COURSE DESCRIPTION

Hardly a day goes by without us listening to music. It is engrained in our rituals, public and private, and through it we connect to people across the world, and across the vast community of history. We listen to it because it has an effect: it can move, distract, excite, delight, and comfort us. The image above depicts Orpheus, the mythical symbol for music’s powers, in a story dating back to the classical writings of Ovid: in it we see him in enraptured performance, and entrancing all of nature around him. Yet while we know that we like music, and that it moves us, it is often difficult to pinpoint exactly why, and harder still to explain what it is we are hearing. Music 1 takes on those issues. It aims to introduce you to a variety of music, and a range of ways of thinking, talking and writing about music. The majority of music dealt with will be drawn from the so-called “Classical” repertory, from the medieval period to the present day, including some of the “greats” such as Beethoven’s 5th but also introducing you to music you may have never have encountered before. Our class will explore the technical workings of music, and together we will build a vocabulary for analyzing music and articulating a response to it; we will also explore music as a cultural phenomenon, considering what music has meant for different people, from different societies across the ages and across geographical boundaries. In other words, as well as learning to listen ourselves, we will also engage with a history of listening. By the end of the course, you will be equipped with the skills and the historical background to enable you to embark on a lifetime of informed listening.
Co-Head Teaching Fellow, for Course Correspondence
Frederick Reece, PhD Candidate, Music Theory, email: freece@fas.harvard.edu

Co-Head Teaching Fellow
Katie Callam, PhD Candidate, Musicology

Required Text & Recordings

You have two options for accessing our text and the accompanying media:

1. You can purchase on-line access, through W. W. Norton. For $50, you will get 360-day ebook access, including access to the listening media. This is the most economical option. To do this, please go to: https://digital.wwnorton.com/listen8
2. You can purchase the textbook at the Harvard Coop, which comes with the access code for the listening media. If you get a used copy of the text, the access code will probably not work and you will need to purchase an access code.

Somewhat frustratingly, you cannot download the tracks (which is very useful for study purposes): this is a new twist and because of this I will try to make alternative recordings available on Canvas whenever possible. But: the timings in the very useful listening guides in the textbook will only work with the textbook’s chosen recordings; for close, formal listening, please use the streaming recordings. If you really want to have the recordings offline, it is possible to order a 6-CD set.

If you purchase either the text or the CDs online, be sure to get the 8th Edition. There are significant differences between this edition and the previous ones. If you want to use an earlier edition, you can, provided that you take the time to compare your edition with the current one (which will mean some scanning/photocopying of relevant pages).

In addition, a copy of the text and the accompanying CDs are available on reserve in the Loeb Music Library.

The Course Website
This course has a Canvas site. On Canvas, you will be able to find the lecture Kickstarters, access additional listening and reading assignments not included in the textbook, as well as turn in your listening portfolio assignments and take practice quizzes. I will post slideshows and handouts after each lecture. We may also use the discussion feature on the site from time to time. Our course materials are organized through the Modules tab—that is the easiest way to access everything. We do our very best to keep everything working smoothly, but things change unexpectedly. If you find any files that won’t download, broken links, etc. please let us know and we’ll get it fixed!

Kickstarters
To help you prepare for lecture, there are Kickstarter pages for each session starting in Week 2. These are preludes to our lectures and you can access them through the Modules tab on Canvas. Their purpose is to give you tailored introductory material for our lectures, information about repertoire that is not covered in our textbooks, and to highlight some of the important questions that we’ll consider in lecture and sections. Kickstarters are not summaries or outlines of lectures. Though these Kickstarters give you questions to ponder, we do not ask you to turn in anything—rather the questions are there to help you participate more thoughtfully in class discussions. You are responsible for the information contained in the Kickstarters for exams.
**Opera Screenings**

At several points during the semester, I will ask you to watch some or all of a production of an opera (Monteverdi’s *Orfeo*, Mozart’s *Don Giovanni*, Verdi’s *Rigoletto*, Wagner’s *Die Walküre*). We will arrange for screenings for some of these operas so that you can all watch as a group. While attendance for these screenings is not required, we heartily encourage you to come—opera is a social genre! If you can’t make it, these operas will also be on reserve in the Music library, and can viewed in the music library viewing rooms. Many are also available online through youtube.

