

The College of the Humanities

Western Music 1850–2000: HUMS 3103A; Winter Term

Instructor:

Dr. Adalyat Issiyeva

Lecture Time:

Mondays, 18:05 - 20:55

Lecture Location:

303 Paterson Hall

Office Hour:

Mondays, PA A 310: 17:00–18:00 (or by CULearn chat)

E-mail:

adalyatissiyeva@cunet.carleton.ca (E-mail will be checked Monday to Friday typically during regular business hours. Allow up 48hrs for reply.)

Course Description:

HUMS 3103A: *Western Music 1850–2000* is a survey of the major trends in western art music from the Romanticism to the Modern Era. 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. The major goals of the course are to promote the recognition of musical genres and to develop an understanding of the stylistic differences between the music of various historical style periods. Some knowledge of music theory is valuable but not essential for this course.

Required Course Materials:

Required texts will be available at the university bookstore or may be purchased through various online sellers.

1) Piero Weiss and Richard Taruskin, editors. *Music in the Western World: A History in Documents*, 2nd edition. ISBN-10: 053458599X; ISBN-13: 9780534585990. NOTE: A copy of this text is on two-hour reserve.

2) Craig Wright, *Listening to Music*, 8th edition, Cengage Learning/Schirmer, 2017. ISBN-10: 1305587073 ISBN-13: 9781305587076 (w/6 month Music Download Card).

NOTE: A copy of the 8th edition will be placed on 2-hour reserve. Due to the similarity in content both the 7th ed. text and 5-CD set will also be placed on two-hour reserve.

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 midterm exam and a final exam, two listening quizzes, two concert reports, and two quizzes. The midterm and final exams will consist of multiple choice, definitions, listening questions, and essay questions. The short quizzes will take place between the major exams, cover smaller sections of the course content. Study Guides containing lists of terms, names, and assigned listening pieces are provided on CULearn. You must attend TWO (2) concerts of western classical music of your choice (not jazz, pop or 'world music'—there are separate courses for those musics). You may do this at any time during the term up to the due dates. Classical concerts take place at University of Ottawa (calendars available at <https://arts.uottawa.ca/live/>), National Arts Centre (<https://nac-cna.ca/en/discover/music/classical>), and in many other locations around the city (<http://www.classicalottawa.com/my-calendar/>; <http://www.classicalottawa.com/my-calendar/>). For one concert you must fill out a brief question sheet to demonstrate that you have been at the concert; for the other you must write a 3-page report (type-written, doubled-spaced, and with one inch margins). Deadlines for the concert reports are included in the course syllabus. Late concert reports will not be accepted without prior approval of the instructor. Without exception, only complete work submitted in class on the due date will receive full credit.

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 student is responsible for obtaining class information and turning in assignments from missed class periods. 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 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/quiz 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 in class and in Forum 10%

Midterm (February 25) 20%

2 Listening /short-answer quizzes 10%

**Concert Report # 1 (attend a concert, fill out a sheet) (due February 25) 5%

**Concert Report # 2 (3-page format paper) (due April 01) 10%

2 Quizzes 20%

Final Exam (date TBA) 25%

**Details to be posted on the HUMS 3103A: Western Music 1850–2000 CULearn web page.

Late Papers and Missed Quizzes:

Late papers/assignments will not be accepted. If you are unable to submit your work/ write an exam/quiz 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.

HUMS 3103a

Western Music 1850-2000

Course Schedule

Date	Wright	Listening: Composer/Title	Weiss/Taruskin
Jan. 07	Chapter 16 (Introduction to Romanticism”) and Chapter 17: (“Romantic Music: The Art Song”)	Franz Schubert: "Erlkönig" (Download “DL” 48) Clara Schumann: “Liebst du um Schönheit” (DL 49)	97. “Music as a Proper Preoccupation for the British Female,” 285-86. 100. “Paganini the Spectacular Virtuoso,” 289-93. 84. “‘Folk Song’: A New Name for Something Very Old,” 255-57. 99. “Schubert Remembered by a Friend,” 287-89
Jan. 14	Chapter 18 (“Program Music, Ballet, and Musical Nationalism”)	Hector Berlioz: <i>Symphonie Fantastique</i> , IV (DL 50) Peter Tchaikovsky: <i>Romeo and Juliet</i> (DL 51) Modest Mussorgsky: <i>Pictures at an Exhibition</i> : “Promenade” (DL 52) and “The Great Gate of Kiev” (DL 53)	103. “From the Writings of Berlioz,” 296-300. 104. “The Program of <i>Symphonie Fantastique</i> ,” 300-03. 116. “The “New Russian School,” 333-36. 118. “Chaikovsky on Inspiration and Self-Expression,” 338-42. 117. “Mussorgsky, a Musical Realist,” 336-38.
Jan. 21	Chapter 19 (“Romantic Music: Piano”)	Robert Schumann: Träumerei from Kinderscenen, Op. 15 (DL 54) Frédéric Chopin: Nocturne in Eb major (DL 55) Franz Liszt: Un Sospiro”(DL 56) QUIZ # 1 and Listening Quiz # 1: Chapters 16–18	105. “From the Writings of Schumann,” 303-308. 108. “Glimpses into Chopin Composing, Playing the Piano,” 313-15. 106. “Liszt, the All-Conquering Pianist,” 308-10.
Jan. 28	Chapter 20 (“Romantic Opera: Italy”)	Giuseppe Verdi: <i>La Traviata</i> , “Un dì felice” (DL 57), “Follie” and “Sempre libera” (DL 58)	110. “Verdi’s Rise to Solitary Eminence,” 317-18. 121. “Verdi at the Time of Otello,” 345-50.
Feb. 04	Chapter 21: “Romantic Opera: Germany”	Richard Wagner: <i>Die Walküre</i> , “Ride of the Walküre” (DL 59) “Wotan’s Farewell” from <i>Die Walküre</i> (DL 60)	111. “From the Writings of Wagner,” 319-322. 113. “The ‘Music of the Future’ Controversy,” 324-29.
Feb. 11	Chapter 22: “Nineteenth-Century Realistic Opera”	Georges Bizet: <i>Carmen</i> , “Habanera” (DL 61) Giacomo Puccini: <i>La Bohème</i> , “Che gelida manina” (DL 62)	120. “The ‘Brahmin’ Point of View,” 343-44.
Feb. 25	Midterm Examination (1.5 hrs)	Midterm Examination (1.5 hrs) CONCERT REPORT # 1 DUE	Midterm Examination (1.5hrs) 123. “The Post-Wagnerians: Gustav Mahler,” 351-52.

