

## **Western Music as Sounding History**

MUS 115gp (4 units)

Spring, 2017

Mondays and Wednesdays 2:00-3:50PM at BMH 100

Dr. Rotem Gilbert, instructor

Office: UGW 126

Office hours: Mondays 12:00-1:00 or by appointment

Email: [rotemgil@usc.edu](mailto:rotemgil@usc.edu)

Class website: <https://blackboard.usc.edu>

### **Catalogue Description:**

An introduction to Western art music and culture from the Medieval, Renaissance, Baroque, Classical, Romantic and Modern eras—through reading, listening, analyzing and writing about music.

### **Course Description:**

Since Antiquity, composers have enlisted contemporary traditions of literature, art, and science, creating music to erected cathedrals, topple nations, and move the human heart. The story of these musical traditions provides an aural history of Western Civilization through the repertoires of early modern, classical, romantic and modern Western music within its historical contexts, and will discuss the problems associated with its study and performance. Special effort will be given to linking music of the so-called distant past to living traditions and modern culture. Objectives include recognizing the different styles of music and their related aesthetics, hone critical thinking and writing skills through active music research and engagement and the development of critical listening skills. A trip to Doheny Special Collections, a special class in improvisation, attendance of live concerts (including Visions and Voices events), and critical writing responses on music analysis and aesthetics will enhance the lectures, readings and listening assignments.

No prior musical training or music reading is necessary for this course.

### **Learning Objectives:**

This course addresses the following learning objectives:

-Analysis: Through readings, discussions and listening, usage of musical terminology, the study of formal elements of musical composition, and researching a musical topic of their choice, students will learn to analyze and interpret music.

-Connectivity: Every topic will be approached through its historical context, both political, religious, social and financial. Who paid for the composition? What was the purpose of its creation? Has it changed its purpose, etc. Compositions will be discussed alongside contemporary literature, art, and political commentary.

-Context: Emphasis on historical context and historical aesthetics will be emphasized through reading of primary sources, following the premise that music can play a crucial role as sounding history.

-Making: Students will engage in making music by engaging in making music as a group, including practical introductions to such topics as group improvisation.

-Engagement: Students will take part in concerts and live performance at USC which will bring the connection between historical discussions and live music making and interpreting music today.

### **Course Materials:**

All course readings and links are available on the course blackboard site under “Content” at blackboard.usc.edu, or as links to youtube and JSTOR

### **Listening:**

All required listening and links to videos will be available up on the course blackboard site at blackboard.usc.edu

### **Objectives and Goals:**

- Listen critically to music. Learn to recognize, interpret, and analyze different Western musical genres and place them in context of history, politics, function and region
- Become acquainted with readings of primary sources, including a visit to USC Special Collections at Doheny Library
- Read, summarize and discuss secondary sources as related to this field. Note change in musical taste through history
- Become familiar with musical terminology and learn how musical terms reflect contemporary cultural ideas
- Develop research, writing and presentation skills
- Engage with guest artists in class and be involved in university concert life including events such as Visions and Voices

### **Assignments and Grade Distribution**

- Read the assigned chapters and do the listening required **before** each class. Be prepared to discuss them in class. All readings and listening will be available on Blackboard.
- 1-2 page writing responses for weekly reading assignments will be due every week on Sunday night. Please upload your response to the “Assignment” folder on Blackboard.
- An abstract, a research paper draft and the final research paper copy will be due during the semester.
- Final research paper due **on the last week of class**. Abstract due **on week 8**. The abstract should include a title to your paper, a couple of paragraphs describing your research topic and a bibliography of 10-15 references (both primary and secondary sources need to be included, as well as musical examples). Your research paper (8-10 page, double spaced, 12 size Times font) needs to include musical examples, footnotes and a bibliography (in *Chicago Manual of Style*). You may choose your own topic or come ask for guidance, but your paper topic **MUST** be approved by me in advance. A month before the final due date, I will edit a draft of your paper, so that by the final due date your paper will be revised accordingly.
- The midterm and final exams are non-cumulative and will consist of essay questions, musical terminology and a listening portion. Sample essay questions will be given a week in advance.

