

**Music 251: History of Western Art Music for Non-Majors**  
 School of Music, The Ohio State University / Fall 2006  
**Syllabus**

WEEK	DATE	LECTURE THEME-----	TEXTBOOK CHAPTER(S)
		TOPICS COVERED IN LECTURE	
		LISTENINGS (FROM THE 4-CD SET).....	(GENRE; DATE) ..... CD TEXT
1	Sept. 20 (W)	1. Introduction; rhythm -----	(Prelude); 2
		classical music vs. Western art music; elite vs. popular culture. defining rhythm; hearing patterns; the rhythmic grid; meter.	
2	Sept. 25 (M)	2. Melody; Antiquity, origin of the Middle Ages -----	1, 17; 11
		defining melody; pitch, scale; diatonic, chromatic; dissonance; scale degrees, key. defining history; European culture and geography; the 'classical' cultures of ancient Greece and Rome; historical changes between Antiquity and the Middle Ages.	
<b>Middle Ages (c.500 - c.1450)</b>			
	Sept. 27 (W)	3. Introduction to the Middle Ages; chant -----	11, 12
		medieval aristocracy; Charlemagne; music as a liberal art; church and monastery; chant in medieval life. chant as an ideal artform; chant and politics; oral vs. written tradition; musical notation; listening to chant; chant and liturgy.	
3	Oct. 2 (M)	4. Medieval music, sacred and secular-----	12, 13
		Latin learning; tropes; invention of polyphony; oral vs. written; Notre Dame school. northern vs. southern France; troubadours and trouveres; Gothic architecture; motet, and polyphonic song; Guillaume de Machaut and the 14th century.	
		(2) Hildegard of Bingen, Alleluia .....(mass proper chant; 1100s) ....	4CD 1:1-3 83
		(3) Anon. (N.D. School), Gaude Maria virgo..... (organum; 1200s).....	4CD 1:4-5 85
		(4) Machaut, "Puis qu'en oubli" .....(chanson, c1350).....	4CD 1:6-10 91
<b>Renaissance (c.1450 - c.1600)</b>			
	Oct. 4 (W)	5. Introduction to the Renaissance -----	14; 15
		idea of the Renaissance; Italian politics and culture; humanism; Renaissance vs. medieval styles; dominance of Northern composers ('oltremontani'). basic elements of Renaissance music; polyphony and counterpoint; Josquin des Pres. (5) Josquin des Pres, "Ave Maria...virgo serena" ..... (motet; c1480).....	4CD 1:11-17 101
4	Oct. 9 (M)	6. Highlights of Renaissance music -----	15, 16
		Palestrina; dissonance and consonance; proportion and calculation; the Reformation. words and music; courtly song vs. the madrigal; mannerism. (6) Palestrina, Pope Marcellus Mass: Gloria ..... (mass, c1560).....	4CD 1:18-19 106
	Oct. 11 (W)	7. Renaissance 'earthquakes'-----	16, 19, Transition I
		printing; the discovery of America; instrumental music; melody and accompaniment. (7) Farmer, "Fair Phyllis" .....(madrigal; 1599).....	4CD 1:20 112
----- TEST (1 HR.)-----			
<b>Baroque (c.1600 - c.1750)</b>			
5	Oct. 16 (M)	8. Into the Baroque -----	19-21
		tonality; stile antico; idea of opera. early opera history; Monteverdi; aria vs. recitative.	
	Oct. 18 (W)	9. Qualities of the Baroque; the concerto -----	20, 22, 25
		the baroque in music; early vs. later baroque. the baroque in history; the concerto. (9) Strozzi, "Begli ochi" ..... (cantata; 1654).....	4CD 1:24-29 145
		(8) Purcell, Dido and Aeneas: Dido's Lament ..... (opera; 1689).....	4CD 1:21-23 141
6	Oct. 23 (M)	10. Vivaldi; J.S. Bach -----	25, 26, 23
		Vivaldi and the concerto; Bach vs. Vivaldi. Bach, bio. and style; prelude, fugue, cantata. (12) Vivaldi, Op. 8:1, "La primavera": 1st mvt ..... (solo concerto; 1725).....	4CD 1:45-50 167
		(14) J. S. Bach, Prelude and Fugue in C minor..... (prelude, fugue; 1722)....	4CD 1:54-59 174
		(10) J. S. Bach, Cantata BWV 80: 1st + 8th mvts ..... (cantata; 1744).....	4CD 1:30-38 152
	Oct. 25 (W)	11. Handel; comic opera -----	24, 20, 21
		Handel, biography and style; affects in baroque music. galant style and the decline of the baroque; opera buffa and the Beggar's opera. (11) Handel, Messiah: nos. 18 + 44 .....(oratorio; 1742).....	4CD 1:39-44 157

