

## MUSC 211, INTRO. TO MUSIC LITERATURE: FALL, 2005

Prof. L. Peterson, AED 319 (831-8134)

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### TEXTS:

Thomas F. Kelly, *First Nights: 5 Musical Premieres*

CDs and Scores to support the works studied

Various assigned reading materials

### GOALS:

- 1) To achieve Aaron Copland's Third Level of Listening (listen analytically)
- 2) To communicate effectively about music
- 3) To understand creative choices made by musicians and provide examples.
- 4) To create a foundation in research/analysis to prepare for Musc 311, 312, 313  
you will have 4 assigned projects.
- 5) To expand listening skills you will have at least 1 unfamiliar work on each exam that you discuss. The Final will have 2 unfamiliar works.

## THE POLICIES

### 1. EXAMS.

a) Exams are not made up unless approved in advance. There will be 5 exams plus a final exam. Each of the 6 exams will count 10% of your grade. Each of the 4 assigned projects will count 10% of your grade.

b) Bring **Blue Books to all exams including the final exam**

c) You may not leave a classroom once you have begun an exam unless if you are finished. You may NOT return after leaving and continue to work on an exam.

d) Questions--other than listening--will be taken from a pool of questions shared via email for each exam. The questions will be assigned to class members to answer by the assigned date. Each answer will be sent to Prof. Peterson via email who will transmit a complete list of answers to the whole class to prepare for the exam. The questions will be taken from the text, lecture comments, some assigned readings.

E) For the first time in several years, Powerpoint slides used in class will not be posted to the web site nor available to purchase in the bookstore since they will not be a source for exam questions.

**2) GRADES.** Letter grades are determined as follows: A (91-100) A- (90) B+ (89) B (81-88) B- (80) C+ (79) C (71-78) C- (70) D+ (69) D (66-68) D- (65) F (0-64)

NOTE that the "D" category is only 5 numbers.

**3) BEHAVIOR.** You are expected to be in place by the time class begins. I consider tardiness to be rudeness. Also, civility in class is expected. Please feel free to ask questions, to disagree with the instructor, but talking to your fellow students during listening periods or the lecture is unprofessional conduct. Although our campus values

both personal and academic freedom, we all have the responsibility to promote an atmosphere of civility in which the free exchange of ideas and opinions can flourish in ways that do not disturb others or the professor. Your course grade may be lowered at the discretion of the professor if tardiness or other problematic behavior occurs.

**4) SUPPORTING MATERIALS:** CDs and scores. This is the first semester that Musc 211 has not used the Machlis text with accompanying scores and CDs. You will receive an email that indicates the recommended purchases. The Monteverdi work is optional. The ordering information will be provided. You are welcome to share CDs or purchase your own personal copies but you need access to the CDs. Also, owning pocket scores will help you develop as a musician.

**5) STUDY TECHNIQUES.** Study techniques are very important in a music history or literature course. To learn best, read assigned materials **before** coming to class so that the instructor's comments and the listening provide a second encounter with the information. Then review weekly the reading and listening for that week to refresh yourself and to determine what you do not understand. You are encouraged to ask questions in class or via e-mail. Set aside quality time to review each week. It often helps to study with others, especially the listening assignments. Chris McGinley is the teaching assistants for this course and is available for assistance. Also, to help you learn better your assignments will NOT give you specific information about where to find the information. You need to learn to use the AED 109 card catalog, DelCAT, and the internet to find the information necessary for your projects.

**6)** All students must be honest and forthright in their academic studies. To falsify the results of ones research, to steal the words or ideas of another, to cheat on an assignment, or to allow or assist another to commit these acts corrupts the educational process. Students are expected to do their own work and neither give nor receive unauthorized assistance. Any violation of this standard must be reported to the Office of Judicial Affairs:

**<http://www.udel.edu/stuguide/03-04/code.html#hones>**

**7)** Gender and Sexuality. There may be some classes when issues of gender and/or sexuality may be discussed. This is a fast growing field of study and research in musicology and is a legitimate area of musical discourse.

### **SCHEDULE OF TOPICS FOR EACH CLASS**

#### **DATE/SUBJECT (Assignments)**

**31 Aug.** Introduction: 1) Syllabus, 2) Aaron Copland's Three Levels of Listening, 3) Elements of Music: melody, rhythm, harmony.

**2 Sept. Texture.** (Assignment. An email post will explain an analytical tool that the class will develop collectively. Your contributions are due to me by 7 Sept. This is not one of your 4 personal projects. Some of you will have your first Project assignment.)

**5 Sept. Labor Day.** No classes

**7 Sept. Timbre: Instrumental.** (Know instruments demonstrated in 1) the variations of Britten's *Young Person's Guide to the Orchestra*, 2) modern instruments on UDVD Series, Disc 2, Side 2. You will receive an email telling you that some instruments on both sources will not appear on the exam. Also, some questions will be assigned to students for responses; these questions will be the pool used for non-listening questions on Exam I.)