	Chapter 23 ("Late Romantic Orchestral Music")	Johannes Brahms: Violin Concerto in D major, III (DL 63); <i>Eine Deutsches Requiem</i> , "Wie Liebliche sind deine Wohnungen" (DL 64) Antonin Dvořák: Symphony No. 9, "From the New World", II (DL 65) Gustav Mahler: Symphony No. 1, III (DL 66)	
Mar. 04	Chapter 24 ("From Impressionism to Modernism")	Claude Debussy: <i>Prelude to the Afternoon of a Faun</i> (DL 67); "Voiles" from <i>Preludes</i> , Book I (DL 68) Maurice Ravel: <i>Bolero</i> (DL 69)	125. "Debussy and Musical Impressionism," 355-58. 126. "Questioning Basic Assumptions," 358-60
Mar. 11	Chapter 25 ("Early-Twentieth-Century Modernism")	Igor Stravinsky: <i>The Rite of Spring</i> , Introduction and Scene I (DL 70) Arnold Schoenberg: <i>Pierrot lunaire</i> , "Madonna" (DL 71); <i>Suite for Piano</i> , Trio (DL 72)	132. "The Rite of Spring," 372-376. 128. "Musical Expressionism", 362-66. 129. "Retreat to the Ivory Tower", 366-68. 130. "The Death of Tonality", 368-70. 131. "Arnold Schoenberg on Composition with Twelve Tones", 370-72.
Mar. 18	Chapter 26 ("American Modernism")	Charles Ives: <i>Variations on America</i> (DL 73) Samuel Barber: <i>Adagio for Strings</i> (DL 74) Aaron Copland: <i>Appalachian Spring</i> , I ((DL 75) <i>Appalachian Spring</i> , II (DL 76) <i>Appalachian Spring</i> , VII (DL 77) Ellen Zwillich: <i>Concerto Grosso 1985</i> (DL 78)	127. "From the Writings of Charles Ives", 360-62. 148. "Music and the Social Conscience", 414-18
Mar. 25	Chapter 27 ("Post modernism")	QUIZ # 2 and Listening Quiz # 2: Chapters 23–26 Edgard Varese: <i>Poème électronique</i> (DL 79) John Adams: <i>Short Ride in a Fast Machine</i> (DL 80) Caroline Shaw: "Passacaglia" from <i>Partita for 8 Singers</i> , (DL 81) Christopher Rouse: Flute Concerto, V (Amhrán) (DL 82)	158. "The Master of 'Organized Sound,'" 468-71. 159. "The Music of Chance," 471-74. 161. "The Composer and Society," 477-488. 163. "Minimalism," 492-98.
Apr. 01	Chapter 28 and 29 ("American Popular Music to WWII" and Postwar Jazz and Broadway)	William Walker, "Amazing Grace" (DL 83) Scott Joplin, "Maple Leaf Rag" (D 85) George Gershwin, "Summertime" (DL 87) Jazz standard "My Melancholy Baby" (DL 88) Richard Rodgers and John Coltrane, "My Favorite Things" (DL 89) Leonard Bernstein, "Tonight" from <i>West Side Story</i> (DL 90) CONCERT REPORT#2 DUE	

Apr. 08	REVIEW	REVIEW	REVIEW
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University Regulations for 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.