- Attend two live concerts of your choice (a list of concerts offered at USC will be handed out in the beginning of the semester) and write a one-page report immediately after the concert is over, like a newspaper reviewer on a deadline!

### **Grading System:**

15% Weekly writing assignments

20% Midterm exam

20% Final exam

20% Research paper

15% In-class participation

10% Attend 2 live concerts and write 2 concert reports

### GRADING SCALE:

A	93-100
A-	90-92
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	0-59

**Attendance Policy:** Class attendance and participation are essential to this course. Please let me know if you miss class due to illness, emergency or a *required* University activity. No other absences will be excused. Please make sure to come see me if you missed a class.

**Technology Policy:** Please no electronics: cell phones, texting, computers should all be turned off. Please do not bring any activities that are not related to the class as the space in the class is limited and it will distract you, your neighbors and your instructor!

### **Class Schedule:**

#### **Week I**

Week 1 will trace the origins and transmissions of medieval chant and musical notation pitch and will illustrate how the chant tradition continues to modern classical and popular music from Hector Berlioz to Arvo Pärt and Milton Nascimento. Hildegard von Bingen warrants examination for the influence of her work in the Middle Ages and today.

#### Origins of Western Music: Chant Traditions and Transmission

- Reading: Kelly, Thomas Forrest. *Capturing Music: The Story of Notation*. New York: Norton, 2015. Chapters 1-3. pp. 1-78.
- Listening: Hildegard von Bingen's Medieval Drama *Ordo Virtutum*

## Week 2

Week 2 will trace the origins of polyphony and rhythmic notation, consider the links between music, the Church, and University culture, and will provide an introduction to the concept of symbolism as a central element of musical conception.

### The Birth of Polyphony

- Reading: Hoekstra, Jerald, "The French Motet as Trope: Multiple Levels of Meaning in *Quant florist la violete/El mois de mai/Et gaudebit*," *Speculum*, Vol. 73, No.1 (Jan., 1998), pp. 32-57.
- Listening: Anon., *Quant florist la violete/El mois de mai/Et gaudebit*; Anon. *El mois d'avril/ O quam sancta/gaudebit*

### Leonin and Perotin at Paris' Notre Dame Cathedral

- Reading: Wright, Craig, "Leoninus: Poet and Musician," *JAMS* Vol. 39, No.1 (Spring 1986), pp.1-35.
- Listening: Anon. Gradual, *Viderunt omnes*; Leonin, *Viderunt omnes*; Perotin, *Viderunt omnes*

## Week 3

Week 3 will explore the rich ways in Guillaume Machaut (the most famous and influential poet and composer of his century) links text and music to create complex symbolism, and how the sightless Francesco Landini crafted songs about image and light to become the iconic composer of the Italian *trecento*. Emphasis will be given to new French concepts of poetic rhetoric and early "Renaissance" Italian art.

### Guillaume de Machaut and the Daughters of Nature: Sense, Rhetoric, and Music

- Reading: Robertson, Anne Walters. *Guillaume de Machaut and Reims: Context and Meaning in his Musical Works*. England: Cambridge University Press: 2002. pp.3-51.
- Listening: Kyrie, From the *Mass of Our Lady*

### *The Squarcialupi Codex*: Francesco Landini and the celebration of secular *trecento* Italian Art and Music

- Listening: Landini, *Non avrà ma'pieta*

## Week 4

Week 4 will look at how Guillaume Dufay exemplifies musical humanism and symbolism by linking the dimensions of Santa Maria del Fiore in Florence and the Temple of Solomon in a motet composed for Pope Eugenius IV at the Councils of Basel and Florence. Josquin Desprez will be considered both for his musical craft and the ongoing reputation of his genius.