**Breakdown of grades:**

15% = Participation and attendance  
10% = Concert Review  
15% = Midterm Exam  
10% = 2 Listening Quizzes  
30% = Listening Portfolio  
20% = Final Exam

**An Invitation to Perform**

If you play an instrument or sing, have worked on any of the repertory we are covering this semester, and would like to perform in either lecture or section, please be in touch with me or the teaching fellows. We welcome performances! Don’t worry if your performance isn’t “perfectly polished”—part of the idea of in-class performance is to get a sense of the work and labor that goes into learning music. Sharing that process with each other gives special insight into the music that we’re studying. In order to coordinate performances and class content, please be in touch at least a week in advance.

**Participation and Attendance (15%)**

Participation is integral, and I expect all students to contribute thoughtfully to class discussion throughout the semester, both in lectures and sections. This means first that attendance is necessary. Active participation in classroom discussions will improve your knowledge of the music that we study and you can’t participate if you are not there! While we will not formally take attendance during lectures, I do expect participation in classroom discussions that occur there. Furthermore, lectures introduce new material not covered in the readings and that material will appear on your exams.

**Sections**

Sections will give you an opportunity to reinforce and deepen themes covered in lecture as well as allow you to hone your listening skills. Each section will collectively maintain a Google Doc. Each week, you can post questions, thoughts, and responses to the lectures and the listening and reading assignments, and these will serve as a springboard for discussion in sections. **You are expected to post to the Google Doc for at least six section meetings over the course of the semester, and you are very welcome to post more often.** A portion of your participation score is based on your contributions to the Google Doc. More instructions will be circulated in your individual sections. Attendance will be taken in section. One excused absence is allowed, provided you have alerted your instructor ahead of time. After that, absences will affect your participation grade at the discretion of your teaching fellow.

**Listening Portfolio (30% total)**

During the semester you will complete six short writing assignments, roughly one every two weeks. We will give you a series of prompts that are designed to invite reflection on and creative engagement with the music and listening cultures we are studying. Some will ask you to assume a persona or to imagine listening to a work from a particular perspective; others will ask you to reflect on a short piece of writing about music or to consider a piece of music that we have not encountered in class. There is more information about these assignments on the Canvas site.

- Listening Entry 1: 10 February  
- Listening Entry 2: 24 February  
- Listening Entry 3: 22 March  
- Listening Entry 4: 31 March  
- Listening Entry 5: 14 April  
- Listening entry 6: 28 April
Concert Report (10% total)
One of the most wonderful ways to explore new repertoire is through live performance. We encourage you to attend as many live performances as you can during the semester. There are many wonderful choices: some in your backyard here at Harvard, and others nearby around Cambridge and Boston. We would like you to write a report on a concert, which will consider both the music on the program and the concert experience as a whole. We ask that you attend a concert that features music related to the repertoire we are studying this semester. If you aren’t sure, ask us. We ask that you let us know, via Canvas, what concert you plan on attending by February 15. Depending on registration and ticket availability, we might try to organize some class concert outings. Stay tuned for this! Your concert review should be roughly 1000 words and it is due one week after the concert. (The sooner you write a concert review after the concert, the better!) Your review should be double-spaced, with normal margins and a 12-point font. Please staple your paper and please turn in your ticket stub (if there is one) and program. Your review can be longer than 1000 words, but please keep it under 2000 words. There will be more detailed description of this assignment in class.

Listening Quizzes (10% total)
During the semester, there will be two 10-minute quizzes, which will occur at the beginning of lecture. You will hear four 45-60 second excerpts drawn from the works we’ve studied in class (either from the CDs that accompany Listen, or else from the examples on Canvas). For each work, you are expected to provide the Composer, Title, Date, Performance Forces, and Genre for each example. There is a guide to listening quizzes on Canvas and you will get practice for these in sections.