Academic Integrity at Carleton

Plagiarism is presenting, whether intentionally or not, the ideas, expression of ideas, or work of others as one's own. Plagiarism includes 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. Examples of sources from which the ideas, expressions of ideas or works of others may be drawn from include but are not limited to: books, articles, papers, literary compositions and phrases, performance compositions, chemical compounds, art works, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, and material on the internet. More information can be found [here](#).

Academic Accommodation Policy

Academic Accommodation

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

Pregnancy obligation: write to the instructor 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. For more details see the [Student Guide](#)

Religious obligation: write to the instructor 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. For more details see the [Student Guide](#)

Academic Accommodations for Students with Disabilities: The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at

613-520-6608 or pmc@carleton.ca for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the [PMC website](#) for the deadline to request accommodations for the formally-scheduled exam (if applicable).

Survivors of Sexual Violence

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and is survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: carleton.ca/sexual-violence-support

Accommodation for Student Activities

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation must be provided to students who compete or perform at the national or international level. Please contact your instructor 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. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>

Grading System at Carleton University

Standing in a course is determined by the course instructor, subject to the approval of the faculty Dean. Standing in courses will be shown by alphabetical grades. The system of grades used, with corresponding grade points and the percentage conversion is below. Grade points indicated are for courses with 1.0 credit value. Where the course credit is greater or less than one credit, the grade points are adjusted proportionately.

[Grading System](#)

Course Sharing Websites and Copyright

Classroom teaching and learning activities, including lectures, discussions, presentations, etc., by both instructors and students, are copy protected and remain the intellectual property of their respective author(s). All course materials, including PowerPoint presentations, outlines, and other materials, are also protected by copyright and remain the intellectual property of their respective author(s).

Students registered in the course may take notes and make copies of course materials for their own educational use only. Students are not permitted to reproduce or

distribute lecture notes and course materials publicly for commercial or non-commercial purposes without express written consent from the copyright holder(s).

Statement on Class Conduct

The Carleton University Human Rights Policies and Procedures affirm that all members of the University community share a responsibility to:

- promote equity and fairness,
- respect and value diversity,
- prevent discrimination and harassment, and preserve the freedom of its members to carry out responsibly their scholarly work without threat of interference.

Deferred Term Work

In some situations, students are unable to complete term work because of illness or other circumstances beyond their control, which forces them to delay submission of the work.

Students who claim illness, injury or other extraordinary circumstances beyond their control as a reason for missed term work are held responsible for immediately informing the instructor concerned and for making alternate arrangements with the instructor and **in all cases this must occur no later than three (3.0) working days after the term work was due.**

The alternate arrangement must be made before the last day of classes in the term as published in the academic schedule. Normally, any deferred term work will be completed by the last day of term. More information is available [in the calendar](#).

Deferred Final Exams

Students who are unable to write a final examination because of a serious illness/emergency or other circumstances beyond their control may apply for accommodation. Normally, the accommodation for a missed final examination will be granting the student the opportunity to write a deferred examination. In specific cases when it is not possible to offer a deferred examination, and with the approval of the Dean, an alternate accommodation may be made. [More information.](#)

The application for a [deferral](#) must:

1. be made in writing or online to the Registrar's Office no later than **three working days** after the original final examination or the due date of the take-home examination; and,
2. be fully supported by appropriate documentation and, in cases of illness, by a medical certificate dated no later than one working day after the examination, or by appropriate documents in other cases. Medical documents must specify the date of the onset of the illness, the (expected) date of recovery, and the extent to which the student was/is incapacitated during the time of the examination. The University's preferred medical form can be found at the Registrar's Office [forms and fees page](#).

Any questions related to deferring a Final Exam or Final Assignment/Take Home Examination should be directed to the [Registrar's Office](#).

Withdrawal From Courses

Withdrawn. No academic credit, no impact on the CGPA. WDN is a permanent notation that appears on the official transcript for students who withdraw after the full fee adjustment date in each term (noted in the Academic Year section of the Calendar each term). Students may withdraw on or before the last day of classes.

Important dates can be found [here](#):

Financial vs. Academic Withdrawal

Make sure that you are aware of the separate deadlines for Financial and Academic withdrawal!

Making registration decisions in Carleton Central involves making a financial and academic commitment for the courses you choose, regardless of attendance. If you do not attend – you must withdraw in Carleton Central within the published deadlines to cancel your registration. [More information](#)

Department Contact Information

College of the Humanities 300 Paterson Hall (613)520-2809

CollegeOfHumanities@cunet.carleton.ca

Drop box for CLCV, HUMS LATN GREK Term Papers and assignments is outside 300 P.A.

Greek and Roman Studies 300 Paterson Hall (613)520-2809

GreekAndRomanStudies@cunet.carleton.ca

Drop Box is outside of 300 P.A.

Religion 2A39 Paterson Hall (613)520-2100

Religion@cunet.carleton.ca

Drop box for RELI and SAST Term Papers and assignments is outside of 2A39 P.A.

Registrar's Office 300 Tory (613)520-3500

<https://carleton.ca/registrar/>

Student Resources on Campus

[CUKnowHow Website](#)

[Academics: From registration to graduation, the tools for your success.](#)