

Music Humanities (Masterpieces of Western Music)

Department of Music, Columbia University

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Office hours: weekly (TBA) or by email appointment

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COURSE DESCRIPTION

The course surveys music of the European and American classical traditions from the Middle Ages to the present. Students encounter a number of historical styles, genres, aesthetics, and musical contexts, and study a vocabulary and devise a writing style to assist in the interpretation of this music. Diverse ways of knowing music – such as listening, performance, liturgy, dance, the social experience of a concert and opera, and reading about music – are integral to the course.

COURSE OBJECTIVES

Students will develop a set of listening skills and a vocabulary for thinking, writing, and speaking about music of the Western canon. Weekly discussions of assigned texts will guide the study of music in context and aid students in developing their own writing style. Engagement with music software and new media will teach students to access old music through new analytical platforms. Finally, critical listening at home, in class, in the concert hall and opera house, and in collaborative online spaces will enable students to address not only musical works but also the listening culture that sustains the canon.

POLICIES AND REQUIREMENTS

Abide by the Columbia University Statement on Academic Integrity and the Columbia College Honor Code:

We, the undergraduate students of Columbia University, hereby pledge to value the integrity of our ideas and the ideas of others by honestly presenting our work, respecting authorship, and striving not simply for answers but for understanding in the pursuit of our common scholastic goals. In this way, we seek to build an academic community governed by our collective efforts, diligence, and Code of Honor.

I affirm that I will not plagiarize, use unauthorized materials, or give or receive illegitimate help on assignments, papers, or examinations. I will also uphold equity and honesty in the evaluation of my work and the work of others. I do so to sustain a community built around this Code of Honor.

Disability Accommodation:

If you are a student with a disability and have an DS-certified 'Accommodation Letter' please speak to me after class or in office hours to confirm your accommodation needs. If you believe that you might have a disability that requires accommodation, learn more at <http://health.columbia.edu/services/ods>, and contact Disability Services at 212-854-2388 and disability@columbia.edu.

Laptops, iPads, phones: The Core Curriculum asks that students do not use laptops, phones, and/or tablets in class.

Deadlines: All assignments will be announced well ahead of time; therefore, deadlines are quite strict. I do give extensions in cases of extenuating circumstances (e.g. extended illness, family emergency). If you anticipate a high workload in other courses (e.g. a cluster of deadlines in one week), let me know as soon as possible so we can discuss time management strategies.

Academic Support Services: You are invited to address anything (reading comprehension, listening strategies, writing tips, workload) in Office Hours with me. Equally, I highly encourage *all* students to take advantage of the University Writing Center, where consultants help with every stage of writing from brainstorming to final drafts. Learn more at <http://www.college.columbia.edu/core/uwp/writing-center>.

GRADING

25% Class participation

From the Core Office: “Students are expected to attend every session of their Core classes. In the event that a student must miss a class due to religious observance, illness, or family emergency, instructors may strongly encourage (though not require) that students complete additional assignments to help make up for lost class participation. Whenever possible (in the case of religious holidays, for example), students should provide advance notification of absence. Students who miss class without instructor permission should expect to have their grade lowered.”

My own expectations: An “A” for ‘class participation will be earned by a student who...

... always arrives on time having done the assigned listening and reading

... asks questions, debates other students, enriches our collective understanding of musical material by making connections to material from other classes

...acts respectfully towards other students and the instructor at all times

If jumping into class discussion is difficult for you, show your commitment in other ways: you may volunteer to read your homework/in-class writing assignment, engage with a peer’s Mediathread post, or send me an email with an article/resource for the class. Depending on the liveliness of discussion, I may or may not call on students. It’s always fine to say “I don’t know,” though my questions will be open-ended most of the time. Unannounced in-class writing assignments will also count towards the Class Participation grade.

40% Two written assignments (five pages each at 20% each)

10% Midterm exam (listening identification quiz; choice of definitions; choice of essay topics)

25% Final exam (same format as midterm)

RESOURCES

One of the largest resources available to you is the Music Library located on the 7th floor of Dodge Hall. Many other study resources are web-based, and live links will be posted on Courseworks for:

Sonic Glossary	Naxos Music Library	Alexander Street Press
Audacity	Naxos Jazz Library	Oxford Music Online
Spear	Met Opera On Demand	Mediathread

All readings will be posted as PDF files on Courseworks, distributed in class, or available online. If you work well with a textbook, Joseph Kerman and Gary Tomlinson's *Listen* provides a fine support for the course. However, the textbook is not required and we will stray from its concrete musical examples. Recordings and videos will also be available on Courseworks.

Under every session on Courseworks, I will post a short Class Plan, a list of relevant terminology covered that day, and any links, readings, and media for the day. This will be your go-to resource for periodic review.

The online platform Mediathread will be a less formal space of communal learning where you will share comments on pieces and performances with your peers on a weekly basis.