Quiz #1: Wednesday 15 February      Quiz #2: Wednesday 5 April

Midterm Exam (15%)
We will have one midterm exam, on Wednesday, 8 March. This exam will begin with a listening identification section—like our quizzes—and then will have three more sections: one in which you will answer questions about new pieces that we have not studied in class, and then sections of short and medium-length answer questions. We will hold review sessions and provide a study guide for the exam beforehand.

Final exam (20%)
There will be a final exam and the format will be similar to the midterm, with a couple additional sections. It is tentatively scheduled for Friday, 5 May, but exam slots change, so we will confirm this later in the semester. The majority of the exam will focus on the second half of the semester, but a portion will ask you to think and synthesize across the entire semester; for this portion, you will receive specific study questions to help you focus your review. We will hold review sessions during reading period to help you prepare, and will provide a study guide.

Policy on Late Work/Extensions
You are expected to turn in your assignments on time; this means it is your responsibility to look ahead and see where you might have especially busy periods in your semester and plan accordingly. If you think you may need an extension please ask for it at least 24 hours ahead of the deadline.

When you turn in assignments on Canvas, please note that Canvas will zealously mark assignments as late, even if they are turned in two minutes past the deadline. We humans, however, will not actually consider such assignments late.

Additional Workshops
During the semester, we will offer several additional, optional workshops designed to introduce you to musical resources around Harvard. We will announce these workshops over email and in lecture.
What does success look like for this course?

Steady Work. This is an introductory class and it is not designed to be grueling. It does, however, require regular, focused work and thoughtful reflection and engagement. Learning to listen is like learning a language: it cannot be accomplished overnight and requires daily work. Avoid “binge studying”—it is hard to cram an opera! There is also a difference between passive and active listening, and while I would never discourage you from listening to music as a background accompaniment to other activities, you should also set aside regular time for sustained and close listening to the weekly assignments.

Students can excel in this class whether they have had musical training beforehand or not. Do not assume that a musical background will mean that this course will be “easy,” or that a lack of previous musical experience will mean that you’ll struggle. You will notice that assignments are spread out, and no single exam or assignment is worth more than 20% of the final grade. Furthermore, it is not uncommon for students to struggle initially and then do splendidly later on. Because of this, it is my policy to reward improvement in when calculating final grades. I want you to do well.

Regular attendance. Come to lecture and sections. This doesn’t really need to be said nor is this hard. As I stressed above, lectures and sections will regularly introduce new material and ideas not contained in the textbook and this material will show up on exams. Please do the assigned listening and the reading before lecture, including the weekly lecture Kickstarters. We will do close listening in class, but with many works, we cannot possibly listen to every aspect of the work. You will get far more out of lectures if you come having listened to the assigned works already and spent some time reflecting on the Kickstarter.

Participate. Come to lectures and sections with questions, comments, and thoughts about the works and readings we’re covering. If you don’t get a chance to speak up, then come to office hours.

Be curious and have fun. I do not expect that you will like or love each and every piece that we’ll study this semester (though of course I hope that you find some of the music to be captivating!). I do ask that you give everything a fair chance. And if you don’t like something, be reflective about what you do not like. If you love something, seek out more. Make listening and exploring new repertoire part of your daily routine.

Take advantage of office hours. Come and see me. You don’t have to have a specific academic issue to come to office hours. Come talk about specific questions about class material or general musical matters. Come just to chat. You can come every week if it is helpful. If my regularly scheduled office hours conflict with your schedule, contact me and we can arrange an alternative time. My office is room 306N in the Music Building in what is known as The North Tower. Finding my office can be a challenge: when you enter the music building (on the newer side, but not the Paine Hall side), take a left, and head down the stairs to the basement. The stairs lead directly to a long hallway; head down that hallway (you’re walking under the music library). You’ll reach a stairway at the other end; head up to the third floor, and you’ll find my office up there. You can find a video on the canvas site that will show you all of this. Take water and provisions for your journey. Don’t let the location of my office stop you from coming and seeing me. If my office location is inaccessible, we can arrange to meet elsewhere.

What are my expectations and goals for you?

