Instructor:

Dr. Julianne Lindberg  
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Office: VSG (Old Gym) 30E  
Office Hours: W, 12:00-1:00 p.m., or by appointment

Course Description:

This course will examine Western Art Music from 1750 to the present day.

Objectives and Learning Outcomes:

This course satisfies Core Objective 7 of the Core Curriculum:

CO7: Artistic Composition, Interpretations, and Expression

Students will apply techniques of critical analysis to study and interpret works of art, dance, music, and theater in the context of culture, society, and individual identity. Students may cast their interpretation in the form of creative expression.

This course will also help develop the goals outlined in Core Objectives 5, 6, and 1:

CO5: History and Culture

Students will be able to describe the processes by which past and present societies have been created and perpetuated through their history, ideas, and cultural products. Students will engage both historical and contemporary cultural texts through critical reading, analysis, and interpretation in the context of culture, society, and individual identity.

CO6: Cultures, Societies, and Individuals

Students will learn how to systematically analyze human social conditions (e.g., individuals, groups, communities, and cultures). In particular, students will learn to observe, theorize, model, experiment, and/or interpret as a means of inquiring into human social relations.

CO1: Effective Composition and Communications

Students will be able to effectively compose written, oral, and multimedia texts for a variety of scholarly, professional, and creative purposes.

Student Learning Outcomes (and their relationship to the Core Objectives):

- Students will be able to listen critically to specific musical examples through actively engaged listening (CO7)
- Students will be able to analyze scores from an historical perspective (CO5 and CO7)
• Students will be able to articulate how music functions in culture (CO5 and CO7)
• Students will be able to articulate the ways in which western “art” music has helped shape (and in turn is shaped by) individual and communal senses of self and other (CO5 and CO7)
• Students will be able to write about music critically, analytically, and historically. (C01)

**Required materials:**

2. Klára Móricz and David Schneider, eds. *Oxford Anthology of Western Music, Volumes 2 & 3* (anthology of scores)
3. Klára Móricz and David Schneider, eds. *Oxford Recorded Anthology of Western Music, Volumes 2 & 3* (CD set)

**Grading:**

**Scale:**

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<tr>
<th>Grade</th>
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<tbody>
<tr>
<td>A</td>
<td>93-100%</td>
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<td>90-92.9%</td>
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<td>D</td>
<td>60-69.9%</td>
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<td>F</td>
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**Assignments/Grade Breakdown (out of 1000 points):**

1. **Exams and Quizzes**
   a. Exam 1 (150 pts) — **FEBRUARY 19TH**
   b. Exam 2 (150 pts) — **MARCH 31ST**
   c. Exam 3 (150 pts) — **MAY 9TH (final)**
   d. Weekly Quizzes (cumulatively worth 150 pts [there are 10, total; 15 pts each]) — **see schedule**

All three exams will be made up of listening, short-answer, (occasionally) score analysis, and essay questions. Exam questions will be drawn from the listening and reading assignments as well as from in-class lecture and discussion.

**Exams will only be given at the times scheduled. NO MAKE UPS.**

2. **Writing Assignments**
   a. Chamber Music Paper (100 pts) — **DUE MARCH 10th**
b. Post 1930 Paper (200 pts)---**DUE MAY 5th**

More detailed prompts will be given in class.

3. **Participation (100 pts, total)**

I will occasionally require you to complete short in-class or take-home assignments. In addition to this, your demeanor, attendance, punctuality, attitude, and preparedness are all reflections of your participation. **WE WILL TAKE ATTENDANCE DAILY**.

**Class Policies and Procedures:**

**Late assignments:** Late papers will not be accepted unless you have a legitimate, documented reason.

**Attendance:** Regular attendance is critical to your success in this class. Indeed, in the words of the inimitable Woody Allen, “80% of success is just showing up.” Seriously: come to class.

**Unacceptable Behavior:**

- Disruptive talking
- Texting, talking on your cellphone, etc.
- Anything else that shows disrespect for your classmates and/or me.

