

## MUSIC OF WESTERN CIVILIZATION II - MUH 4212

### **COURSE SCHEDULE & SYLLABUS**

**Spring, 2003 Seq.#001 Tue./Thur. 1:00-2:20 - Mr. Reuben Ferguson**

**INSTRUCTOR'S OFFICE:** Room SO102 - (561)297-3204 - e-mail: [rdferguson@fau.edu](mailto:rdferguson@fau.edu)

**Catalog Description:** The history of western music from the Pre-classic Period through the Classic Period and the Romantic Era.

**Texts:** Stolba, K. Marie. *The Development of Western Music*, 3<sup>rd</sup> Ed. Boston: McGraw Hill, Inc., 1997  
Stolba, K. Marie, ed. *The Development of Western Music an Anthology*, 3<sup>rd</sup> ed. Boston: McGraw Hill Inc., 1997.

**Course objectives:** MUH 4212 is a survey course dealing with the history of western art music from the Pre-classic Period through the end of the Romantic Period. It is designed to cover the following areas:

1. Names, dates and general stylistic characteristics of the major historical periods of music. Attention will be paid to the relationship of music to the visual arts, literature, and socio-political developments.
2. Principal composers and compositional schools within each period, from the standpoint of pertinent biographical data, compositional output, stylistic characteristics, and significant developments and innovations.
3. The origin and development of compositional forms and performance media.
4. Listening familiarity with selected major works from each period.
5. Develop writing skills and research techniques in historical musicology.

**Course procedure:** Class sessions will be devoted to lecture, discussion and demonstration of various musical examples by recordings, videotapes and musical scores. Students will be expected to read the appropriate sections of the text before lecture sessions. Lectures will clarify the understanding of the text and will contain information not found in the text. Regular attendance will be necessary for comprehension of the subject matter.

Three tests will be given during the semester, covering respectively the Classical Period; Beethoven and Early Romanticism; and Late Romanticism, Post-Romanticism and Impressionism. Each test will consist of objective, essay, and listening questions. Listening selections will be made available to students in the Department of Music Office.

Essay questions will be announced on reviews distributed prior to each exam, and should be prepared outside of class before the exam. Each essay should be a minimum of 3 pages (typewritten, 12 point type, double spaced) in length, and will be graded on writing style and clarity as well as on content.

In addition, students will be required to submit a research paper, 12-15 pages in length, on some aspect of music from the Classical Period through the Romantic Period. Students taking the course for honors credit will submit a 20-30 page paper on a topic approved by Dr. Ken Keaton. (Honors students should see Dr. Keaton or Mr. Ferguson for details) Details of the required format requirements will be given to students at the beginning of the term. Papers will be graded on style and clarity of writing in addition to content. Students will be encouraged, though not required, to choose a topic which relates to their major instrument or major field. The final grade will be determined by an average of the three test grades and the research paper grade, each counting 25% of the final grade. Class participation and preparation may also be considered in the final grade.

**Gordon Rule:** Since this is a Gordon Rule writing class, (6000 words), *all* writing assignments must be completed in order to receive GR writing credit. If you do not complete all assigned essays, the highest grade you can receive will be a *C-* regardless of the grades you receive on other assignments. If you do not turn in a research paper, your grade for the course will be an *F*.

**Attendance policy:** Attendance is required. More than three unexcused absences will result in the lowering of your final grade.

**Cheating/plagiarism:** Cheating and plagiarism will not be tolerated. Students found guilty of either will be dismissed from the class, will receive a failing grade, and will be reported to the Dean and to the Office of the Registrar for consideration of further penalties (see the current FAU Undergraduate Catalog for a full description of University policy on this matter). Papers downloaded from Internet sites will be considered to be plagiarized.

**Grading Scale:** 93-100 = A, 90-92 = A-, 87-89 = B+, 83-87 = B, 80-82 = B-, 77-79 = C+, 70-76 = C, 67-69 = C-, 66-67 = D+, 63-65 = D, 60-62 = D-, 59 or below = F

## **Tentative Class Schedule:**

**1/7, 9:** Introduction. Sources of Classic Style. Contributions of Handel, Vivaldi, Scarlatti. *Style galant* and J.C. Bach. *Empfindsamer Stil* and C.P.E. Bach. The Mannheim Orchestra and Stamitz. Gluck and Operatic reform. The *guerre du bufons*. Sonata-allegro form and the Sonata Cycle (Ch. 18-19).

**1/14, 16:** Franz Joseph Haydn. The patronage system and Esterhazy. Instrumental music: symphony and string quartet. Vocal music: the late masses and the oratorios.

**1/21, 23:** Wolfgang Amadeus Mozart. Early life, Salzburg, Vienna. Instrumental music

**1/28, 30:** Mozart. Vocal music: early operas, *Le nozze di Figaro*, *Don Giovanni*, *Così fan tutte*, *Die Zauberflöte*. Mozart's death. The *Requiem*. **EXAM NO. 1.**

**2/4, 6:** Ludwig van Beethoven. Historical perspective. The first two style periods. Symphonies, string quartets, piano sonatas. The piano concertos and *Fidelio*. (Ch. 20) **RESEARCH PAPER TOPICS DUE.**

**2/11, 13:** Beethoven: third style period. The *Ninth Symphony*, the late piano sonatas and quartets. Franz Schubert: background and instrumental works: symphonies, chamber music, piano works. Schubert: vocal works. Lieder, song cycles: *Die schöne Müllerin*, *Die Winterreise*. (Ch. 21)

**2/18, 20:** Early Romanticism. The Classic/Romantic continuum. Aspects of romantic aesthetics. Program music vs. absolute music. Berlioz and Mendelssohn. (Ch. 22)

**2/25, 27:** Romantic piano music. Schumann, *Fantasie*, Op. 17. Chopin *Préludes*, Op. 28. Liszt, *Sonata in b minor*.

**3/4, 6: SPRING BREAK**

**3/11-13:** Early Romantic vocal music. Art songs by Schumann. French *Grande Opera* and Meyerbeer. German opera and Weber. Italian *Bel Canto* opera -- Donizetti, Bellini, Rossini. *Guillaume Tell*. **EXAM NO. 2**

**3/18, 20:** Late Romanticism. Johannes Brahms: symphonies, concertos, chamber music, piano music, lieder. (Ch. 23) **RESEARCH PAPER BIBLIOGRAPHIES DUE.**

**3/25, 27:** Tchaikovsky: orchestral works. French music: Fauré, Saint-Saëns, Franck, Bizet, Gounod, Massenet, Offenbach. (Ch. 24)

**4/1, 3: RESEARCH PAPERS DUE.** Nationalism: Mussorgsky, Dvořák, Albéniz, Grieg, Gottschalk. Giuseppe Verdi: *La traviata*, *Don Carlo*, *Otello*. The *Manzoni Requiem*.

**4/8, 10:** Richard Wagner: Early operas, Bayreuth, the music drama, the leitmotif. *Der Ring des Nibelungen*, *Tristan und Isolde*, *Die Meistersinger*.

**4/15, 17:** Post-romanticism. Wolf, Strauss, Sibelius, Schoenberg. Mahler: *Symphony no. 2, "Resurrection;"*

**4/22:** Impressionism: Debussy: *Prélude à l'après-midi d'un faune*; Ravel: *Gaspard de la nuit*.

**4/24: READING DAY - NO CLASSES**

**5/1: FINAL EXAM - 1:15 - 3:45 PM**