

# MUSIC HISTORY AND LITERATURE II

Music 122, Spring 2012, Mondays and Wednesdays from 9:00-10:25am in DH-307

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## ADVISORIES/PREREQUISITES

1. Music 111 and Music 202
2. Upon entering this course you should be able to read music and understand harmony up to and including modally borrowed chords, seventh chords, secondary dominants, and simple modulations.

## TEXTS

- Wright/Simms: *Music in Western Civilization, Classical through Modern, Volume II*
- Roden/Wright/Simms: *Anthology for Music in Western Civilization, Classical through Modern, Volume II*
- Wright/Simms: 6-CD set to accompany *Music in Western Civilization, Classical through Modern, Volume II*

## GRADING

Your grade is based on attendance, worksheets, midterm and final exam. Attendance is mandatory—more than two absences (or three late arrivals) might result in you being dropped from the class. If you stop attending class but do not drop the class, you may receive a failing grade. Your grade is based upon homework (50%), research paper (10%), midterm exam (15%), final exam (25%). Homework is due one week after you receive the assignment.

## STUDENT LEARNING OUTCOMES

Given music of the pre-Classical, Classical, Romantic and modern periods, identify aurally, correctly define the terminology of, and place selected music in its historical context.

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Monday, February 6

Chapter 41. Music in the Age of Enlightenment: Opera, 737

118. Johann Adolf Hasse, Cleofide (1731), Aria, “Digli ch’io son fedele”, 737
119. John Gay, *The Beggar’s Opera* (1728), Dialogue and Songs from Act 1, 752
  - a. Air XI, “A Fox may steal your hens”, 753
  - b. Dialogue, 754
  - c. Air XII, “Oh, ponder well!”, 755
  - d. Air XIII, “The Turtle thus with plaintive crying”, 756
120. Giovanni Battista Pergolesi, *La serva padrona* (1733), 757
  - a. Recitative, “Io non so chi mi tien!”, 757
  - b. Duet, “Lo conosco a quegl’occhietti”, 759
121. Jean-Jacques Rousseau, *Le Devin du village* (1752), Duet, “À jamais Colin”, 776
122. Christoph Willibald Gluck, *Orfeo ed Euridice* (1762), 785
  - a. Aria, “Deh placatevi”, 787
  - b. Chorus, “Misero giovane”, 791
  - c. Obbligato recitative, “Ahimè! Dove trascorsi?”, 801
  - d. Aria, “Che farò senza Euridice”, 803

Wednesday, February 8

Chapter 42. Music in the Age of Enlightenment: Orchestral Music, 808

123. Giovanni Battista Sammartini, *Symphony in D Major* (c1740), First movement, Allegro, 808
124. Johann Stamitz, *La Melodia Germanica, No. 3* (c1755), *Symphony in E Major*, First movement, Allegro assai, 811

Chapter 43. Music in the Age of Enlightenment: Keyboard Music, 824

125. Domenico Scarlatti, *Essercizi* (1738), *Sonata No. 26 in A Major*, 824
126. Carl Philipp Emanuel Bach, *Fantasia in C Minor for clavichord* (1753), 828
127. Johann Christian Bach, *Piano Sonata in D Major, Opus 5, No. 2* (1766), First movement, Allegro di molto, 832

Monday, February 13

Chapter 44 Classical Vienna

Chapter 45. Joseph Haydn: Instrumental Music, 838

128. Joseph Haydn, *Symphony No. 6 in D Major, Le Matin* (1761), First movement, Adagio; Allegro, 838
129. Joseph Haydn, *Opus 33, No. 3, The “Bird” Quartet* (Hob.III:39; 1781), First movement, Allegro moderato, 849

Wednesday, February 15

Chapter 46. Joseph Haydn: Late Symphonies and Vocal Music, 858

130. Joseph Haydn, *Symphony No. 94, The “Surprise”* (1791–1792), Second movement, Andante, 858
131. Joseph Haydn, *Symphony No. 99 in E Major* (1794), First movement, Adagio; Vivace assai, 873
132. Joseph Haydn, *The Creation* (1796–1798), “The Heavens Are Telling” (“Die Himmel erzählen”), 893

