



DAN SCHOOL OF DRAMA & MUSIC

Winter 2020

MUSC2II

WESTERN ART MUSIC: INDUSTRIALIZATION TO THE INTERNET

INSTRUCTOR:	Dr. Colleen Renihan
TIME:	Mondays 11:30 – 1; Thursdays 1 – 2:30
LOCATION:	Harrison LeCaine 124
OFFICE:	Harrison-LeCaine 303
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EMAIL:	colleen.renihan@queensu.ca
OFFICE HOURS:	Thursdays 2:30-3:30 p.m.

INSTRUCTOR'S COURSE DESCRIPTION

Music history is a vast enterprise, one that we will explore from a variety of perspectives. We will study the basic materials, principles of design, and cultural significance of music from the Romantic period to that of the Twenty-First Century. In addition to delving deeply into analysis (musical, narrative, cultural, and critical) of this music and practice in order to gain insight into what this music came to mean in each historical context, we will also be ever aware of our contemporary lens on it. With the help of our text, *The Oxford History of Western Music: College Edition*, we will discover many new ways of listening to music, talking about music, writing about music, and engaging with it personally. There has been some truly incredible music created over the past 220 years—I can't wait to share it with all of you.

INTENDED STUDENT LEARNING OUTCOMES

By the end of the semester, you will be able to:

1. Describe ways that music from the nineteenth, twentieth, and twenty-first centuries reflects its socio-cultural context;
2. Recognize and describe stylistic characteristics of Romantic, Twentieth-, and Twenty-first century art musics;
3. Place key canonic composers and works in their historical, social, and cultural contexts;
4. Creatively employ discipline- specific theoretical skills and vocabulary to write about music in a variety of forms;
5. Evaluate and critique the existence of the Western Art Music canon;
6. Read academic articles, summarize, discuss, present, and write with greater clarity and persuasion.

ASSESSMENT

Connections & Critical Analysis Assignments (5)60 %

The course’s 5 Connections/Critical Analysis assignments are at the core of the curriculum in this course. Through these assignments, you will be given the opportunity to engage with some of the most interesting debates in music history by connecting what you glean from the weekly readings to the pieces of music we will discuss in class. You will begin by reading the associated pages in our textbook, and /or reading the accompanying reading as indicated in the schedule on pp. 5-6. Then, you will follow the instructions on OnQ associated with each assignment. I have tried to include assignments that work different critical muscles: some are writing assignments (both formal and informal), some are more spatial and conceptual, some require you to debate a critical point in person in class, others require you to come up with a research question and structure a mini-paper. Feel free to use first person, and cite in Chicago style—either with in-text citations or footnotes (please see me with questions or guidance if you are unsure of citation practices). See Course Schedule for due dates. (Learning Objectives 1-6)

Final Examination25 %

This will be a summative assessment, which we will design as a group. It will be multi-modal, and will include some choice. You will be invited to bring a cue-card into the exam. (Learning Objectives 1-6)

Participation/ Preparation/ Teamwork15 %

I believe strongly in active learning. Though I will certainly include some mini-lectures in order to teach some of the historical content and explain concepts, theories, and approaches, there will be active components to each class. Most of the time, I will have asked you to come prepared to do something—usually this will involve preparation on your part. I will ask you to submit your preparation notes/ summary/ as assigned, and I will also circulate and assess your preparation. The heavy weight of this component of the course should indicate how invested I am in your preparation for classes. (Learning Objective 6)

Attendance at Departmental Colloquia *up to a bonus of 5%*

In order to extend our thinking about the issues we are learning about in class, you are invited to attend up to 5 scheduled Colloquia in this term for a bonus of 5%. For each one attended, you’ll email me with a three-sentence summary of the event, including a thoughtful connection with the course material. Fridays in HLH 124 12:30 – 1:20 p.m. (Learning Objective 1-3; 5)

QUEEN’S UNIVERSITY (ARTS & SCIENCE) GRADE CONVERSION

In this course, all components will be graded using numerical percentage marks. Your course average will then be converted to a final letter grade according to Queen’s Official Grade Conversion Scale (see below).

Queen’s Official Grade Conversion Scale

Grade	Numerical Course Average (Range)
A+	90-100
A	85-89
A-	80-84
B+	77-79
B	73-76
B-	70-72
C+	67-69
C	63-66
C-	60-62
D+	57-59
D	53-56
D-	50-52
F	49 and below

COURSE AND UNIVERSITY POLICIES

COURSE MATERIALS

There is a textbook for this course, as there was for MUSC210. It is available at the bookstore. We will be using:

- ❖ Taruskin, Richard and Christopher H. Gibbs. *The Oxford History of Western Music*. College Edition. Second Edition. New York and Oxford: Oxford University Press, 2019.

We will also be using OnQ to communicate about assignments, additional readings, course materials, etc. The Listening Requirements will be shared on OnQ, as will lecture slides *following each lecture*, instructions for assignments, documents and/or links shared in class, etc. Please subscribe to course updates to stay on track.

DROP DATE

The last date to drop Winter 2020 courses without financial penalty is **January 17, 2020**. The last date to drop Winter 2020 courses without academic penalty is **February 28, 2020**.

