

**Carleton University**  
**The College of the Humanities**  
**Winter 2015**  
**HUMS 3103: *Western Music 1850-2000***

**Instructor:**

Dr. John Higney

**Lecture Time:**

Tuesdays, 18:05 - 20:55

**Lecture Location:**

303 Paterson Hall

**Office Hour:**

Wednesdays 1pm-2pm, Loeb A 831 or by appointment

**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.)

**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.

**Required Course Materials\*:**

Materials are available at the Carleton University bookstore or at [nelsonbrain.com](http://nelsonbrain.com) (for digital versions) It is up to you (depending on your budget) as to whether you opt for hard copy or digital versions. Whatever you decide, please ensure you have access to 4 items during the term:

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*, 7<sup>th</sup> edition, Cengage Learning/Schirmer, 2014. ISBN -10: 1-133-95472-3

3) *Introduction to Music* CD

4) CDs 1-3 of 5-CD set.

**For items 2-4 above, choose from the following options**

**Option 1 = a) Hard copy book + Introductory CD + b) 5 hard copy CDs**

a) Craig Wright, *Listening to Music*, 7<sup>th</sup> edition, Cengage Learning/Schirmer, 2014. ISBN -10: 1-133-95472-3

- comes with short introduction to Listening CD (for classes 1, 2 and quiz) b) 5 CD Set for Wright's *Listening to Music*, 7th edition (ISBN 1285097238)

**OR**

**Option 2 = a) ebook + digital introductory CD + b) digital music download PAC (printed access card)**

a) eBook for Wright's *Listening to Music*, 7th Edition (with introduction to Listening CD) - purchase through [www.nelsonbrain.com](http://www.nelsonbrain.com) (<http://www.nelsonbrain.com/shop/en/CA/storefront/canada?cmd=CLHeaderSearch&fieldValue=1133954723>)

b) Introductory CD **and** 5-CD Set Digital Music Downloads Printed Access Card for Wright's *Listening to Music*, 7th Edition (ISBN 1285164466) – (buy Access Card at Carleton bookstore)

**OR**

**Option 3 = a) Hard copy book + introductory CD + b) digital music download PAC (printed access card)**

a) Craig Wright, *Listening to Music*, 7<sup>th</sup> edition, Cengage Learning/Schirmer, 2014. ISBN -10: 1-133-95472-3

- comes with short introduction to Listening CD (for classes 1, 2 and quiz)

b) Introductory CD **and** 5-CD Set Digital Music Downloads Printed Access Card for Wright's *Listening to Music*, 7th Edition (ISBN 1285164466) – (buy Access Card at Carleton bookstore)

**OR**

**Option 4 = a) ebook + digital introductory CD + b) 5 hard copy CDs**

a) eBook for Wright's *Listening to Music*, 7th Edition (with introduction to Listening CD) - purchase through [www.nelsonbrain.com](http://www.nelsonbrain.com) (<http://www.nelsonbrain.com/shop/en/CA/storefront/canada?cmd=CLHeaderSearch&fieldValue=1133954723>)

b) 5 CD Set for Wright's *Listening to Music*, 7th edition (ISBN 1285097238)

**OR**

**Option 5 = library reserve book, introductory CD, and 5-CD set**

Borrow book and introductory CD and 5 CDs from the reserve desk at the library (maximum of 2 hours)

\* Adapted from Dr. A. Luko's *HUMS3102: Western Music 1000-1850 (Fall, 2014)* syllabus.

**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 10) 25%

\*\*Final Paper Proposal/Annotated Bibliography/Library Assignment (due in class March 3) 10%

\*\*Concert Report (due March 17) 10%

\*\*Final Paper (due April 7 at midnight ) 20%

Final Exam (date TBA) 30%

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

### **Late Papers and Missed Tests:**

Late papers/assignments will not be accepted. If you are unable to submit your work/write an exam on the stipulated date because of a medical issue you must present the instructor with signed documentation from a medical professional (typically a medical doctor) on official letterhead (no photocopies) before or on the date in question. All documentation must meet the standards stipulated by the university **and will be verified.**

### **Learning Environment:**

In-class listening will constitute a significant portion of the lectures which requires “active listening” without distractions. Smart phones and computer usage unrelated to classroom activity is not acceptable. Texting, recreational web surfing, answering email, chatting and similar activities are highly distracting to both your classmates and the instructor and disrupt the learning environment. Students engaging in such activities may be asked to leave the room.