Monday, February 20=President’s Day...no school

Wednesday, February 22

Chapter 47. Wolfgang Amadeus Mozart: Instrumental Music, 924

133. Wolfgang Amadeus Mozart, Symphony No. 40 in G Minor (K. 550; 1788), First movement, Allegro, 924
134. Wolfgang Amadeus Mozart, Symphony No. 41 in C Major (K. 551; 1788), Fourth movement, Molto allegro, 943
135. Wolfgang Amadeus Mozart, String Quartet in C Major, the "Dissonance" (K. 465; 1785), Introduction, 965
136. Wolfgang Amadeus Mozart, Piano Concerto in A Major (K. 488; 1786), First movement, Allegro, 966

Monday, February 27

Chapter 48. Wolfgang Amadeus Mozart: Vocal Music, 989

137. Wolfgang Amadeus Mozart, *Le nozze di Figaro* (1786), 989
  - a. Aria, "Se vuol ballare", 991
  - b. Aria, "Porgi, amor", 995
  - c. Aria, "Voi, che sapete", 998
  - d. Ensemble, "Vostre dunque", 1003
138. Wolfgang Amadeus Mozart, Requiem Mass (1791), 1011
  - a. "Confutatis", 1011
  - b. "Lacrimosa" (completed by Süßmayr), 1026

Wednesday, February 29

Chapter 49. The Early Music of Beethoven, 1034

139. Ludwig van Beethoven, Piano Sonata in C Minor ("Pathétique") (1798), First movement, Grave; Allegro molto e con brio, 1034
140. Ludwig van Beethoven, Piano Concerto No. 1 in C Major (1795), Third movement, Allegro, 1042

Monday, March 5

Chapter 50. Beethoven's Middle Period: 1802–1814, 1071

141. Ludwig van Beethoven, Symphony No. 3 ("Eroica," 1802–1805), Second movement (Funeral March), Adagio assai, 1071

Wednesday, March 7

Chapter 51. After the Congress of Vienna: Beethoven's Late Music, 1091

142. Ludwig van Beethoven, String Quartet in B Major (1826), Fifth movement (Cavatina), 1091
143. Ludwig van Beethoven, *Missa solemnis* (1823), Kyrie, 1094

Monday, March 12

Chapter 52. Franz Schubert, 1117

144. Franz Schubert, "Erlkönig" (1815), 1117
145. Franz Schubert, "Ganymed" (1817), 1124
146. Franz Schubert, "Nähe des Geliebten" (1815), 1131

Wednesday, March 14

Chapter 53. Music in Paris Under Louis Philippe: Berlioz and Chopin, 1133

147. Hector Berlioz, *Symphonie fantastique* (1830), Fourth movement, "March to the Scaffold", 1133
148. Hector Berlioz, "Absence" from *Les nuits d'été* (1840), 1159
149. Frédéric Chopin, Nocturne in D Major, Opus 27, No. 2 (1835), 1165

Chapter 54. Leipzig and the Gewandhaus: Felix Mendelssohn and the Schumanns, 1171

150. Felix Mendelssohn, Piano Trio in D Minor, Opus 49 (1839), First movement, Molto allegro ed agitato, 1171
151. Robert Schumann, Symphony No. 1 (1841), Second movement, Larghetto, 1194
152. Clara Schumann, "Liebst du um Schönheit" (1841), 1204

Monday, March 19

Chapter 55. German Opera of the Nineteenth Century: Weber and Wagner, 1208

153. Carl Maria von Weber, *Der Freischütz* (1821), Act 2, Wolf's Glen Scene, concluding section, 1208
154. Richard Wagner, *Das Rheingold* (1854), Entrance of the Gods into Valhalla, 1216

Wednesday, March 21

Chapter 56. Opera in Italy: Rossini and Verdi, 1231

155. Gioachino Rossini, *The Barber of Seville* (1816), Act 1, No. 1, 1231
  - a. Introduzione, "Piano, pianissimo", 1232
  - b. Cavatina, "Ecco ridente"; Seguito dell'Introduzione, "Ehi, Fiorello", 1238
156. Giuseppe Verdi, *Otello* (1887), Act 4, scene 3, 1258

Monday, March 26

Review for Midterm

Wednesday, March 28  
Midterm Exam

Monday, April 2 and Wednesday, April 4 and Monday, April 9  
NO SCHOOL—SPRING BREAK