**9 Sept. Timbre: Vocal.** Identify vocal timbre using multimedia lesson in AED 109 or on WebCT "Vocal Timbre I."

**12 Sept. Elements of Music Concluded:** Melody, Rhythm, Tempo, Dynamics, Harmony/Space. The Analytical Checklist will be completed and distributed via email by this point.

**14 Sept. EXAM I** (Listening will be from Britten, UDVD demos, and Vocal Timbre I plus 1 unknown work. Written questions will be from the analytical tool or the pool of questions.)

**16, 19, 21, 23 Sept. Monteverdi's Orfeo.** Read text, chapter 1, and article by Susan McClary, "Constructions of Gender in Monteverdi's Dramatic Music," *Cambridge Opera Journal* (1989) 202-23.. You will need to recognize the toccata, the Prologue (Musica), Ahi caso acerbo (Messenger), Tu se morta (Orfeo), Charon's aria in Act III (accompanied by regal, stopping Orfeo at the river Styx.... You find the title), Possente spirto (Orfeo), the Moresca (Act V finale, shepherds) 1). Questions for Exam II Pool will be assigned to selected students for responses. 2) Selected students will be assigned their first Projects. Some of the related topics to be covered beyond chapter 1: monody, baroque performance practice, first and second practice.

**26, 28, 30 Sept. Elisabeth-Jacquet de la Guerre's Chamber Cantata "The Sleep of Ulysses."** Read material on reserve in AED 109 on De la Guerre. **You are responsible for identifying the arias in the cantata on Exam II. There is an LP, a CD and some cassettes on reserve in AED 109.** 1). Questions for Exam II Pool will be assigned to selected students for responses. 2) Selected students will be assigned their First Projects.

**30 Sept. EXAM II.** (See above for listening from Monteverdi's opera and De la Guerre's cantata plus 1 unknown work.)

**3, 5, 7, 10, 12, 14 Oct. Handel's Messiah.** Read Chapter 2 in text and article by Larry Peterson, "Some Observations on Handel's 'He Was Despised' and the Tradition of

Laments in Baroque Operas and Oratorios,” The NATAS Journal, May/June 1989, 4-9.

1). Questions for Exam III Pool will be assigned to selected students for responses. 2) Selected students will be assigned their Second Projects. Besides the material in the article and Chapter 2 in our text, topics to be covered include oratorio, continuo, overdotting, notes inégales, embellishment, orchestra and chorus in the eighteenth century, baroque performance practices. We will spend class time comparing different performances and some of you will have projects that deal with comparisons. Numbers you will need to recognize on Exam III: Sinfony “Overture,” Comfort Ye my people, But Who May Abide, O Thou that tallest good tidings, For Unto Us a child is born, four recitatives from Part I (There were shepherds/And lo, the angel/And the angel/And suddenly, Behold the Lamb of God, He was despised, Surely He hath borne our griefs, Behold I tell you a mystery, The trumpet shall sound, Worthy is the Lamb.

**17 Oct. EXAM III.** (See above for listening from *Messiah* plus 1 unknown work.)

**19, 21, 24, 26 Oct. Beethoven and the Symphony.** Read Chapter 3 in the text. 1). Questions for Exam IV Pool will be assigned to selected students for responses. 2) Selected students will be assigned their Third Projects

**28 Oct. Fall Break, no class meeting**

**31 Oct, 2 4 Nov.** Music of the Non-Western World. 1). Questions for Exam IV Pool will be assigned to selected students for responses. 2) Selected students will be assigned their Third Projects. Probably at least one reading will be put on reserve for you. Prof. Xiang Gao will be a guest lecturer on 4 November.

**7 Nov. EXAM IV.** The exam will cover the materials for Beethoven and music of the non-Western world. Listening will include the 4 movements from Symphony No. 9 plus 1 unknown work.

**9, 11, 14, 16, 18 Nov. Berlioz and the Symphonie fantastique.** Read chapter 4 in the text. 1). Questions for Exam V Pool will be assigned to selected students for responses. 2) Selected students will be assigned their Fourth Projects. You will need to recognize the chant Dies Irae and all 5 movements of the symphony.

**21 Nov. EXAM V.** (The listening will include the 5 movements of *Symphonie-fantastique* plus an unknown work.)

**23 Nov. Topic TBA. Perhaps a class devoted to listening to music of the twentieth century. (Chris McGinley, lecturer)**

**25 Nov. Thanksgiving Break**

**28, 30 Nov and 2 Dec. Stravinsky and ballet.** Read chapter 5 in the text. . Read chapter 4 in the text. 1). Questions for Final Exam Pool will be assigned to selected students for responses. 2) Selected students will be assigned their Fourth Projects.

**5 Dec. Topic TBA.**

**7 Dec. The Blues. Harvey Price and Tom Palmer, guest lecturers/performers.** Read materials on reserve. 1). Questions for Exam V Pool will be assigned to selected students for responses. 2) Selected students will be assigned their Fourth Projects.

**Final Exam:** \_\_\_\_\_ **December.** The exam will cover the material since the last exam. You will receive an email indicating the **listening** for the Final Exam, which will include Stravinsky, 2-3 examples of blues, and TWO pieces that you have not heard in class. Much of the exam will be devoted to discussing listening examples.