**Academic Honesty:**

Cheating, plagiarism or otherwise obtaining grades under false pretenses constitute academic dishonesty according to the code of this university. Academic dishonesty will not be tolerated and penalties can include canceling a student's enrollment without a grade, giving an F for the course or for the assignment. For more details, see the University of Nevada, Reno General Catalog.

**ADA Info:**

Individuals with disabilities are entitled to appropriate accommodations. Please contact me, or the Disability Resource Center (Thompson Building, Suite 101; 784-6000), during the first week of classes if you are in need of such accommodations.

**Audio and Video Recording:**

Surreptitious or covert video-taping of class or unauthorized audio recording of class is prohibited by law and by Board of Regents policy. This class may be videotaped or audio recorded only with the written permission of the instructor. In order to accommodate students with disabilities, some students may be given permission to record class lectures and discussions. Therefore, students should understand that their comments during class may be recorded.

*   *   *
The instructor of this course is committed to teaching equitably and inclusively, addressing the academic needs, concerns, and interests of every student, regardless of age, gender, race/ethnicity, religion, social class, sexual orientation, English language proficiency, or disability.

**TENTATIVE COURSE SCHEDULE (this outline is subject to change)**

***You are expected to read and listen to the assigned material **before** class meetings***

**BRING YOUR ANTHOLOGY TO EVERY CLASS**

**WEEK 1: The 18th Century Music: New Directions**

January 20th: Martin Luther King Jr. Day (no classes)

January 22nd: Introduction/18th c.—New Directions

  Introduction; The Classical Era

January 24th: J.S. Bach's Sons

  **Reading:** pp. 383-394

  **Listening/Score:** #1, 2, 3 (in anthology, volume 2)

**WEEK 2: 18th c Opera; Instrumental Music**

January 27th: Opera Buffa

  ****QUIZ**

  **Reading:** pp. 394-401

  **Listening/Score:** #4, 5 (in anthology, volume 2)

January 29th: Reform Opera

  **Reading:** pp. 401-410

  **Listening/Score:** #6 (in anthology, volume 2)

January 31st: The Symphony

  **Reading:** pp. 411-417
Listening/Score: #7, 8 (in anthology, volume 2)

WEEK 3: Classical Instrumental Music

February 3rd: Haydn

**QUIZ**

Reading: pp. 418-427

Listening/Score: #9, 10 (in anthology, volume 2)

February 5th: Haydn

Reading: pp. 427-437

Listening/Score: #13 (in anthology, volume 2)

February 7th: Mozart

Reading: pp. 438-449

Listening/Score: #13 (in anthology, volume 2)

WEEK 4: Mozart; Beethoven

February 10th: Mozart

**QUIZ**

Reading: pp. 449-463

Listening/Score: #14, 15, 16 (in anthology, volume 2)

February 12th: Romanticism

Reading: pp. 464-477

February 14th: Beethoven

Reading: pp. 479-489

Listening/Score: #17, 18, 19 (in anthology, volume 2)
WEEK 5:

February 17th: NO CLASSES

February 19th: EXAM # 1

   EXAM 1!!!!!!

February 21st: The 19th Century; Beethoven

   Reading: pp. 489-510
   Listening/Score: #20, 21 (in anthology, volume 2)

WEEK 6:

February 24th: Italian Opera: Bel Canto

   **QUIZ**

   Reading: pp. 511-526
   Listening/Score: #22, 25, 26 (in anthology, volume 2)

February 26th: Schubert: Lieder

   Reading: pp. 532-548
   Listening/Score: #28, 29, 33 (in anthology, volume 2)

February 28th: Romantic Virtuosity: Liszt, Paganini

   Reading: pp. 563-573
   Listening/Score: #34, 35, 36 (in anthology, volume 2)

WEEK 7:

March 3rd: Bel Canto Opera
**QUIZ**

Reading: pp. 574-587

Listening/Score: #37, 38 (in anthology, volume 2)

March 5th: Schubert; lieder

Reading: pp. 532-548

Listening/score: 29, 31, 33 (in anthology, volume 2)

March 7th: Romantic Virtuosity; French Grand Opera

Reading: pp. 563-587

Listening/score: 34, 36, 38 (in anthology, volume 2)

