Music 313-080/81 (Honors)
Music History: 1827 to the Present

Prof. Philip Gentry
pgentry@udel.edu
MWF 11:15 am – 12:05 pm

An introduction to the analysis and interpretation of European classical music from 1827 to the present. The focus is on music of Europe, in particular of France, Germany, and Italy, but thanks to the vagaries of colonialism and imperialism we will also direct our attention towards countries where the musical traditions of Western Europe spread, including Russia and North America. Beginning with the later works of Beethoven, we will work our way through two centuries’ worth of music up until approximately the present day. We will be looking in detail at the music itself, the social contexts in which it was produced, and at the people who created and consumed it. 3 units.

Objectives

• You will gain detailed knowledge of the history of Western classical music in the nineteenth and twentieth centuries.
• You will be able to recognize the musical characteristics of particularly important styles and genres of the period.
• You will know the biographical details of important composers, and understand the social and economic contexts that fostered the production and reception of this music.
• You will begin to develop your critical voice, and be able to articulate complex and subtle perspectives on cultural history.
• This course is also designed to support the Department of Music’s Programmatic Learning Goals, especially number two: “Communicate about music both orally and in written forms in an articulate and musically literate manner.” For more information about the Learning Goals, please visit http://www.music.udel.edu/assessment.

Requirements

Comprehension Quizzes: Every week I will ask you to complete a very short online multiple choice quiz on Canvas, due before class on Monday. These are open book, and are simply a tool for you and I to gauge your acquisition of the basic details of that week’s textbook reading.

Listening quizzes: Four short in-class quizzes assessing your listening skills and analytical abilities.

Exams: We will have take-home midterm and final exams. These will assess your mastery of factual knowledge and ability to synthesize it with larger intellectual questions. Hopefully they will also prepare you for future music history assessments, such as graduate school entrance exams and Praxis II exams.

Discussion Leading: Once during the semester I will ask you to lead that week’s discussion of our critical reading, and once lead a discussion of a piece of music. This means being prepared with questions to ask of your classmates, and to take the reins in terms of facilitating discussion.

Assignments: Only for students registered in the non-writing section, MUSC 313-080. There will be three written assignments, details for which can be found on Canvas.

Participation: Part of your final grade will be based upon my own subjective opinion of your level of participation in the course. This opinion will be based upon your involvement in any class discussion or group
work, and your general level of effort in learning the material. Participation is of course impossible without regular attendance. More than two unexcused absences will result in a lower final grade.

**Final Grade:**

- Comprehension Quizzes: 10%
- Listening Quizzes: 10%
- Exams: 30%
- Discussion Leading: 10%
- Assignments: 30%
- Participation: 10%

Once calculated as a percentage, your final letter grade will be assigned according to the following scale: 94–100=A, 90–93=A-, 87–89=B+, 84–86=B, 80–83=B-, and so on.

**Logistics**

**Reading:** We will be working our way through the textbook *A History of Western Music*, 9th ed., by J. Peter Burkholder, Donald Grout, and Claude Palisca (Norton, 2014). You have probably already purchased this book; please obtain it if you have not. Weekly critical readings will be posted on the Canvas site.

**Listening:** At the University bookstore you will find Volume III of the Norton Anthology of Western Music and the Norton Recorded Anthology of Western Music (both in the 7th ed.), which cover the twentieth century. Both are required for this course. For the first half of the semester you will need your copies of Volume II of the Norton scores and recordings, which you hopefully purchased for Music 312. Again, if you do not already have them, please purchase them. Some required musical texts will not be found on the Norton recordings; look to Canvas for information on finding these works.

**Canvas:** If you haven’t already, please familiarize yourself with the course’s Canvas site, and make sure that your correct email address is on file with the system as this will be my main means of communication between lectures. I use the Gradebook feature on Canvas to keep track of grades for individual assignments and your overall course grade. I do my best to keep the information accurate and up-to-date, but ultimately it is your responsibility to make sure everything in there is correct. This is especially true when submitting assignments via Canvas; make sure that it did indeed upload correctly, and keep a copy of all assignments on your computer until the semester is over, in case you need to re-submit one.

**Consultation:** My office is on the top floor of Amy E. DuPont, Room 318. Office hours are Tuesdays, 12:30–1:30pm and Wednesdays 12:00–1:00pm, or by appointment. However, please feel free to stop in anytime you see my office door open, and I can also be easily reached by email at pgentry@udel.edu; please note that I am trying to save Thursdays for research so I will not be as accessible those days. While I attempt to respond to emails as soon as possible, please give me 24 hours before panicking. After that, feel free to nag; sometimes it is a good idea.

**Policies**

**Assignments:** Don’t throw away your syllabus; it is your responsibility to keep track of the various deadlines in this class. Similarly, I use the Gradebook feature on Canvas to keep track of grades for individual assignments and your overall course grade. I do my best to keep the information accurate and up-to-date, but ultimately it is your responsibility to make sure everything in there is correct. This is especially true when submitting assignments via Canvas; make sure that it did indeed upload correctly, and keep a copy of all assignments on your computer until the semester is over, in case you need to re-submit one.