WEEKLY SCHEDULE OF ASSIGNMENTS

1) Introduction: Masterpieces, Recordings, and Listening

2-3) Elements of Music

Review Sonic Glossary

4) Liturgical Practice and Musical Literacy

Read Catherine Bergeron, "Chant, or the Politics of Inscription" (1992)
Alec Wilkinson, "A Voice from the Past: How a Physicist Resurrected the Earliest Recordings" (2014)

Listen *Pange Lingua* plainchant
Hildegard von Bingen, *Columba aspexit*

5) Musical Borrowing in the Middle Ages

Read Susan Boynton, "Religious Soundscapes: Liturgy and Music" excerpt (2009)

Listen Guillaume de Machaut, *Quant en Moy* motet
Guillaume de Machaut, *La Messe de Notre Dame*

6) The Rhetorical Turn: Madrigal, Chanson, and Renaissance Motet

Read Thomas Morley, excerpt in "Madrigals and Madrigalisms" (1597)

Listen Thomas Weelkes, "As Vesta Was from Latmos Hill Descending"
Luca Marenzio, "Solo e pensoso"

7) Musical Borrowing II: The Renaissance Mass

Read Lewis Lockwood, "Mass"
Bonnie J. Blackburn, "For Whom Do the Singers Sing?" excerpt (1997)

Listen *Pange lingua* plainchant
Josquin des Prez, *Missa Pange lingua*

8) Musical Meaning in the Early Baroque

- Read* Claudio Monteverdi, Giovanni Maria Artusi, "The 'Second Practice'" (1600)
Watch Henry Purcell, "Dido's Lament" from the opera *Dido and Aeneas*
Klaus Nomi's interpretation of "Dido's Lament" ("Death")

9) Baroque Fugue

- Review* animated analysis of J.S. Bach, Fugue in C-minor

10) Music and Class: a Concerto Argument

- Read* Susan McClary "The Blasphemy of Talking Politics During Bach Year" (1987)
Listen Johann Sebastian Bach, Brandenburg Concerto No. 5

11) The Symphony: Form, Orchestra, Institution

- Read* Christopher Small "Performance as Ritual: Sketch for an Enquiry into the True Nature of the Symphony Concert" excerpt (1986)
Richard Dare, "The Awfulness of Classical Music Explained," (2012)
Listen Joseph Haydn, Symphony No. 88, Finale

12) Sonata Form and Gender

- Read* Marcia Citron, "Feminist Approaches to Musicology" excerpt (1994)
Listen Ludwig van Beethoven, Piano Sonata in c minor "Pathétique," 1st and 2nd movements

13) Beethoven

- Read* Nicholas Cook, "Back to Beethoven" (1998)
Alex Ross, "Deus Ex Musica: Beethoven transformed music – but has veneration of him stifled his successors?" (2014)
Listen Ludwig van Beethoven, Symphony No.9, Finale

14) Classical and Romantic Opera: Performance and Production

- Reading* Nicholas Till, "The Operatic Work: Texts, Performances, Receptions, and Repertoires," excerpt (2012)
Heather Hadlock, "Women Playing Men in Italian Opera: 1810-1835" excerpt (2004)
Watch W. A. Mozart, "La ci darem la mano" from *Don Giovanni*
Gioachino Rossini, "L'aura que intorno spiri" from *Tancredi*

15) The Program Symphony

- Read* Hector Berlioz, "On Imitation in Music" (1837)
Listen Hector Berlioz *Symphonie Fantastique*, 4th movement

16) The Piano and the Lied

- Read* Mary Burgan, "Heroines at the Piano: Women and Music in Nineteenth-Century Fiction" excerpt (1986)
Nancy B. Reich, "Clara Schumann" (2011)
Listen Clara Schumann, "Der Mond kommt still gegangen"
Franz Schubert, "Erlkönig"

17) Opera and Politics: Verdi and Wagner

- Read* Walter Frisch, "Richard Wagner and Wagnerism" excerpt (2012)
Watch Richard Wagner, *Die Meistersinger* finale

18) Impressionism, Nationalism, Primitivism: Debussy and Stravinsky

- Read* Piero Weiss and Richard Taruskin, "Debussy and Musical Impressionism" (1984)
Listen Claude Debussy, *Prelude to the Afternoon of a Faun*

19) European Modernism

Review Ian Bent, "Schoenberg's Design" and "Critical Reception" on Pierrot Lunaire website (2001)

Listen Arnold Schoenberg, "Nacht" from *Pierrot Lunaire*

20) American Modernism

Read Ellie M. Hisama and Judith Tick, "Crawford, Ruth"

Listen Ruth Crawford, "Prayers of Steel"

Watch performance of Edgard Varèse, *Hyperprism*

21) The Jazz Vocal

Read Farah Jasmine Griffin, "When Malindy Sings: A Meditation of Black Women's Vocality" excerpt (2004)

Listen Bessie Smith, "St Louis Blues"

Paul Laurence Dunbar, "When Malindy Sings" Library of Congress recording by J. A. Myers

Watch Ella Fitzgerald, 1968 performance of "Summertime" from George Gershwin's *Porgy and Bess*

22) Jazz, Democracy, and Freedom

Read Leroy Jones (Amiri Baraka), "Jazz and the White Critic" (1963)

Watch "The Adventure (1956-1960)" from *Jazz*, dir. Ken Burns

23) Music as Conceptual Art: Cage and Fluxus

Read Andreas Huyssen, "Back to the Future: Fluxus in Context" (1993)

John Cage, "The Future of Music: Credo" (1937)

Listen John Cage, *Sonatas and Interludes*

24) Electronic Music

Read Karlheinz Stockhausen, "Electronic and Instrumental Music" (1958)

Listen Karlheinz Stockhausen, "Studie I"

Wendy Carlos, "March from a Clockwork Orange"

25) Popular Music's Questions for Classical Music

Prepare Which topics and questions come up readily in the discussion of popular music that don't tend to (but perhaps should) be part of the study of classical music?

TBA

Midterm exam date

Out-of-class opera or concert excursion

In-class performance by the Columbia Early Music vocal ensemble Collegium Musicum

In-class visit to the Computer Music Center

Review Session for the Final Exam (not mandatory, no new material will be covered)