

**Carleton University**  
**Winter 2017**  
**HUMS 3103: *Western Music 1850-2000***

**Instructor:**

Dr. John Higney

Lecture Time: Wednesdays, 6:05pm-8:55pm

Lecture Location: Paterson Hall Room 303

Office: Loeb A 831, Mondays, 3pm-4pm

E-mail: [john.higney@carleton.ca](mailto:john.higney@carleton.ca) (E-mail will be checked Monday to Friday typically during regular business hours. Allow up 48hrs for reply.)

**Required Course Materials:**

1) *Music in the Western World: Primary Source Readings*

Piero Weiss and Richard Taruskin, editors. *Music in the Western World*, 2nd Edition. ISBN-10: 053458599X; ISBN-13: 9780534585990.

2) Craig Wright, *Listening to Music*, 8<sup>th</sup> Edition, Cengage, 2017.

**Course Description:**

HUMS 3103: *Western Music 1850-2000* is a survey of the major trends in western music from the Romantic era to the twenty-first century. The course materials are designed to augment sensual musical experience with knowledge of the principal genres, forms, and technical features of western art music from the period. This “intra-musical” knowledge will be further augmented with investigations of the “extra-musical” historical, cultural, and aesthetic contexts that shape the creation and reception of musical works. By combining knowledge of “intra-musical” technical features with “extra-musical” historical, cultural and aesthetic contexts it is hoped that students will develop a deeper appreciation of music as culture: an appreciation that is both sensual and aesthetic. Some knowledge of music theory is valuable but not essential for this course.

**Course Requirements and Evaluation:**

Course work consists of scheduled readings, critical listening exercises, and weekly lectures. Student progress will be evaluated with an in-class mid term exam and a final exam, an annotated bibliography/paper proposal/library assignment, a concert report, and a final paper. The midterm and final exams will consist of multiple choice, definitions, listening questions, and essay questions (information regarding the exact layout and valuation of each exam will be provided on CULearn well in advance of the exam dates.

**Students are strongly encouraged to attend all lectures**, urged to keep abreast of the scheduled readings, and recommended to make critical listening part of a daily routine. The listening skills, musical terminology, and historical/cultural information are most effectively attained by integrating regular and disciplined study with active listening and not by rote memory. Be forewarned that that musical memory and aural identification can be compromised under exam conditions and the listening component of the course should not be “crammed” the night before the exam date. Exams are merely a means of evaluation and the real end is the development of critical aural skills and a historically/culturally informed knowledge base. There are no short cuts and daily listening/study is essential.

**Evaluation:**

Attendance and Participation 5%

Midterm (February 15) 25%

\*\*Final Paper Proposal/Annotated Bibliography/Library Assignment (due in class March 1) 10%

\*\*Concert Report (due March 15) 10%

\*\*Final Paper (due March 29 at midnight ) 20%

Final Exam (date TBA) 30%

**\*\*Details to be posted on HUMS 3103: *Western Music 1850-2000* CULearn web page.**

## HUMS 3103a Western Music 1850-2000 Course Schedule

Date	Wright	Listening: Composer/Title	Weiss/Taruskin
<u>January 11</u>	Chapter 16: <i>Introduction to Romanticism</i>	TBA	“Music as a Proper Preoccupation for the British Female,” 285-86. “Paganini the Spectacular Virtuoso,” 289-93.
<u>January 18</u>	Chapter 17: <i>Romantic Music: The Art Song</i>	<u>Franz Schubert</u> : "Erlkönig" (Download "DL" 48) <u>Clara Schumann</u> : "Liebst du um Schönheit" (DL 49) <b>Concert Report Assignment Distributed</b>	“‘Folk Song’: A New Name for Something Very Old”, 255-57. “Schubert Remembered by a Friend,” 287-89.
<u>January 25</u>	Chapter 18: <i>Romantic Music: Program Music, and Ballet, Musical Nationalism</i>	<u>Hector Berlioz</u> : <i>Symphonie Fantastique</i> , IV (DL 50) <u>Peter Tchaikovsky</u> : <i>Romeo and Juliet</i> (DL 51) <u>Modest Mussorgsky</u> : <i>Pictures at an Exhibition</i> : “Promenade” (DL 52) and “The Great Gate of Kiev” (DL 53) <b>Final Paper Proposal/ Annotated Bibliography Assignment Distributed</b>	“From the Writings of Berlioz,” 296-300. “The Program of <i>Symphonie Fantastique</i> ,” 300-03. “The ‘New Russian School,’” 333-36. “Chaikovsky on Inspiration and Self-Expression,” 338-42. “Mussorgsky, a Musical Realist,” 336-38.
<u>February 1</u>	Chapter 19: <i>Romantic Music: Piano Music</i>	<u>Robert Schumann</u> : <i>Träumerei</i> from <i>Kinderscenen</i> , Op. 15 (DL 54) <u>Frédéric Chopin</u> : <i>Nocturne</i> in Eb major (DL 55) <u>Franz Liszt</u> : <i>Un Sospiro</i> (DL 56)	“From the Writings of Schumann,” 303-308. “Glimpses into Chopin Composing, Playing the Piano,” 313-15. “Liszt, the All-Conquering Pianist,” 308-10.
<u>February 8</u>	Chapter 20: <i>Romantic Opera: Italy</i>	<u>Giuseppe Verdi</u> : <i>La Traviata</i> “Un di felice” (DL 57) “Follie” and “Sempre libera” (DL 58)	“Verdi’s Rise to Solitary Eminence,” 317-18. “Verdi at the Time of <i>Otello</i> ,” 345-50.
<u>February 15</u>	<b>Midterm Examination (1.5 hrs)</b>  Chapter 21: <i>Romantic Opera: Germany</i>	<b>Midterm Examination (1.5hrs)</b>  <u>Richard Wagner</u> : <i>Die Walküre</i> “Ride of the Walküre” (DL 59) “Wotan’s Farewell” from <i>Die Walküre</i> (DL 60)	“From the Writings of Wagner,” 319-322. “The ‘Music of the Future’ Controversy,” 324-29.