**Classic** (c.1750 - c.1820)

- 7 Oct. 30 (M) 12. Introduction to the Classic period ----- Transition 2; 26-32  
galant style and the Enlightenment; the 'classic' period in music history;  
baroque vs. classic style. listening to *Eine kleine Nachtmusik*.  
(13) Handel, Water Music: Alla hornpipe..... (orchestral suite; 1717)... 4CD 1:51-53 171  
(15) Mozart, Eine kleine Nachtmusik: 1st + 3rd mvts(serenade; 1787).. 4CD 1:60-4, 71-3 205-7
- Nov. 1 (W) 13. Mozart and Haydn ----- 31-34, 36, 37  
*EKN* and sonata form; string quartet; symphony.  
Haydn and Mozart: biography and style; the piano.  
(16) Haydn, Symphony no. 94: 2nd mvt.....(symphony; 1792)..... 4CD 2:1-7 215  
(18) Mozart, Piano Concerto K. 453: 1st mvt.....(concerto; 1784)..... 4CD 2:33-43 231
- 8 Nov. 6 (M) 14. Beethoven; the birth of Romanticism ----- 35, Transition 3, 39-40  
Vienna; new dominance of Germanic composers; toward Romanticism; Beethoven:  
biography and style. Beethoven's influence; Romanticism in art and society.  
(17) Beethoven, Symphony no. 5 (all 4 mvts).....(symphony; 1808)..... 4CD 2:8-32 224  
(19) Beethoven, "Pathétique" Piano Sonata: 2nd mvt .(sonata; 1798)..... 4CD 2:44-48 237
- Nov. 8 (W) ----- TEST (1 HR.)-----

**Romantic** (c.1820 - c.1900)

- 9 Nov. 13 (M) 15. Romantic Lied, piano ----- 39-46  
Romanticism, continued; the Lied; Schubert and Schumann. piano; Liszt; Chopin.  
(21) Schubert, "Erkönig"..... (Lied; 1815)..... 4CD 1:80-87 267  
(22) R. Schumann, "Und wüsstens die Blumen"..... (Lied; 1840)..... 4CD 2:57-60 272  
(23) Chopin, Nocturne in C minor..... (character piece; 1841)... 4CD 2:61-63 278  
(24) Clara Schumann, Scherzo, op. 10..... (virtuoso piece; c1838)..... 4CD 3:1-8 282
- Nov. 15 (W) 16. Romantic opera----- 38, 55-58  
opera from Classic to Romantic; Italian opera, Bellini, Verdi.  
German Romantic opera, Weber, Wagner; the *Ring Cycle*; Wagner's style.  
(20) Mozart, Le nozze di Figaro: Act 1, scenes 6 + 7 .. (opera; 1786)..... 4CD 2:49-56 243  
(29) Verdi, Rigoletto: Act 3, excerpts..... (opera; 1851)..... 4CD 3:31-36 330  
(31) Puccini, Madame Butterfly: Un bel di..... (opera; 1904)..... 4CD 3:40-41 345  
(30) Wagner, Die Walküre: Act 3, Finale..... (opera; 1856)..... 4CD 3:37-39 339
- 10 Nov. 20 (M) 17. Orchestral music; Russia and the United States ----- 47-53, 59, (66)  
Romantic orchestral music; absolute vs. program music; nationalism and exoticism;  
Brahms and Mahler. Russian music and culture; American music and culture.  
(25) Berlioz, Symphonie fantastique: 4th mvt.....(symphony; 1830)..... 4CD 3:9-14 290  
(26) Smetana, Ma Vlast: The Moldau..... (symphonic poem; 1879).. 4CD 3:15-22 297  
(27) Brahms, Symphony no. 3: 3rd mvt.....(symphony; 1883)..... 4CD 3:23-25 307  
(28) Brahms, Ein deutsches Requiem: 4th mvt..... (requiem; 1868)..... 4CD 3:26-30 319  
(33) Tchaikovsky, The Nutcracker: March..... (ballet; 1892)..... 4CD 3:43-45 352