Learning how to listen carefully and write thoughtfully is at the heart of this class. All the requirements are designed to develop your skills in these arenas. By the end of the semester, I want you to have a broad understanding of the development of music and listening practices from the Middle Ages to the present. You should also feel confident using basic musical vocabulary, be
familiar with a body of musical works from across the history of music, and have the tools to think through new music that you encounter. Most of all, I hope to instill a curiosity about musics from other times and places that you can spend many years exploring beyond this course.

Some matters of class etiquette

Electronics. Laptops, tablets, and smart phones are now a mainstay of our lives. That said, I have a no-laptop/tablet policy during lectures. I know that many of you use your laptops to take notes—and do so effectively—and that this might be an inconvenience. I have several reasons for this policy. The first has to do with the nature of the class: we will spend significant time listening to music and this makes the temptations to check email, Twitter, use Skype, etc. all the more irresistible and potentially distracting to you and your classmates. Second, various studies have been done that show that taking notes on pen and paper has significant pedagogical benefits having to do with the physical act of writing. To help you, I will give you a handout for each lecture that includes the key terms being discussed in class and leaves room for writing definitions, jotting thoughts, and doodling. I will also post copies of lecture slides to our Canvas site along with copies of any handouts. And if you have a medical reason for needing a laptop, please be in touch.

Of course, when used actively, computers are invaluable pedagogical resources; during sections, you may occasionally use laptops for collective assignments. But keep this in mind: when you aren’t actively using the computer, you should close it. Think of it like a chainsaw: chainsaws are powerful tools, but you wouldn’t have it in front of you, running away, when you didn’t need it.

I also ask that everyone to silence and stow their phones for the duration of class. If you find that you are lonely, just raise your hand and talk to us. Any student whose phone rings during class will be asked to dance a minuet.

Arriving late/Leaving early/Ending on time. I know that events occasionally arise that mean you cannot get to lecture on time or you must leave early. I ask that whenever possible you let us know ahead of time. Otherwise, I ask that you do your very best to arrive in a timely fashion and, once there, stay until the end of lecture. The configuration of Lowell Hall makes early departures disruptive! On my side, I strive to end lecture on time. These are important courtesies that benefit everyone.

What to call me. I am not particularly fussed with titles. Please call me Professor Dolan or Emily depending on what feels more comfortable for you. I just ask that you call me something. Avoid emails that begin with the awkward “Hey…” or nothing at all.

Email. All students are also welcome to email me and our teaching fellows with questions. Two things to consider before emailing: is it possible the answer to your question is on this syllabus or on the course website? If it is a question about a deadline, where my office is, etc. the chances are high that you will find your answer in one of these places. Second, a good rule of thumb is: use email for short questions where it will take roughly as long for us to write a reply as it did for you to compose the message. Please try to avoid emailing questions that require long replies such as “What did I miss on Wednesday?” or “Who is better: Bach or Handel?” These questions are better asked in office hours. Please give us 24 hours to respond to emails. We will often try to answer faster, but keep in mind that we occasionally get inundated with emails, especially around test-time. That said, I urge you whenever possible to come to office hours instead of emailing.

Class and University Policies

Academic Integrity and Collaboration

Listening is a communal activity and I encourage all of you to listen collectively throughout the semester. You are also encouraged to consult with your classmates on your assignments and to share
sources as appropriate. That said, you should ensure that any written work you submit for evaluation is the result of your own research and writing and that it reflects your own approach to the topic. Any exceptions to this will be explicitly stated in the assignment. You must also adhere to standard citation practices in this discipline and properly cite any books, articles, websites, lectures, etc. that have helped you with your work. If you received any help with your writing (feedback on drafts, etc.), you must also acknowledge this assistance.

**Honor Code**
Members of the Harvard College community commit themselves to producing academic work with integrity – that is, work that adheres to the scholarly and intellectual standards of accurate attribution of sources, appropriate collection and use of data, and transparent acknowledgement of the contribution of others to our ideas, discoveries, interpretations, and conclusions. Cheating on exams or problem sets, plagiarizing or misrepresenting the ideas or language of someone else as one’s own, falsifying data, or any other instance of academic dishonesty violates the standards of our community, as well as the standards of the wider world of learning and affairs.