<u>February 24</u>	Chapter 22: <i>Nineteenth-Century Realistic Opera</i>	<u>Georges Bizet</u> : <i>Carmen</i> , "Habanera" (DL 61) <u>Giacomo Puccini</u> : <i>La Bohème</i> , "Che gelida manina" (DL 62) <b>Music Library/ Final Paper Research Workshop</b>	"The 'Brahmin' Point of View," 343-44.
<u>March 1</u>	Chapter 23: <i>Late Romantic Orchestral Music</i>	<u>Johannes Brahms</u> : Violin Concerto in D major, III (DL 63) <i>Eine Deutsches Requiem</i> , "Wie Liebliche sind deine Wohnungen" (DL 64) <u>Antonin Dvofák</u> : Symphony No. 9, "From the New World", II (DL 65) <u>Gustav Mahler</u> : Symphony No. 1, III (DL 66) <b>Final Paper Proposal/ Annotated Bibliography Assignment Due</b>	"The Post-Wagnerians: Gustav Mahler," 351-52.
<u>March 8</u>	Chapter 24: <i>From Impressionism to Modernism</i>	<u>Claude Debussy</u> : <i>Prelude to the Afternoon of a Faun</i> (DL 67) <i>Voiles</i> from Preludes, Book I (DL 68) <u>Maurice Ravel</u> : <i>Bolero</i> (DL 69)	"Debussy and Musical Impressionism," 355-58.  "Questioning Basic Assumptions," 358-60.
<u>March 15</u>	Chapter 25: <i>Early Twentieth-Century Modernism</i>	<u>Igor Stravinsky</u> : <i>The Rite of Spring</i> Introduction and Scene I (DL 70) <u>Arnold Schoenberg</u> : <i>Pierrot lunaire: Madonna</i> (DL 71) Suite for Piano, Trio (DL 72) <b>CONCERT REPORT DUE</b>	" <i>The Rite of Spring</i> ," 372-376. "Musical Expressionism," 362-66. "Retreat to the Ivory Tower," 366-68. "The Death of Tonality," 368-70. "Arnold Schoenberg on Composition with Twelve Tones", 370-72. " <i>The Rite of Spring</i> ", 372-376.
<u>March 22</u>	Chapter 26: <i>American Modernism</i>	<u>Charles Ives</u> : <i>Variations on America</i> (DL 73) <u>Samuel Barber</u> : <i>Adagio for Strings</i> (DL 74) <u>Aaron Copland</u> : <i>Appalachian Spring</i> , I ((DL 75) <i>Appalachian Spring</i> , II (DL 76) <i>Appalachian Spring</i> , VII (DL 77) <u>Ellen Zwillich</u> : <i>Concerto Grosso 1985</i> (DL 78)	"From the Writings of Charles Ives", 360-62. "Music and the Social Conscience", 414-18

<u>March 29</u>	Chapter 32: <i>Postmodernism</i>	Edgard Varese: <i>Poème électronique</i> (DL 79) John Adams: <i>Short Ride in a Fast Machine</i> (DL 80) Caroline Shaw: <i>Passacaglia</i> from <i>Partita for 8 Singers</i> , (DL 81) Christopher Rouse: Flute Concerto, V ( <i>Amhrán</i> ) (DL 82) <b>FINAL PAPER DUE</b>	“The Master of ‘Organized Sound,’” 468-71. “The Music of Chance”, 471-74. “The Composer and Society”, 477-88. “Minimalism”, 492-98.
<u>April 5</u>	<b>Review</b>	<b>Review</b>	

## REGULATIONS COMMON TO ALL HUMANITIES COURSES

### COPIES OF WRITTEN WORK SUBMITTED

Always retain for yourself a copy of all essays, term papers, written assignments or take-home tests submitted in your courses.

