *Nacht*; No. 13:
Enthauptung
Read: 801-810
Peer Reviews Due to Instructor and Group Members
- M 04/06 German Expressionistic Opera
NAWM 143. Berg: *Wozzeck*, Op. 7, opera excerpt: Act III, scene 3
Read: 814-816
- W 04/08 12-Tone System
NAWM 142. Schoenberg: Piano Suite, Op. 25, excerpts: a) Prelude; b) Minuet
and Trio
NAWM 144. Webern: Symphony, Op. 21, Mvt. 1, *Ruhig schreitend*
Read: 810-814; 816-819
- F 04/10 Russian Primitivism/Scythianism
NAWM 145. Stravinsky: *The Rite of Spring*, excerpts
Read: 819-829
- M 04/13 **Listening Quiz No. 5**
Music of Béla Bartók
NAWM 147. Bartók: *Music for Strings, Percussion and Celesta*, Mvt. 3, Adagio
Read: 829-837
- W 04/15 Music in the United States
NAWM 148. Ives: *General William Booth Enters Into Heaven*, song
NAWM 156. Seeger: String Quartet 1931, Mvt. 4, Allegro possible
Read: 836-843; 883-887
- F 04/17 Socialist Realism and the Soviet Symphony
NAWM 154. Shostakovich: Symphony No. 5, Op. 47, Mvt. 2, Allegretto
Read: 865-868; 876-880

- M 04/20 American Nationalism
NAWM 157. Copland: *Appalachian Spring*, excerpt: Variations on 'Tis the Gift to be Simple, ballet suite
Read: 880-883; 887-889
Final Draft of Research Paper and Cover Letter Due to Instructor
- W 04/22 **Listening Quiz No. 6**
Musical Transcendentalism
NAWM 160. Messiaen: *Quartet for the End of Time*, Mvt. 1, *Liturgie du crystal*
Read: 908-912
- F 04/24 The Post-War Avant-Garde: Electronic and Acoustic Hybrids
NAWM 164. Babbitt: *Philomel*, section I
NAWM 163. Crumb: *Black Angels*, *Thirteen Images from the Dark Land*, excerpts: a) Image 4: *Devil-Music*; b) Image 5: *Danse macabre*
Read: 917-920; 922-924
- M 04/27 The Post-War Avant-Garde: Experiments in Sound
NAWM 165. Penderecki: *Threnody for the Victims of Hiroshima*
NAWM 166. Cage: *Music of Changes*: Book I, for prepared piano
Read: 924-936
- W 04/29 Female Composers of the Late Twentieth Century
NAWM 169. Zwilich: *Symphony No. 1*, Mvt. 1
NAWM 171. Gubaidulina: *Rejoice!* Sonata for Violin and Violoncello, Mvt. 5, *Listen to the still small voice within*, duet
Read: 941-944; 956-957; 962-965
- F 05/01 New Approaches to Simplicity
NAWM 168. Adams: *Phrygian Gates*, excerpts
NAWM 170. Pärt: *Magnificat* antiphons: No. 1: *O Weisheit*; No. 6: *O König aller Völker*
Read: 952-958
Final Draft of Living Composer Paper Due
- M 05/04 **Final Exam (10:00 a.m. – 12:00 p.m.)**

****The contents of this syllabus are subject to change as deemed necessary by professor****