Wednesday, April 11

Chapter 57. Nationalism and Virtuosity: Franz Liszt, 1273

157. Franz Liszt, Hungarian Rhapsody No. 15 (Rákóczy March) (1853), 1273

Chapter 58. Vienna in the Late Nineteenth Century: Brahms and Bruckner, 1287

158. Johannes Brahms, Symphony No. 3 (1883), First movement, Allegro con brio, 1287

159. Johannes Brahms, "Feldeinsamkeit," Opus 86, No. 2 (c1879), 1334

160. Anton Bruckner, Christus factus est (1884), 1337

Monday, April 16

Chapter 59. Music and Ballet in Nineteenth-Century Russia: Mussorgsky and Tchaikovsky, 1342

161. Modest Mussorgsky, Sunless, "Within Four Walls" (1874), 1342

162. Peter Ilyich Tchaikovsky, The Nutcracker (1892), Act 1, scene 8, 1345

Chapter 60. Vienna at the Turn of the Twentieth Century: Gustav and Alma Mahler, 1367

163. Gustav Mahler, "Um Mitternacht" (1901), 1367

164. Gustav Mahler, Symphony No. 5 (1902), Fourth movement, Adagietto, 1378

165. Alma Mahler, "Die stille Stadt" (c1901), 1386

Wednesday, April 18

Chapter 61. England at the End of the Romantic Period: Elgar and Vaughan Williams, 1390