### Guillaume Dufay: Florence as the New Jerusalem

- Reading: Wright, Craig, "Dufay's *Nuper rosarum flores*, King Solomon's Temple, and the Veneration of the Virgin." *JAMS*, Vol. 47 #3 (1994), p.395-441.
- Listening: Dufay, *Nuper Rosarum flores*; Kyrie, *Missa L'homme armé*

### Josquin Des Prez-Composer as Genius

- Reading: Wegman, Rob C., "And Josquin Laughed... ' Josquin and the Composer's Anecdote in the Sixteenth Century." *JAMS*, Vol.17, No 3 (Summer, 1999), pp.319-357.
- Listening: Josquin, *Ave Maria...virgo serena*; Sanctus, *Missa Hercules dux ferrariae*; *El grillo è bon cantore*

### Week 5

Week 5 will explore the influence of the Humanist fascination with language on the concept of text painting and musical rhetoric in the Italian and English madrigal, and will consider the role these traditions have played on the ongoing development of "programmatic" and "cinematic" music.

#### Humanism and Renaissance Madrigalism in Italy, France, and England

- Reading: Palisca, Claude, V. *Music and Ideas in Sixteenth and Seventeenth Centuries*. Chicago: University of Illinois Press, 2006.
- Listening: Farmer, *Fair Phyllis*; Jaques Arcadelt, *Il bianco e dolce cigno*; Caudin du Sermisy, *Tant que vivrei*; Gibbons, *The Silver Swan*

### Week 6

Week 6 will explore the birth of opera and consider the intimate links between the politics of power and the power of music, text, and physical motion as drama, propaganda, and political commentary.

#### Jacopo Peri and the Creation of Early Opera in Florence

##### The Florentine Camerata

- Reading: Carter, Tim. *Orpheus in the Marketplace. Jacopo Peri and the Economy of Late Renaissance Florence*. Cambridge: Harvard University Press, 2013. Chapter 3: Musical World (including Jacopo Peri's early career; Music at the Medici court; and peri's music) pp. 205-310.
- Listening: Excerpts from Peri's opera, *L'Euridice*

#### Claudio Monteverdi: From Private to Public Opera

##### From *L'Orfeo* to the *Coronation of Poppea*

- Reading: Monteverdi, Preface to the Eight Book of Madrigals
- Watch: Jordi Savall's production of Monteverdi's *L'Orfeo* (on youtube)
- Watch: Selections from Monteverdi's *L'incoronazione di Poppea*

### Week 7

Week 7 examines the craft of two of the greatest baroque composers, Antonio Vivaldi and J. S. Bach. Emphasis will be given to the links between their craft and perceived genius, but also on the central role of musical borrowing and emulation.

#### Vivaldi, Handel and J.S Bach

## From Concerto to Oratorio

- Reading: Stauffer, George B. *The World of Baroque Music. New Perspectives*. Bloomington: Indiana University Press, 2006. Chapter 10: Bach and the Bounds of Originality. pp. 213-234.
- Listening: Vivaldi, Spring from *The Four Seasons*; J.S Bach, Cantata No. 80, A Mighty Fortress is Our God; Excerpts from Handel Oratorio, *Saul*

## Week 8

Week 8 will consist of a practical class on the craft of musical improvisation. By performing simple melodic and harmonic “four-chord” progressions, student will experience just how possible it is for anyone to improvise, while learning skills and techniques that continue to play a central role in popular music. Readings for this week will be light in order for Midterm preparation and discussion. African griot and improviser Lamin Kuyateh (Visions and Voices) will be invited to class to perform and discuss his art.

### Midterm

Improvisation Class with Visions and Voices Guest: Lamin Kuyateh  
(concert Friday, March 3<sup>rd</sup> at Newman Hall)

The Four Chord Progression: Folia, Passacaglia, Chaconne

- Research paper **abstract due!**

## Week 9

Week 9 will consider the links between the concepts of classicism in the 18<sup>th</sup>-century music of Haydn and Mozart. One goal will be to “unteach” the concept of Classicism and Romanticism as time periods in favor of the contemporary concept of the two as representing the sister elements of inspiration and craft.