**Modern** (c.1900 - today)

- Nov. 22 (W) 18. The birth of modernism; Stravinsky ----- Transition 4, 60-63  
1870-1920: a breaking point; from Romanticism to modernism in painting and literature;  
science and technology; music (Mahler, Strauss, Debussy).  
Stravinsky: biography and style; neo-classicism.  
(34) Debussy, Prélude à l'après-midi d'un faune..... (prelude; 1894)..... 4CD 3:46-50 364  
(35) Stravinsky, Le Sacre du printemps: Part 2..... (ballet; 1913)..... 4CD 3:51-59 378
- 11 Nov. 27 (M) 19. Schoenberg and beyond----- 64-67  
Schoenberg: biography and style; abstraction, atonality, and twelve-tone music;  
Berg and Webern. up to World War 2 in Europe: Ravel, Bartok, Messiaen;  
highbrow vs. lowbrow; Ives and the American maverick tradition.  
(36) Schoenberg, Pierrot lunaire: "Mondfleck"..... (song; 1912)..... 4CD 4:1-2 383  
(37) Bartók, Concerto for Orchestra: 4th mvt. .... (concerto; 1943)..... 4CD 4:3-9 392
- Nov. 29 (W) 20. Modern to Post-modern ----- 68, 71-75  
the tide of modernism: Gershwin in the 20s, Copland in the 30s, total abstraction after  
World War 2. Boulez, Babbitt, and total serialism; Cage and indeterminacy;  
electronic music; postmodernism in music and society; minimalism, world music, and  
postmodernism proper.  
(43) Gershwin, Piano Prelude no. 1..... (prelude; 1927)..... 4CD 4:41-43 424  
(38) Copland, Billy the Kid: Scene 1..... (ballet; 1938)..... 4CD 4:10-14 399  
(52) Lansky, Notjustmoreidlechatter..... (electronic music; 1988)... 4CD 4:81-84 502  
(47) Crumb, Ancient Voices of Children: 1st mvt. .... (song; 1970)..... 4CD 4:63-65 475  
(48) Ligeti, Désordre.....(piano étude; 1985)..... 4CD 4:66-68 477  
(54) Pärt, Cantate domino canticum novum.....(choral piece; 1977/96) ... 4CD 4:91-94 510  
(55) Adams, Chamber Symphony: Roadrunner.....(symphony; 1992)..... 4CD 4:95-99 514

**Five-page essay:** *due* Monday, Dec. 4, 4 P.M. in T.A.'s mailbox, Hughes Hall Rm. 101

**Final examination:** Wednesday, December 6, 7:30-9:18 A.M., in our lecture hall (Hughes 100)

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**Course Description**

This course aims to provide a solid introduction to Western art music, from its origins in antiquity up through the present day. No musical background is required. However, since a number of students will have had previous experience as performers, there will be some discrepancy of musical level, which will cause the discussions to range between introductory and more advanced topics. Given the range of the subject matter (over 2000 years), we shall not attempt an exhaustive survey, but rather learn about the variety of music in its evolving historical and cultural context; to enjoy it, to get inside it; and to focus on developing listening skills. These involve the ability to hear and make sense of significant structural events in the music, but also to situate the music in its context of genres, composers, styles, societies, and historical periods. In addition, we will encourage discussion about what the music of these different styles and eras might have to do with our experiences in America today. (See the discussion of GEC requirements, and their relationship to Music 251, below.)