All students are encouraged to partake in class discussions but you are reminded that we must cultivate an atmosphere of respect and equality in which all may comfortably contribute.

## 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 Defer")  
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. 8, 2014**. The last day to withdraw from **FALL/WINTER (Full Term)** and **WINTER** term courses is **APRIL 8, 2015**.

### 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. 7, 2014** for the Fall term and **March 6, 2015** 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 assignments 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 **5 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 Success Centre 520-7850	302 Tory
Paul Menton Centre 520-6608/TTY 520-3937	501 Uni-Centre
Writing Tutorial Service 520-2600 Ext. 1125	4 <sup>th</sup> Floor Library
Learning Support Service 520-2600 Ext 1125	4 <sup>th</sup> Floor Library

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

<b>Date</b>	<b>Wright</b>	<b>Listening: Composer/Title</b>	<b>Weiss/Taruskin</b>
<u>January 6</u>	Chapter 19: <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 13</u>	Chapter 20: <i>Romantic Music: The Art Song</i>	<u>Franz Schubert</u> : "Erlkönig" (CD 3/14) <u>Robert Schumann</u> : "Du Ring an meinem Finger" (CD 5/23)	“‘Folk Song’: A New Name for Something Very Old”, 255-57.  “Schubert Remembered by a Friend”, 287-89.
<u>January 20</u>	Chapter 21: <i>Romantic Music: Program Music, and Ballet, Musical Nationalism</i>	<u>Hector Berlioz</u> : <i>Symphonie Fantastique</i> , IV (CD 3/16) <u>Peter Tchaikovsky</u> : <i>Romeo and Juliet</i> (CD 3/17-20) <i>Nutcracker, Dance of the Sugar Plum Fairy</i> , (CD 3/21) <u>Modest Musorgsky</u> : <i>Pictures at an Exhibition</i> , “Promenade” (CD 3/22) <i>Pictures at an Exhibition</i> , “Polish Ox-Cart” (CD 3/23) <i>Pictures at an Exhibition</i> , “The Great Gate of Kiev” (CD 4/1)  <b>Concert Report 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.  “Musorgsky, a Musical Realist”, 336-38.
<u>January 27</u>	Chapter 22: <i>Romantic Music: Piano Music</i>	<u>Robert Schumann</u> : <i>Carnaval</i> , “Eusebius” (CD 4/2) <i>Carnaval</i> , “Florestan” (CD 4/3) <i>Carnaval</i> , “Chopin” (CD 4/4) <u>Frédéric Chopin</u> : <i>Nocturne</i> in Eb major (CD 4/5) <u>Franz Liszt</u> : <i>Transcendental Etude</i> No. 8, “Wilde Jagd” (CD 4/6)	“From the Writings of Schumann”, 303-308.  “Glimpses into Chopin Composing, Playing the Piano”, 313-15.  “Liszt, the All-Conquering Pianist”, 308-10.