166. Edward Elgar, "Enigma" Variations (1899), 1390

a. Theme, 1391

b. Ninth Variation ("Nimrod"), 1394

Chapter 62. Opera in Milan after Verdi: Puccini, Toscanini, and Verismo, 1399

167. Giacomo Puccini, Madama Butterfly (1904), Aria, "Dovunque al mondo", 1399

Monday, April 23

Chapter 63. Paris in the Belle Époque: Debussy, Fauré, and Lili Boulanger, 1404

168. Claude Debussy, Fêtes galantes I (1891), "En sourdine", 1404

169. Claude Debussy, Images I (1905), "Reflets dans l'eau", 1409

170. Claude Debussy, Nocturnes (1900), "Nuages", 1417

171. Gabriel Fauré, "Dans la forêt de septembre," Opus 85, No. 1 (1902), 1435

172. Lili Boulanger, Clairières dans le ciel (1914), "Elle est gravement gaie", 1441

Chapter 64. Richard Strauss in Berlin, 1445

173. Richard Strauss, Salome (1905), concluding scene, 1445

Wednesday, April 25

Chapter 65. Music in Russia During the Silver Age: Igor Stravinsky, 1465

174. Igor Stravinsky, The Rite of Spring (1913), 1465

a. Procession of the Sage, 1466

b. The Sage, 1474

c. Dance of the Earth, 1474

Monday, April 30

Chapter 66. Atonality: Schoenberg and Scriabin, 1485

175. Arnold Schoenberg, Piano Piece, Opus 11, No. 1 (1909), 1485

176. Arnold Schoenberg, Pierrot lunaire (1912), No. 8, "Nacht (Passacaglia)", 1490

177. Alexander Scriabin, Piano Prelude, Opus 74, No. 5 (1914), 1494

Chapter 67. French Music at the Time of World War I: Ravel and Satie, 1497

178. Maurice Ravel, Le tombeau de Couperin (1914–1917), Rigaudon, 1497

179. Erik Satie, Sarabande No. 2 for Piano (1887), 1502

\*\*Research paper topics handed out

Wednesday, May 2

Chapter 68. New Music in Paris After World War I: Stravinsky and The Six, 1506

180. Igor Stravinsky, Octet (1923), First movement, "Sinfonia", 1506

181. Darius Milhaud, Saudades do Brazil (1920), "Botafogo", 1518

Chapter 69. Vienna in the Aftermath of War: Twelve-Tone Methods, 1521

182. Arnold Schoenberg, String Quartet No. 4 (1936), First movement, Allegro molto, energico, 1521

183. Anton Webern, Symphony, Opus 21 (1928), Second movement, Sehr ruhig, 1553

Monday, May 7

Chapter 70. Musical Theater in Germany in the 1920s: Berg and Weill, 1562

184. Alban Berg, *Wozzeck* (1914–1922), Act 3, scene 2, 1562

185. Kurt Weill, *The Threepenny Opera* (1928), “Ballad of Mac the Knife”, 1572

Chapter 71. Béla Bartók and Hungarian Folk Music, 1576

186. Béla Bartók, *Eight Hungarian Folksongs*, “Fekete főd” (c1907), 1576

187. Béla Bartók, *Concerto for Orchestra* (1943), First movement, *Andante non troppo; Allegro vivace*, 1579

Wednesday, May 9

Chapter 72. Early Jazz, 1609

188. Scott Joplin, “Maple Leaf Rag” (1899), 1609

Chapter 73. Paul Hindemith and Music in Nazi Germany, 1613

189. Paul Hindemith, *Mathis der Maler* (1935), Scene 6, entrance 3, 1613

Chapter 74. Music in Soviet Russia: Prokofiev and Shostakovich, 1630

190. Sergei Prokofiev, *Piano Sonata No. 7* (1939–1942), Third movement, *Precipitato*, 1630

191. Dmitri Shostakovich, *Piano Concerto No. 1* (1933), First movement, *Allegro moderato*, 1638

Monday, May 14

Chapter 75. Self-Reliance in American Music: Ives, Seeger, Nancarrow, 1660

192. Charles Ives, “*Feldeinsamkeit*” (1897), 1660

193. Charles Ives, “*Charlie Rutlage*” (c1920), 1664

194. Charles Ives, *The Unanswered Question* (1906), 1669

195. Ruth Crawford Seeger, *String Quartet* (1931), Third movement, *Andante*, 1675

Chapter 76. American Composers Return from Europe: Copland and Barber, 1680

196. Aaron Copland, *Piano Variations* (1930), 1680

197. Aaron Copland, *Appalachian Spring* (Suite 1945), *Variations on a Shaker Hymn*, 1695

198. Samuel Barber, *Hermit Songs* (1953), “*Sea-Snatch*”, 1706

Chapter 77. *Tin Pan Alley* and the Broadway Musical, 1709

199. George Gershwin, “*The Man I Love*” (1924), 1709

200. Richard Rodgers and Oscar Hammerstein II, *Oklahoma!* (1943), “*I Cain't Say No!*”, 1713

201. Leonard Bernstein, *West Side Story* (1957), “*Cool*”, 1719

Wednesday, May 16

Chapter 78. Reflections on War: Britten, Penderecki, and Others, 1733

202. Benjamin Britten, *War Requiem* (1961), *Agnus dei*, 1733

203. Krzysztof Penderecki, *Threnody for the Victims of Hiroshima* (1960), 1739

Chapter 79. Twelve-Tone Music and Serialism after World War II, 1757

204. Milton Babbitt, *Composition for Piano No. 1* (1947), 1757

205. Igor Stravinsky, *Agon* (1953–1957), *Bransle Double*, 1763

206. Pierre Boulez, *Le marteau sans maître* (1955), “*L'artisanat furieux*”, 1769

Monday, May 21

Chapter 80. Alternatives to Serialism: Chance, Electronics, Textures, 1772

207. John Cage, *Music of Changes* (1951), Part I, 1772

208. Olivier Messiaen, “*Mode de valeurs et d'intensités*” (1949), 1782

Chapter 82. Music in the 1960s and 1970s: Live Processes, Minimalism, Metric Modulations, 1793

209. Luciano Berio, *Circles* (1960), “*stinging*”, 1793

210. George Crumb, *Ancient Voices of Children* (1970), “*¿De dónde vienes?*”, 1799

211. Elliott Carter, *String Quartet No. 2* (1959), Introduction and first movement (*Allegro fantastico*), 1802

212. Steve Reich, *Clapping Music* (1972), 1815

Chapter 83. Returning to the Known: Music of the Recent Past, 1817

213. György Ligeti, *Hungarian Rock* (1978), 1817

214. John Adams, *Nixon in China* (1987), Act 1, scene 1, “*News*”, 1819

215. Joan Tower, *Fanfare for the Uncommon Woman, No. 1* (1986), 1839

216. Arvo Pärt, *Berlin Mass* (1990), *Credo*, 1850

Wednesday, May 23

Review for Final; Research paper due

Monday, May 28=Memorial Day...no school

**Wednesday, May 30=Final Exam from 9:30-11:30am...note time change**

\*Students with a verified disability who may need a reasonable accommodation for this class are encouraged to notify the instructor and contact the Office of Special Services (CH 109; (323) 953-4000 x2270) as soon as possible. All information will remain confidential.