**Accommodations:** Please notify me, or the Office of Disability Student Services, as soon as possible if you need any accommodation for a disability.
UD Policy on Sexual Misconduct: If, at any time during this course, I happen to be made aware that a student may have been the victim of sexual misconduct (including sexual harassment, sexual violence, domestic/dating violence, or stalking), I am obligated by federal law to inform the university’s Title IX Coordinator. The university needs to know information about such incidents to, not only offer resources, but to ensure a safe campus environment. The Title IX Coordinator will decide if the incident should be examined further. If such a situation is disclosed to me in class, in a paper assignment, or in office hours, I promise to protect your privacy—I will not disclose the incident to anyone but the Title IX Coordinator. For more information on Sexual Misconduct policies, where to get help, and reporting information please refer to www.udel.edu/sexualmisconduct. At UD, we provide 24 hour crisis assistance and victim advocacy and counseling. Contact 302-831-2226, Student Health Services, to get in touch with a sexual offense support advocate.

Classroom: In this course we will sometimes be discussing topics that might be controversial to many, or at least sensitive to some. While earnest and vigorous discussion is a hallmark of any educational experience, I hope that we will conduct ourselves respectfully and politely at all times. This includes myself; if something about the class is making you uncomfortable, don’t hesitate to bring it to my attention.

Plagiarism: The University of Delaware takes academic integrity very seriously, as do I. Any instances of plagiarism, cheating, fabrication, or general academic misconduct will be investigated according to the University’s Code of Conduct. It is your responsibility to familiarize yourself with these policies. For more information, see: http://www.udel.edu/judicialaffairs/ai.html If you ever have any questions or concerns, do not hesitate to speak to me.

Schedule

Each week we will roughly follow a schedule wherein on Mondays we review the textbook reading, on Wednesday we discuss major issues, and on Friday we focus on a critical reading. Please make sure to bring your scores every day, and the supplemental reading on Fridays.

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<td><strong>Introductions, and the Beethoven Dialectic</strong></td>
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<td>1. Monday, February 5</td>
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<td>2. Wednesday, February 7</td>
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<td><strong>The Romantic Generation</strong></td>
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Robert Schumann, \textit{Carnaval}, op. 9, nos. 5, 6, and 7 (1835)  
Fryderyk Chopin, Nocturne in D flat Major, Op. 27, No. 2 (1835)  
Clara Schumann, Nocturne in F Major from \textit{Soirées Musicales}, Op. 6 (1836)  
Franz Liszt, \textit{Trois etudes de concert}, no. 3 \textit{Un sospiro} (1849)  
Stephen Foster, \textit{Jeanie with the Light Brown Hair} (1854)

4. Monday, February 12  
5. Wednesday, February 14  
6. Friday, February 16

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<th>WEEK 3</th>
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<td>\textit{Mid-Century Revolutions}</td>
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<td>Reading: Burkholder, Chapter 26</td>
<td>K. Freigedank, \textit{Das Judenthum in der Musik} (1850) *</td>
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<td>Franz Liszt, \textit{Les Préludes} (1856) *</td>
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7. Monday, February 19  
8. Wednesday, February 21 Assignment No. 1 Due  
9. Friday, February 23

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<td>\textit{Operatic Transformations}</td>
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<td>Reading: Burkholder, Chapter 27 and 28</td>
<td>Bernard Shaw, selections from \textit{The Perfect Wagnerite} *</td>
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<tr>
<td>Listening: Richard Wagner, \textit{Tristan und Isolde}, Prelude and Conclusion of Act I (1859)</td>
<td>Giuseppe Verdi, \textit{La traviata}, Act III, scena and duet (1853)</td>
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10. Monday, February 26  
11. Wednesday, February 28 Quiz. No. 1  
12. Friday, March 2 Society for American Music conference

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<td>\textit{Retrenchment and Expansion}</td>
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<td>Reading: Burkholder, Chapter 29</td>
<td>Eduard Hanslick, \textit{On the Musically Beautiful} (1854) *</td>
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<td>Giacomo Puccini, \textit{Madama Butterfly}, excerpt from Act I (1904)</td>
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13. Monday, March 5  
14. Wednesday, March 7  
15. Friday, March 9
WEEK 6

Romanticism Abroad
Reading: Burkholder, Chapter 30
Susan McClary, “Images of Race, Class and Gender in Nineteenth-Century French Culture”*

Listening: Louis Moreau Gottschalk, Souvenir de Porto Rico, Op. 31 (1858)
Antonín Dvořák, Slavonic Dances, Op. 46, No. 1 in C Major (1878)
Modest Mussorgsky, Boris Godunov, Coronation Scene (1869/74)
Georges Bizet, Carmen, Act I, No. 10, seguidilla and duet (1874)
Piotr Tchaikovsky, Symphony No. 6 in C minor, Op. 74 (Pathétique), iii (1893)
Amy Beach, Symphony in E minor, Op. 32 “Gaelic”, ii (1896) *
Edward Elgar, Variations on an Original Theme, “Enigma”, Op. 36 (1899) *