WEEK 8:

March 10th: Programmatic Music; The Schumanns

Reading: pp. 588-619

Listening/Score: #39, 43, 44 (in anthology, volume 2)

March 12th: The Character Piece; Music and Nationalism: Chopin

**Chamber Music Paper Due!!!!!**

Reading: pp. 620-629

Listening/Score: #45, 46, 47 (in anthology, volume 2)

March 14th: Wagner and Verdi

Reading: pp. 666-700

Listening/Score: #53, 54 (in anthology, volume 2)

WEEK 9:
Spring Break! (no classes)

**WEEK 10:**

March 24th: Eastern European Sounds: Smetana, Musorgsky, Tchaikovsky

**QUIZ**

Reading: pp. 701-730

Listening/Score: #56, 57, 58, 59 (in anthology, volume 2)

March 26th: The Return of the “Absolute”: Brahms; Ethnic Nationalism: Dvorak

Reading: pp. 731-763

Listening/Score: #61, 63 (in anthology, volume 2)

March 28th: Orientalism: Saint-Saëns, Bizet; Populists: J. Strauss; Puccini

Reading: pp. 764-768; 773-785

Listening/Score: #64, 65, 67, 70 (in anthology, volume 2)

**WEEK 11: The 20th Century**

March 31st: EXAM # 2

EXAM 2!!!!!!!!

April 2nd: The 20th Century: Mahler; R. Strauss

Reading: pp. 786-805

Listening/Score: #1, 2, 3 (in anthology, VOLUME 3)

April 4th: Schoenberg and the “emancipation of dissonance”

Reading: pp. 805-821

Listening/Score: #4, 5, 6, 7 (in anthology, volume 3)
WEEK 12:

April 7th: Debussy: Symbolist or Impressionist?

**QUIZ**

Reading: pp. 822-835

Listening/Score: #8, 10, 11, 12 (in anthology, volume 3)

April 9th: The Velvet Gentleman: Satie

Listening/Score: #9, 33 (in anthology, volume 3)

April 11th: More French Folks: Fauré, Ravel, Boulanger

Reading: pp. 835-840

Listening/Score: #13, 14 (in anthology, volume 3)

WEEK 13:

April 14th: Stravinsky and The Rite

**QUIZ**

Reading: pp. 841-853

Listening/Score: #15 (in anthology, volume 3)

April 16th: The Folk, Nationalism, and Mysticism: Bartók, Janácek, Scriabin

Reading: pp. 854-855; 862-876

Listening/Score: #18, 19, 20, 21 (in anthology, volume 3)

April 18th: “Not a Sissy”: Ives

Reading: pp. 876-888

Listening/Score: #22, 24, (in anthology, volume 3)
WEEK 14:

April 21st: 12-tone ventures

**QUIZ**

Reading: pp. 902-920

Listening/Score: #26, 27, 28, 37 (in anthology, volume 3)

April 23rd: Music and Totalitarianism: Shostakovich

Reading: pp. 954-969

Listening/Score: #39 (in anthology, volume 3)

April 25th: The Americans: Crawford-Seeger, Cowell, Copland

Reading: pp. 982-997

Listening/Score: #43, 44, 45 (in anthology, volume 3)

WEEK 15:

April 28th: The Americans, cont.: Barber, Bernstein

**QUIZ**

Reading: pp. 998-1005

Listening/Score: #46, 47, 48 (in anthology, volume 3)

April 30th: The New York School: Cage (and Feldman and Babbit)

Reading: pp. 1014-1039

Listening/Score: #51, 52, 53, 55 (in anthology, volume 3)

May 2nd: Minimalism: Reich, Glass, Pärt

Reading: pp. 1066-1087
WEEK 16

May 5th: At the Century’s Turn: Crumb; Adams; Saariaho

**FINAL PAPER DUE!**

Reading: pp. 1100-1123

Listening/Score: #57, 58, 59 (in anthology, volume 3)

May 7th: DEAD DAY

Study, study, study

May 9th: FINAL

*****FINAL EXAM/EXAM 3 (2:45-4:45pm -- PUT IT IN YOUR CALENDAR!)