### PLAGIARISM

The University Senate defines plagiarism as “*presenting, whether intentional or not, the ideas, expression of ideas or work of others as one’s own.*” This can include:

- reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source;
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings;
- failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks;
- handing in “*substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs.*”

Plagiarism is a serious offence which cannot be resolved directly with the course’s instructor. The Associate Deans of the Faculty conduct a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of “F” for the course

### GRADING SYSTEM

Letter grades assigned in this course will have the following percentage equivalents:

A+ = 90-100 (12)	B = 73-76 (8)	C - = 60-62 (4)
A = 85-89 (11)	B- = 70-72 (7)	D+ = 57-59 (3)
A- = 80-84 (10)	C+ = 67-69 (6)	D = 53-56 (2)
B+ = 77-79 (9)	C = 63-66 (5)	D - = 50-52 (1)

F	Failure. Assigned 0.0 grade points
ABS	Absent from final examination, equivalent to F
DEF	Official deferral (see "Petitions to Deferr")
FND	Failure with no deferred exam allowed -- assigned only when the student has failed the course on the basis of inadequate term work as specified in the course outline.

Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean.

### WITHDRAWAL WITHOUT ACADEMIC PENALTY

The last date to withdraw from **FALL TERM** courses is **DEC. 9, 2016**. The last day to withdraw from **FALL/WINTER (Full Term)** and **WINTER** term courses is **APRIL 7, 2017**.

### REQUESTS FOR ACADEMIC ACCOMMODATION

You may need special arrangements to meet your academic obligations during the term because of disability, pregnancy or religious obligations. Please review the course outline promptly and write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. You can visit the Equity Services website to view the policies and to obtain more detailed information on academic accommodation at: [carleton.ca/equity/accommodation/](http://carleton.ca/equity/accommodation/)

Students with disabilities requiring academic accommodations in this course must register with the Paul Menton Centre for Students with Disabilities (PMC) for a formal evaluation of disability-related needs. Documented disabilities could include but not limited to mobility/physical impairments, specific Learning Disabilities (LD), psychiatric/psychological disabilities, sensory disabilities, Attention Deficit Hyperactivity Disorder (ADHD), and chronic medical conditions. Registered PMC students are required to contact the PMC, 613-520-6608, every term to ensure that your Instructor receives your Letter of Accommodation, no later than two weeks before the first assignment is due or the first in-class test/midterm requiring accommodations. If you only require accommodations for your formally scheduled exam(s) in this course, please submit your request for accommodations to PMC by **Nov. 11, 2016** for the Fall term and **March 10, 2017** for the Winter term. For more details visit the Equity Services website: [carleton.ca/equity/accommodation/](http://carleton.ca/equity/accommodation/)

### PETITIONS TO DEFER

If you miss a final examination and/or fail to submit a **FINAL** assignment by the due date because of circumstances beyond your control, you may apply a deferral of examination/assignment. If you are applying for a deferral due to illness you will be required to see a physician in order to confirm illness and obtain a medical certificate dated no later than one working day after the examination or assignment deadline. This supporting documentation must specify the date of onset of the illness, the degree of incapacitation, and the expected date of recovery.

If you are applying for a deferral for reasons other than personal illness, please [contact](#) the Registrar’s Office directly for information on other forms of documentation that we accept.

Deferrals of a final assignment or take home, in courses without a final examination, must be supported by confirmation of the assignment due date, for example a copy of the course outline specifying the due date and any documented extensions from the course instructor.

Deferral applications for examination or assignments must be submitted within **3 working days** of the original final exam.

### ADDRESSES: (Area Code 613)

College of the Humanities 520-2809	300 Paterson
Greek and Roman Studies Office 520-2809	300 Paterson
Religion Office 520-2100	2A39 Paterson
Registrar's Office 520-3500	300 Tory
Student Academic & Career Development Services 520-7850	302 Tory
Paul Menton Centre 520-6608/TTY 520-3937	501 Uni-Centre
Writing Tutorial Service 520-6632	4 <sup>th</sup> Floor Library
Learning Support Service 520-2600 Ext 1125	4 <sup>th</sup> Floor Library