The Classical Spirit: Haydn and the Rise of the String Quartet

- Reading: Taruskin, Richard. *The Oxford History of Western Music*. New York & Oxford: Oxford University Press, 2013. Chapter 13: Concert Life Lifts off: Haydn. pp. 411-437.
- Listening: Haydn, String Quartet in D Minor, Op. 76 No.2; Haydn, Symphony No. 94

Mozart and the Classical Symphony

- Reading: T. S. Eliot, “What is a Classic?” London: Faber, 1944. In, *On Poets and Poetry*, 1957.
- Watch: *Amadeus*
- Listen: Mozart, Symphony No. 40

## Week 10

Week 10 will examine the narratives of Beethoven and genius and musical craftsman. The lasting influence of his music—and the concept of his genius—will play an important role in the exposition of his music and in the mythology of Romantic composers tortured by their genius.

## Beethoven & Genius

- Burnham, Scott. *Beethoven Hero*. Princeton: Princeton University Press, 1996. pp. 3-65; 147-168.
- Forster, E.M. *Howards End*. Dover Publication, 2002. (First published in 1910)
- Listening: Beethoven, Symphony No. 5; Brahms, Symphony No. 3 in F Major

## Week 11

Week 11 will explore songs by Schubert set to the texts of Goethe and Heine, considering the elements of Romanticism in text and music, and narrating the romantic story of artistic lives destroyed through venereal disease and madness.

### Schubert, Schumann and the German Lied

- Reading: Selected poems by Heinrich Heine
- Taruskin, Richard. *The Oxford History of Western Music*. New York & Oxford: Oxford University Press, 2013. Chapter 18: Private Art: Schubert and Inwardness. pp. 532-562.
- Listening: Schubert, *Erlking*; Schubert, *The Trout*

### Trip to Special Collections at Doheny Library

## Week 12

Week 12 will consider the profound impact of the concept of programmatic music in the music of Hector Berlioz and the *gesamtkunstwerk* of Wagner's operas, and will trace just how much this tradition continues to be central to our modern cinematic musical culture.

### *Symphonie fantastique*: Berlioz and the Program Symphony

- Reading: Excerpts from Berlioz, Hector. *Memoirs of Hector Berlioz: 1803-1865*. New York: Dover Publications, Inc., 1966. Translated by Rachel Holmes and Eleanor Holmes. Translation revised by Ernest Newman.
- Listening: Berlioz, *Symphonie fantastique*

### Wagner: Opera and Drama

- Reading: Excerpts from Wagner, Richard. *Opera and Drama*. Lincoln & London, University of Nebraska Press, 1900. Reprinted in 1995. Translated by William Ashton Ellis. Introduction and Chapter 1: Opera and the Nature of Music. pp.11-60.
- Watch: Excerpts from *Die Walkure* (youtube)     **Research paper draft is due**

## Week 13

Week 13 will enlist the works of Claude Debussy and the controversial staging of choreographer and dancer Nijinsky to exemplify the iconoclastic elements of early 20<sup>th</sup>-century composers and the riotous responses to their art.

### Claude Debussy and Futurism

- Watch: Debussy, *Prelude to the Afternoon of a Faun*. Choreography by Vaslav Nijinsky (youtube)

### Week 14

During Week 14, riots continue with works of Stravinsky. The serialism of Schoenberg, Berg, and Webern will be explored, but the idea of whether they represent a break with the past or a logical outcome will be considered. The personality of Schoenberg and the impact of the shooting death of Webern on Stravinsky will consider the influence that a single composer can have during a period of such diverse approaches to artistic revolution. Also warranting mention will be a passage by Milan Kundera linking Serialism with the fall of monarchies and the rise of Communist revolutions in a world where all notes, including the dissonant, are now created equal.