16. Monday, March 12
17. Wednesday, March 14
18. Friday, March 16

WEEK 7

Fin de Siècle
Reading: Burkholder, Chapter 31
Carolyn Abbate, “Opera; or, the Envoicing of Women” *

Listening: Claude Debussy, Nuages from Trois Nocturnes (1899)
Gustav Mahler, Kindertotenlieder, No. 1 Nun will die Sonn’ so hell aufgeh ’n (1901)
Richard Strauss, Salome, Scene 4, conclusion (1905)
Arnold Schoenberg, Pierrot lunaire, Op. 21, No. 8 Nacht and No. 13 Enthauptung (1912)
Alban Berg, Wozzeck, Act II, scene 3 (1922)

19. Monday, March 20
20. Wednesday, March 22 Quiz No. 2
21. Friday, March 24 Take Home Midterm Distributed

SPRING BREAK!

WEEK 8

Vienna and Berlin
Reading: Burkholder, Chapter 32
Arnold Schoenberg, “Composition with Twelve Tones” (1941) *

Listening: Arnold Schoenberg, Piano Suite, Op. 25, Prelude and Minuet (1923)
Alban Berg, Lulu, Act 3, Scene 2 (c. 1935) *
Anton Webern, Symphony, Op. 21, i (1928)
Kurt Weill, Die Dreigroschenoper, prelude (1928)
Paul Hindemith, Symphony Mathis der Maler, Entombment (1934)

22. Monday, April 2
23. Wednesday, April 4
24. Friday, April 6

WEEK 9

Paris
Reading:  Tamara Levitz, “The Chosen One’s Choice” *

Listening:  Erik Satie, *Embryons desséchés*, No. 3 de *Podophthalma* (1913)
Igor Stravinsky, *The Rite of Spring, Danse des adolescents* and *Danse sacrale* (1913)
Igor Stravinsky, *Symphony of Psalms*, i (1930)
Maurice Ravel, *Le Tombeau de Couperin*, Forlane (1917) *
Darius Milhaud, *La création du monde*, Op. 81, First tableau (1923)

25. Monday, April 9
26. Wednesday, April 11  Assignment No. 2 Due
27. Friday, April 13

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**WEEK 10**

*New York*

Reading:  Burkholder, Chapter 33
Kendra Leonard, “The Innovations of Ruth Crawford Seeger” *

Listening:  Charles Ives, *General William Booth Enters into Heaven* (1914)
King Oliver, *West End Blues* (1923)
Henry Cowell, *The Banshee* (1925)
Bessie Smith, *Back Water Blues* (1927)
George Gershwin, *Rhapsody in Blue* (1924) *
William Grant Still, *Afro-American Symphony*, i (1930)
Ruth Crawford Seeger, String Quartet, iv (1931)

28. Monday, April 16
29. Wednesday, April 18  Quiz No. 3
30. Friday, April 20

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**WEEK 11**

*International Modernism*

Reading:  Burkholder, Chapter 34
Richard Taruskin, “Shostakovich and Us” *

Dmitri Shostakovich, Symphony No. 5, ii (1937)
Heitor Villa-Lobos, *Bachianas Brasileiras No. 5*, No. 1 (1938)
Olivier Messiaen, *Quartet for the End of Time*, i (1941)
Aaron Copland, *Appalachian Spring*, Variations on “‘Tis the Gift to be Simple” (1944)
Benjamin Britten, *Peter Grimes*, Act II, scene 2 (1945)

31. Monday, April 23
32. Wednesday, April 25
33. Friday, April 27

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**WEEK 12**

*The End of Modernism*

Reading:  Burkholder, Chapter 35
George Lewis, “Improvised Music after 1950: Afrological and Eurological Perspectives” *

Listening:  Charlie Parker and Dizzy Gillespie, *Anthropology* (1945)
John Cage, *Sonatas and Interludes*, Sonata V (1948)
John Cage, *Music of Changes*, Book 1 (1951)
Edgar Varèse, *Poème électronique* (1958)
Pierre Boulez, *Le marteau sans maître*, vi (1955)
Krzystof Penderecki, *Threnody for the Victims of Hiroshima* (1960)
Milton Babbitt, *Philomel*, Section I (1964)

34. Monday, April 30
35. Wednesday, May 3
36. Friday, May 4

### WEEK 13

*The End of Classical Music?*

**Reading:** Burkholder, Chapter 36
Alex Ross, “Sunken Cathedrals: Music at Century’s End”*

**Listening:** Steve Reich, *Music for Eighteen Musicians* (1976)*
Philip Glass, selections from *Einstein on the Beach* (1976) *
Arvo Pärt, *Seven Magnificat Antiphons*, No. 1 and 6 (1988/91)
Caroline Shaw, *Partita for Eight Voices* (2012) *

37. Monday, May 7
38. Wednesday, May 9
39. Friday, May 11 Quiz No. 4
40. Monday, May 14 Assignment No. 3 Due / Final Exam Distributed