**Course Information**

**Teaching Staff**

<i>Name</i>	<i>E-mail address</i>	<i>Office</i>	<i>Telephone</i>	<i>Off. hrs</i>
<i>Professor</i> .... Graeme M. Boone .....	boone.44@osu.edu .....	Hughes 101-H.....	688-4724 .....	W1-3
<i>TAs</i> ..... Ursula Crosslin .....	crosslin.3@osu.edu .....	Mershon 407 .....	292-7321 ..	M 1:30-2:30, W 12:30-1:30
..... Andrew Martin.....	martin.1528@osu.edu.....	Mershon 407 .....	292-7321 .....	T 1-2, W 1-2

**Lectures and sections**

Lecture meetings.....	— .....	M W .....	9:30 - 11:18.....	Hughes 100.....	Boone
Section meetings.....	14301-4 .....	R.....	10:30 - 11:18.....	Hughes 317.....	Crosslin
(NB: these may change)	14302-0 .....	R.....	10:30 - 11:18.....	Hughes 316.....	Martin
	14303-5, 14304-1 .....	R.....	11:30 - 12:18.....	Hughes 316.....	Crosslin
	14305-6, 14306-1 .....	R.....	1:30 - 2:18.....	Hughes 312.....	Martin

There are two lectures per week, followed by one section. Each lecture, lasting about 1 hour and 45 minutes, will be divided into two parts, with a break in the middle. This creates two 45-minute lectures, back to back. That's a lot of material, but we expect that you will have time outside of class to review and absorb it. In preparation for lectures, please read and listen to the assigned items in the textbook and CDs; during lectures, you are expected to take notes and formulate questions for discussion in section. Sections will have their own study assignments, as well.

**Exams and Writing Assignments**

There will be two midterm examinations and one final. All will be in the same format, involving multiple-choice questions plus a few identifications and an essay. These tests will draw on your knowledge of specific pieces, styles, and historical contexts. Each midterm is based on course material from the preceding four weeks; but the final exam is comprehensive, based about 60% on material of the final three weeks, and 40% on material covered in the preceding midterms. About one week before each test, a review sheet will be posted to help you prepare; it will include all pieces, terms, and issues that might be included on the test. In addition to the three exams, there will be occasional quizzes in section; 'field reports' (for concert attendance or other musical observation); an informal listening journal; and a final paper, in which you perform close musical analysis of a 'mystery piece' and, through it, reflect on the current state of the art-music tradition. Since this paper concerns contemporary music, it will only make sense to work on it toward the end of the class, when we are studying the modern era. The assignment will not be handed out until shortly before Thanksgiving vacation; please keep that in mind, because you will have to devote considerable time to it in the last two weeks of class (usually the busiest time of the quarter for everyone).

**Grading**

The breakdown of the various assignments, as regards calculation of the final grade, is as follows:

midterms (15% each) . together	30%	other assignments (including journal and field reports).....	15%
essay.....	10%	class participation .....	20%
final exam .....	25%		

Please note that class participation is essential for a good grade. If you have to miss lecture or section (or if you have unexpectedly done so), make sure to let us know. Note also that all assignments must be turned in to complete the course. In order to be fair to all class members, we cannot make exceptions to this rule. The grading scale is as follows:

A	94-100	B+	87-89	C+	77-79	D+	67-69	E	0-59
A-	90-93	B	84-86	C	74-76	D	60-66		
		B-	80-83	C-	70-73				

**Readings, Listenings, Website**

The textbook is Machlis and Forney, *The Enjoyment of Music*, 9th ed., Shorter Version (New York: Norton, 2003). It covers the entire range of music we shall study (and then some). The book comes with a "Student Resource" CD, and four-CD set of listenings can also be purchased with it. These items are available at the usual places, including the campus bookstore, Long's, and SBX. The textbook is indispensable, because it contains a great deal of background information and analysis; and its four-CD set, in particular, will be a primary source for the exams. Even more important, however, is the course website, found at <https://carmen.osu.edu> under 'Music 251' (it will appear when you log in, if you are properly registered for the class). On this website you will find all of the lectures, the course schedule, extra listenings, review sheets, the paper assignment, and other useful items. These will not all be posted at once, but will be added gradually in the course of the quarter. Please note that the lectures, in particular, are not intended as a rehashing of the textbook. On the contrary, it is the textbook that will serve as a backup and complement to the lectures, which are the backbone of the course, and which will provide the primary source for testing material.

### **Listening materials**

There are four different sets of listenings related to this class, as follows:

1. *The Student Resource CD*. This CD is bound into the textbook. It contains an orchestral piece for learning how to hear musical instruments, as well as several CD-ROM items. We will use it very little.
2. *The 4-CD set*. This set is sold alongside the textbook (usually packaged together with it in plastic). Most of the listenings used for tests will come from this set.
3. *The 8-CD set*. This set includes all of the music on the four-CD set, plus much more. Also published by Norton, it is intended for instructors to use with the textbook; it cannot be directly purchased by students.
4. *Additional listenings*. These include listenings discussed in lecture that are not provided on any of the textbook CDs; they are usually not mentioned in the textbook.

A list of the music in items 1-2 above is printed on the inside covers of the textbook. Items 2 and 3 have been placed on reserve for the class in Rm. 25 of the Central Classroom Building, and item 2 also at the Audio-Visual desk of the Music Library in Sullivant Hall. Reserve recordings are intended for use in the lab (or library) only; you will need your valid student ID or driver's license to obtain them. Additional listenings (category 4) will appear on the course website.

### **Music 251 and GEC requirements**

In following the course description given on p. 2 above, Music 251 meets GEC requirements in two categories, namely: 'Arts and Humanities: Analysis of Texts and Works of Art' and 'Diversity Experiences: International Issues: Western (non-US) courses.' The goals of the GEC 'Analysis' category are, as stated in the ASC guidelines, to 'enable students to evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience' (<http://ascadvising.osu.edu/gec/artshumanities.cfm>). The learning objectives are to 'develop abilities to be enlightened observers or active participants in the visual, spatial, musical, theatrical, rhetorical, or written arts'; to 'describe and interpret achievement in the arts and literature'; and to 'explain how works of art and literature express social and cultural issues.' The goals of the 'International' category are to 'become educated, productive, and principled citizens of their nation and the world,' and the learning objectives are to 'exhibit an understanding of political, economic, cultural, physical, and social differences among the nations of the world.'

### **Academic misconduct**

The University defines academic misconduct as any activity that tends to compromise the academic integrity of the institution, or to subvert the educational process. Examples of academic misconduct include (but are not limited to) providing or receiving information for quizzes or examinations and submitting plagiarized work (source: Office of Academic Affairs). Students are expected to do their own work and to acknowledge appropriately the work of others. It is the student's responsibility to be familiar with University policies and the Code of Student Conduct ([http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp)).

## **Students with disabilities**

If you have a disability that has been certified by the Office of Disability Services, you will be accommodated appropriately; please inform the instructor as soon as possible of your needs. The ODS is located in 150 Pomerane Hall, 1760 Neil Ave. (telephone 292-3307; TDD 292-0901; <http://www.ods.ohio-state.edu>).

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