#### *The Rite of Spring*: Stravinsky

- Reading: Kelly, Thomas Forrest. *Music Then and Now*. Norton, 2013.
- Chapter 15: Igor Stravinsky's *The Rite of Spring*. pp. 406-433.
- Watch: Igor Stravinsky's *The Rite of Spring*. Reconstructed by the Joffrey Ballet (1989) (youtube)
- Listening: Stravinsky, *The Soldier's Tale*

#### Schoenberg, Berg and Webern

- Reading: Excerpts from Schoenberg, Arnold, *Style and Ideas: Selected Writings*. University of California Press, 2<sup>nd</sup> Anniversary Edition, 2010.
- Watch: Alen Berg, *Wozzeck* (youtube)
- Listening: Schoenberg, *Pierrot lunaire*

### Week 15

Week 15 will consider the intimate and ongoing links between diverse American musical traditions—popular, populist, jazz, folk—and classical music during the 20<sup>th</sup> and 21<sup>st</sup> centuries, and will examine contemporary directions in modern music.

#### Copland: American Composers of the Early 20<sup>th</sup> C.

- No reading
- Listening: Ives, *The Things Our Fathers Loved*; Excerpt from Copland, *Billy the Kid*; William Grant Still, *Afro-American Symphony*; Gershwin, *Summertime* from *Porgy and Bess*
- **Research paper due**

#### The West Coast and Where do we go from Here?

##### Chace and Minimalism to John Adams

- Listening Excerpts: John Cage, Philip Glass, Steve Reich, John Adams

**Final Exam:** Date & time TBA-according to USC final exam schedule

## Select Readings:

Burnham, Scott. *Beethoven Hero*. Princeton: Princeton University Press, 1996.

Carter, Tim. *Orpheus in the Marketplace. Jacopo Peri and the Economy of Late Renaissance Florence*. Cambridge: Harvard University Press, 2013. Chapter 3: Musical World. pp. 205-310.

Berlioz, Hector. *Memoirs of Hector Berlioz From 1803-1865*. New York, Dover Publications, Inc., 1966.

Eliot, T.S, "What is a Classic?" London: Faber, 1944. In, *On Poets and Poetry*, 1957.

Forster, E.M. *Howards End*. Dover Publication, 2002. (First published in 1910)

Hoekstra, Jerald, "The French Motet as Trope: Multiple Levels of Meaning in *Quant florist la violete/El mois de mai/Et gaudebit*," *Speculum*, Vol. 73, No.1 (Jan., 1998), pp. 32-57.

Kelly, Thomas Forrest. *Capturing Music: The Story of Notation*. New York: Norton, 2015.

\_\_\_\_\_. *Music Then and Now*. Norton, 2013. Chapter 15: Igor Stravinsky's *The Rite of Spring*. pp.406-433.

Monteverdi, Claudio. Preface to the *Eighth Book of Madrigals*.

Palisca, Claude, V. *Music and Ideas in Sixteenth and Seventeenth Centuries*. Chicago: University of Illinois Press, 2006.

Taruskin, Richard. *The Oxford History of Western Music*. New York & Oxford: Oxford University Press, 2013.

Robertson, Anne Walters. *Guillaume de Machaut and Reims: Context and Meaning in his Musical Works*. England: Cambridge University Press: 2002.

Wagner, Richard. *Opera and Drama*. Lincoln & London, University of Nebraska Press, 1900. Reprinted, 1995. Translated by William Ashton Ellis.

Schoenberg, Arlond, *Style and Ideas: Selected Writings*. University of California Press, 2<sup>nd</sup> Anniversary Edition, 2010.

Stauffer, George B. *The World of Baroque Music. New Perspectives*. Bloomington: Indiana University Press, 2006.

Wegman, Rob C., "And Josquin Laughed... ' Josquin and the Composer's Anecdote in the Sixteenth Century." *JAMS*, Vol.17, No 3 (Summer, 1999), pp.319-357.

Wright, Craig, "Leoninus: Poet and Musician," *JAMS* Vol. 39, No.1 (Spring 1986), pp.1-35.

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## **Statement on Academic Conduct and Support Systems**

### **Academic Conduct**

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards* <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu/> or to the *Department of Public Safety* <http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage <http://sarc.usc.edu> describes reporting options and other resources.

### **Support Systems**

A number of USC's schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://dornsife.usc.edu/ali> which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* [http://sait.usc.edu/academic-support/center-programs/dsp/home\\_index.html](http://sait.usc.edu/academic-support/center-programs/dsp/home_index.html) provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.