February 3	Chapter 23: <i>Romantic Opera: Italy</i>	<u>Giuseppe Verdi</u> : <i>La Traviata</i> “Un di felice” (CD 4/7) “Ah, fors è lui” (CD 4/8-9) “Follie” and “Sempre libera” (CD 4/10-12)  <b>Final Paper Proposal/ Annotated Bibliography Assignment Distributed</b>	“Verdi’s Rise to Solitary Eminence”, 317-18.  “Verdi at the Time of <i>Otello</i> ”, 345-50.
February 10	<b>Midterm Examination</b>  Chapter 24: <i>Romantic Opera: Germany</i>	<b>Midterm Examination (1.5 hrs)</b>  <u>Richard Wagner</u> : <i>Die Walküre</i> “Ride of the Walküre” (CD 4/13-14) “Wotan’s Farewell” from <i>Die Walküre</i> (CD 4/15-16)	<b>Midterm Examination (1.5hrs)</b>  “From the Writings of Wagner”, 319-322.  “The ‘Music of the Future’ Controversy”, 324-29.
February 24	<b>Music Library/ Final Paper Research Workshop</b>	<b>Music Library/ Final Paper Research Workshop</b>	<b>Music Library/ Final Paper Research Workshop</b>
March 3	Chapter 25: <i>Nineteenth- Century Realistic Opera</i>  Chapter 26: <i>Late Romantic Orchestral Music</i>	<u>Georges Bizet</u> : <i>Carmen</i> , “Habanera” (CD 4/17) <u>Giacomo Puccini</u> : <i>La Bohème</i> , “Che gelida manina” (CD 4/18)  <u>Johannes Brahms</u> : Violin Concerto in D major, III (CD 4/19-21) <i>Eine Deutsches Requiem</i> , “Wie Liebliche sind deine Wohnungen” (CD 4/22-23) <u>Antonin Dvořák</u> : Symphony No. 9, “From the New World”, II (CD 4/24-26) <u>Gustav Mahler</u> : “Ich bin der Welt abhanden gekommen” (CD 5/1-2)  <b>Final Paper Proposal/ Annotated Bibliography Assignment Due</b>	“The ‘Brahmin’ Point of View”, 343-44.  “The Post-Wagnerians: Gustav Mahler”, 351-52.
March 10	Chapter 27: <i>Impressionism and Exoticism</i>  Chapter 28: <i>Modernism in Music and the Arts</i>	<u>Claude Debussy</u> : <i>Prelude to the Afternoon of a Faun</i> (CD 5/3-5) <i>Voiles</i> from Preludes, Book I (CD 5/6) <u>Maurice Ravel</u> : <i>Bolero</i> (excerpt) (CD 5/7)	“Debussy and Musical Impressionism”, 355-58.  “Questioning Basic Assumptions, 358-60.

<u>March 17</u>	Chapter 29: <i>Early-Twentieth Century Modernism</i>	<u>Igor Stravinsky: <i>The Rite of Spring</i></u> Introduction (CD 5/8) Scene I (CD 5/9) <u>Arnold Schoenberg:</u> <i>Pierrot lunaire, Madonna</i> (CD 5/10) Suite for Piano, Trio (CD 5/11)  <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.
<u>March 24</u>	Chapter 30: <i>Russian and Eastern European Modernism</i>	<u>Sergei Prokofiev:</u> <i>Romeo and Juliet</i> , “Dance of the Knights” (CD 5/12) <u>Dmitri Shostakovich:</u> Symphony No. 5, IV (CD 5/13-15) <u>Bela Bartok:</u> Concerto for Orchestra, IV, “Broken Intermezzo”, CD 5/16)	“ <i>The New Folklorism</i> ”, 378-382. “ <i>The Cataclysm</i> ”, 382-84. “ <i>Music and Ideology</i> ”, 419-21. “ <i>Composers on Trial</i> ”, 421-29.
<u>March 31</u>	Chapter 31: <i>American Modernism</i>	<u>Charles Ives: <i>Variations on America</i></u> (CD 5/18) <u>Aaron Copland:</u> <i>Appalachian Spring</i> , I (CD 5/19) <i>Appalachian Spring</i> , II (CD 5/20) <i>Appalachian Spring</i> , VII (CD 5/21)	“ <i>From the Writings of Charles Ives</i> ”, 360-62. “ <i>Music and the Social Conscience</i> ”, 414-18
<u>April 7</u>	Chapter 32: <i>Postmodernism</i>  <b>Review</b>	<u>Edgard Varese: <i>Poème électronique</i></u> (CD 5/22) <u>John Adams: <i>Short Ride in a Fast Machine</i></u> (CD 5/23)  <b>Review</b>  <b>FINAL PAPER DUE</b>	“ <i>The Master of ‘Organized Sound’</i> ”, 468-71. “ <i>The Music of Chance</i> ”, 471-74. “ <i>The Composer and Society</i> ”, 477-88. “ <i>Minimalism</i> ”, 492-98. <b>Review</b>