**University Policies and Regulations**
We uphold University policies and regulations on the observation of religious holidays, sexual harassment, racial or ethnic discrimination, and assistance available to students with disability issues. Students needing academic adjustments or accommodations because of a documented disability must present their Faculty Letter from the Accessible Education Office (AEO) and speak with the professor by the end of the second week of the term (3 February). Failure to do so may result in the Course Head’s inability to respond in a timely manner. All discussions will remain confidential, although Faculty members are invited to contact AEO to discuss appropriate implementation. We also uphold University policy with respect to cases of plagiarism.

**ADDITIONAL RESOURCES**

**The Loeb Music Library**
The Loeb Music Library is located within the Music Building. This is a fantastic resource and I strongly encourage you to go and look around. As well as its extensive collection of books, journals and scores, it has a large collection of CDs, videos, DVDs, and is fully equipped with listening and viewing rooms. The staff working there are extremely helpful and knowledgeable, and always happy to help you navigate your way through the materials if the library is new to you. They have also assembled an online resources page for the course that you can access through Canvas.

**Music online**
Harvard is also signed up to two exciting online music databases. This is a great way to get into the habit of listening around the main repertoire we study in this course. You can search for music by genre, composer or period. At the very least log on and browse some music you’ve never heard before some of which might be harder to find on YouTube or other online resources. You can access the Naxos Music Library by going to the frequently used resources page:

http://hcl.harvard.edu/libraries/loebmusic/collections/frequently_consulted_resources.cfm

**Grove Music Online**
This is a fantastic online dictionary to which we may refer you occasionally throughout the semester, also available through the above link. I also encourage you to browse and explore this on your own!
SCHEDULE OF CLASSES

Monday 23 January: Welcome and Introduction

Reading: Skim Chapters 1, 2, 3, 4, & 5. Please read the first few chapters of our textbook over the first few weeks of classes. These are short chapters focused on the basics of the technical aspects of music. We will not directly discuss them in class right away. For those of you with musical backgrounds, this will be review. For those of you for whom this music is newer, these chapters might seem difficult. Read and try to understand as much as you can, but don’t fret if anything seems opaque at this point: we’ll meet these ideas gradually through the semester and you will get to discuss them in detail in sections. You can think of these chapters as reference points, and I encourage you to review them as we carry on.

Medieval and Renaissance

Wednesday 25 January: Why Sing?

Listening: Puer natus est nobis, Introit for Christmas Day [Canvas]
Alleluia: Pascha nostrum, Alleluia for Easter [Canvas]
Gregorian antiphon, In paradisum [I/1]
Hildegard von Bingen, “Columbia aspexit” [1/2]
Viderunt omnes, Gradual for Christmas Day [Canvas]
Pérotin, Viderunt omnes (1198) [Canvas]

Reading: Chapter 6, §1, 3
St. Augustine, Excerpt from the Confessions [Canvas]
Kickstarter #1

Monday 30 January: Song and Self and Sense

Listening: Bernart de Ventadorn, “Can vei la lauzet mover” (12th century) [Canvas]
Anonymous 13th-century motet, Trois serors/Trois serors/Trois serors/Perlustravit (13th century) [Canvas]
Steve Reich, “It’s Gonna Rain” (1965) [Canvas]
Guillaume de Machaut, Chanson: “Dame, de qui toute ma joie vient” (14th-century) [I/6]

Reading: Chapter 6, §2, 4
Yudkin, “Troubadour Song” [Canvas]
Vida of Bernart de Ventadorn [Canvas]
Kickstarter #2

Wednesday 1 February: The Beginnings of Greatness

Listening: Guillaume Dufay, “Ave maris stella” (c. 1425) [I/7]
Josquin, Pange lingua Mass (c. 1510): Kyrie, “Qui tollis” from the Gloria [I/8-9]
Palestrina, Pope Marcellus Mass (1557), “Qui tollis” from the Gloria [I/11]

Reading: Chapter 7, §1-4
Kickstarter #3

Monday 6 February: Elegant Technologies, with Guest Lutenist Matthew Wright

Listening: John Dowland, “Lachrimae Pavane” (1596) [Canvas]
“Flow My Teares” (1600) [Canvas]
“Lachrimae antiquae,” “Lachrimae Antiquae Novae” and “Lachrimae Gementes,” from Lachrimae, Or Seaven Teares (1604) [Canvas]

Reading: Kickstarter #4
Baroque

Wednesday 8 February: The Birth of Opera

Listening:
- Weelkes, “As Vesta was from Latmos Hill Descending” (1601) [I/12]
- Giulio Caccini, “Amarilli, mia bella,” from Le Nuove Musiche (1602) [Canvas]
- Monteverdi, Recitative and Aria from The Coronation of Poppea (1642) [I/16-17]
- Monteverdi, L’Orfeo (1607) [Canvas]
  - Prologue: La musica: “Al mio permesso”
  - Act I: Orfeo: “Vi ricorda o boschi ombrosi”
  - Act III: Orfeo: “Possente spirto”

Viewing:
- Claudio Monteverdi, L’Orfeo (1607)

Reading:
- Chapter 7 §4, Chapter 8
- Vincenzo Galilei, excerpts from “Dialogue on Ancient and Modern Music” (1581)

Kickstarter #5

Friday 10 February Listening Portfolio Entry #1 Due

Monday 13 February: Opera 100 Years later

Listening:
- Lully, Overture to Persée (1682) [Canvas]
- Handel: Giulio Cesare in Egitto (1724):
  - “Svegliatevi nel core” (Act I, Scene 1) [Canvas]
  - “La giustizia” [II/11]

Reading:
- Chapters 9, 11 §1

Kickstarter #6

Tuesday 14 February, Noon-1pm

❤ Musical Treasures of Houghton Library ❤

Better than a box of chocolates!

This is an optional workshop with Medievalist Emerson Morgan (PhD Candidate in the Music Department and past Head TF of Music 1). You will be introduced to some of the astonishing musical objects from the Middle Ages and Renaissance that are in the Houghton collection. Registration is limited to 15 students. There will be a sign up circulated the week of 8 February.

Wednesday 15 February: Harmonic Fires; Listening Quiz #1

Listening:
- Vivaldi, Violin Concerto in G Major (1712-1713) [I/24-26]
- Bach, Brandenburg Concerto No. 5, 1 (before 1721) [II/1-5]
- Bach, Well-Tempered Clavier, Book I, Prelude & Fugue No. 1 in C Major (1722) [II/6-7]
- Rameau, Minuet and Tambourin from Castor et Pollux (1737) [Canvas]
- Handel, Minuet from Royal Fireworks Music (1749) [II/9]
- Bach, Gigue from Cello Suite No. 2 in D minor (c. 1720) [II/10]

Reading: Chapter 10

Kickstarter #7

Monday 20 February: No Classes (President's Day)

Wednesday 22 February: Visions of the Divine

Listening:
- Handel, Messiah (1742)
  - “There were shepherds” [II/12]
  - Hallelujah chorus [II/13]
- Bach, Cantata No. 4, “Christ lag im Todesbanden” (1707) [II/14-16]
(Wednesday, 22 February, continued)

Reading: Chapter 11 §2-3
Kickstarter #8

Friday, 24 February Listening Portfolio Entry #2 Due

Enlightenment

Monday 27 February: The Combinatorial Enlightenment

Listening: Mozart, Duettino “Cinque… Dieci… Venti…” from Le Nozze di Figaro (1786) [Canvas]
Mozart, Sonata in D, K.284, Mvt I (1775) [Canvas]
Haydn, Symphony No. 8 in G Major, Mvt I (1762) [Canvas]

Reading: Chapter 12, 13
Kickstarter #9

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<tr>
<th>Tuesday, 28 February, Noon-1pm</th>
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<tr>
<td><strong>Organ Workshop with Edward Jones, University Organist and Choirmaster</strong></td>
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<td>In this optional workshop, you will meet (and hear!) the King of the Instruments, the beautiful The Charles B. Fisk &amp; Peter J. Gomes Memorial Organ, in the newly renovated Memorial Church. You will learn about the construction of this remarkable instrument and see its workings up close. Registration is limited and a sign up will be circulated a couple weeks beforehand.</td>
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Wednesday 1 March: Meet the Don

Listening: Mozart, Don Giovanni (1787):
Aria (Masetto): “Ho capito” [II/39]
Recitative (Don Giovanni and Zerlina): “Alfin siam liberati” [II/40]
Duet (Don Giovanni and Zerlina): “Là ci darem la mano” [II/41]
Aria (Donna Elvira): “Ah, fuggi il traditor” [Canvas]
Recitative and Aria (Donna Anna): “Crudele!... Non mi dir” [Canvas]

Reading: Chapter 14
Kickstarter #10

Viewing: Mozart, Don Giovanni

Monday 6 March: The Composer as Hero

Listening: Haydn: Symphony in G Major, No. 94 (“The Surprise”), Mvt II (1791/2) [II/ 20-25]
Symphony in E-flat Major, No. 99, Mvt III (1794) [II/ 26-28]
Symphony in D major, No. 101 (“The Clock”), Mvt IV (1793/4) [II/29-33]
Symphony in D Major, No. 104 (1795) [Canvas]
The Creation: Representation of Chaos (1798) [Canvas]

Reading: Chapter 13
Kickstarter #11

Wednesday 8 March: MIDTERM EXAM

11-19 March: Spring Break, No Classes
Romantic

Monday 20 March: Beethoven & “Beethoven”

Listening: Beethoven: Symphony No. 5 in C Minor, op. 67 (1808) [III/1-15]
Beethoven: Piano Sonata in E, Op. 109, Mvt I (1820) [II/42-45]

Reading: Chapter 15
E. T. A. Hoffmann, Review of Beethoven’s 5th Symphony (1810) [Canvas]
Kickstarter #12

Wednesday, 22 March Listening Portfolio Entry #3 Due

Wednesday 22 March: Romanticism in Miniature, with Ian Pomerantz, Baritone, and Noriko Yasuda, Piano

Listening: Schubert: “Erlkönig” (1815) [III/16]
C. Schumann, “Der Mond kommt still geganen” (1843) [III/19]
C. Schumann, 6 Soirées musicales (1836) [Canvas]

Reading: Chapters 16, 17 § 1-2
Hoffmann, Review of Riem’s Zwölf Lieder, Op. 27 (1814)
Kickstarter #13

Monday 27 March: Orchestral Stories

Listening: Paganini, Caprice for Solo Violin No. 24 in a minor [Canvas]
Berlioz, Symphonie fantastique (1830) [III/27-33]

Reading: Chapter 17 § 3
Berlioz, “Euphonia” [Canvas]
Kickstarter #14

Friday 31 March, Listening Portfolio #4 Due

Wednesday 29 March: Verdi’s Voices

Listening: Rossini, Il Barbiere di Siviglia (1816):
   Aria: (Rosina): “Una voce poco fa” [Canvas]
Verdi: Rigoletto, Act III, Scene i (1851):
   Aria (The Duke): “La donna è mobile”
   Quartet (Gilda, Maddalena, Duke, Rigoletto): Bella figlia dell’amore” [IV/1-6]

Reading: Chapter 18 §1
Kickstarter #15

Viewing: Verdi, Rigoletto

Monday 3 April: Wagnerian Transcendence

Listening: Wagner: Die Walküre, (1851-56) Act I, Scene i [IV/7-12]

Reading: Chapter 18 §2
Excerpts of Wagner’s writings on music:
“The Music of the Future” & “Prelude of the Ring des Nibelung” [Canvas]
Kickstarter #16

Viewing: Wagner, Die Walküre, Act I only
Wednesday 5 April: Romantic Twilight; Listening Quiz #2

Listening: Tchaikovsky, Overture-Fantasy, *Romeo and Juliet* (1869/80) [IV: 14-25]
Mahler: Symphony No. 1, Mvt. 3 (Funeral March; 1888) [IV/36-43]
Brahms: Concerto in D Major for Violin and Orchestra, Mvt. 3 (1878) [IV/30-35]

Reading: Chapter 19 §1, 3
Kickstarter #17

Modernism and Beyond

Monday 10 April: Impressionisms and Absurdisms

Listening: Erik Satie: *Trois Gymnopédies* (1888) [Canvas]
Erik Satie, *Vexations* (~1893) [Canvas]
Claude Debussy: *Clouds*, from Three Nocturnes (1899) [V/1-6]
Debussy, *La cathédrale engloutie* (1910) [Canvas]
Maurice Ravel, String Quartet in F Major, Mvt II (1903) [Canvas]

Reading: Chapter 20, 21 §1
Kickstarter #18

Friday 14 April, Listening Portfolio #5 Due

Wednesday 12 April: Modernities, Hysterical and Objective

Listening: Arnold Schoenberg: *Pierrot lunaire*, (1912) No. 8, “Night” [V/14]
No. 18, “The Moonfleck” [V/15]
Modest Mussorgsky, *Pictures at an Exhibition* (1874) [IV/26-29]
Igor Stravinsky: *The Rite of Spring*, Part I (excerpt) (1913) [V/7-13]

Reading: Chapter 19, §2; 21 §2-3
Kickstarter #19

Monday 17 April: American Soundscapes

Listening: George Gershwin, *Rhapsody in Blue* (1924) [Canvas]
Ruth Crawford, Prelude for Piano, No. 6 (1928) [V/35]
Aaron Copland, *Appalachian Spring*, Sections 1, 2, 5, & 6 (1945) [V/41-44]
Duke Ellington, “Conga Brava” (1940) [VI/18]
Charlie Parker & Miles Davis, “Out of Nowhere” (1948) [VI-19]

Reading: Chapter 22 §3; 24, §1-3
Kickstarter #20

Wednesday 19 April: Reimagining the Musical Instrumentarium

Listening: Camile Saint-Saëns, “Le Cygne” from *Le Carnaval Des Animaux* (1886), performed on the theremin, by Clara Rockmore [Canvas]
Pierre Schaeffer, *Estude aux Chemins de Fer* (1948) [Canvas]
Edgard Varèse, *Poème électronique* (1958) [VI/4]
Wendy Carlos/J.S. Bach, Brandenburg Concerto No. 3 from *Switched-On Bach* (1968) [Canvas]
John Cage, *The Unavailable Memory* of (1944) [Canvas]
Cage, *Aria* (1958) [Canvas]

Reading: Luigi Russolo, “The Art of Noises” [Canvas]
(Wednesday 19 April, continued)

Edgard Varèse, Selections of his writing, 1936-1962 [Canvas]
John Cage, “The Future of Music: Credo.” [Canvas]
Chapter 23
Kickstarter #21

Monday 24 April: Postwar Serialism and the Minimalist Turn

Listening:  
Anton Webern, String Quartet Op. 28, Mvt I: Mässig (1936) [Canvas]  
Olivier Messiaen, Mode de valeurs et d'intensités (1949) [Canvas]  
Pierre Boulez, Structures I (1952) [Canvas]  
Terry Riley, In C (1964) [Canvas]  
Steve Reich, Music for 18 Musicians (1976) [VI/9-10]  
Arvo Pärt, Magnificat (1989) [Canvas]

Reading:  
Chapter 23, §1-3  
Steve Reich, “Music as a Gradual Process” [Canvas]  
Kickstarter #22

Wednesday 26 April: A Return to the Voice

Listening:  
Meredith Monk, “Dolmen Music” (1981) [Canvas]  
Laurie Anderson, “O Superman” (1982) [Canvas]  

Reading:  
Erin Gee, Artist’s Note [Canvas]  
Kickstarter #23

Friday 28 April, Listening Portfolio #6 Due

The Final Exam is tentatively scheduled for  
Friday, 5 May 2017  
This is subject to change!