COPYRIGHT OF COURSE MATERIALS

Presentations which are made in relation to course work—including lectures—cannot be recorded or copied without the permission of the presenter, whether the instructor, a classmate, or a guest lecturer. Material recorded with permission is restricted to use for this course unless further permission is granted. All syllabus, course materials, and lecture materials are © Colleen Renihan 2020.

ACADEMIC INTEGRITY

Academic Integrity is constituted by the six core fundamental values of honesty, trust, fairness, respect, responsibility and courage (see www.academicintegrity.org). These values are central to the building, nurturing and sustaining of an academic community in which all members of the community will thrive. Adherence to the values expressed through academic integrity forms a foundation for the "freedom of inquiry and exchange of ideas" essential to the intellectual life of the University (see the Senate Report on Principles and Priorities <http://www.queensu.ca/secretariat/policies/senate/report-principles-and-priorities>). Students are responsible for familiarizing themselves with the regulations concerning academic integrity and for ensuring that their assignments conform to the principles of academic integrity. Information on academic integrity is available in the Arts and Science Calendar (see Academic Regulation 1 <http://www.queensu.ca/artsci/academic-calendars/regulations/academic-regulations/regulation-1>), on the Arts and Science website (see <http://www.queensu.ca/artsci/academics/undergraduate/academic-integrity>), and from the instructor of this course. Departures from academic integrity include plagiarism, use of unauthorized materials, facilitation, forgery and falsification, and are antithetical to the development of an academic community at Queen's. Given the seriousness of these matters, actions which contravene the regulation on academic integrity carry sanctions that can range from a warning or the loss of grades on an assignment to the failure of a course to a requirement to withdraw from the university.

ACCESSIBILITY

I am conscious that we all learn differently, and have different learning needs. I openly acknowledge and respect our learning differences, and have tried to be conscious of including a wide range of goals, activities, assignments, and assessment modes in the course. Queen's is committed to an inclusive campus community with accessible goods, services, and facilities that respect the dignity and independence of persons with disabilities. All course materials can be made available in an accessible format or with appropriate communication supports upon request. Please contact me at colleen.renihan@queensu.ca to discuss options. If you use mobility aids and ever have an unexpected problem coming to class due to weather, accessibility issues with the space, etc., please let me know ASAP. I will make every effort to make sure you are caught up on the material. If you are struggling financially, and are struggling to get enough to eat, the Swipe It Forward Queen's Program is an option (see dining.queensu.ca/swipeitforward). Please come and see me as well if you

feel comfortable doing so.

Mental health is crucial to life at university, and if you are having difficulties, please let me know—I want you to succeed. Please also note the various resources on campus available to you:

- ❖ **Student Wellness Services 613-533-2506**
 - **Counseling Services (Mon-Fri 830-430)**
 - **Health Services (Mon-Fri 830-430; Mon, Tues, Thurs 5-7)**
- ❖ **Queen’s 24-hr Emergency Report Centre 613-533-6111**
- ❖ **AMS Peer Support Centre 613-533-6000 X 75111**
- ❖ **24-hr Community Crisis Line 613-544-4229**

ACCOMMODATIONS

Queen's University is committed to achieving full accessibility for persons with disabilities. Part of this commitment includes arranging academic accommodations for students with disabilities to ensure they have an equitable opportunity to participate in all of their academic activities. If you are a student with a disability and think you may need accommodations, you are strongly encouraged to contact me and/or Student Wellness Services (SWS) and register as early as possible. For more information, including important deadlines, please visit the Student Wellness website at: <http://www.queensu.ca/studentwellness/accessibility-services/>

COMMUNICATION

Please use email to contact me outside of the classroom (colleen.renihan@queensu.ca). Though email needn't be overly formal, you should compose your email messages with proper English, spelling, grammar, and capitalization so that communications are clear and professional. Please sign your name to every email. Please also use your Queen's email address for all communications. I will try my best to respond to emails within 24 business hours of their receipt (note, therefore, that on weekends, the clock stops at 5:00 p.m. on Friday, and resumes Monday at 9:00 a.m. For example, if you send an email at 6:00 p.m. on Friday evening, I will receive it Monday morning at 9:00 a.m. and will respond by 9:00 a.m. on Tuesday). I look forward to helping you with any challenges you may be facing; I hold office hours on Thursday afternoons from 2:30-3:30 p.m.

RELIGIOUS ACCOMMODATION

“Canada is understood to be a secular society but what does this mean? The Ontario Human Rights Commission reminds us that “Canadian courts have ... made clear that the Canadian legal understanding of secular remains “open” and “inclusive” of religion, which means accommodating, and neither favoring nor disadvantaging or excluding, religion in the public sphere, in keeping with the Canadian Charter of Rights and the Ontario Human Rights Code. Queen’s University (like all publicly funded institutions) then has a duty under the Ontario Human Rights Code to provide accommodation for students, staff and faculty where their religious observances create a conflict with their work/ study schedule. Also, the school calendar should not be seen to favour a particular religion. If a member of a particular faith would be expected not to work on the date of a particular observance/Sabbath, and if the observance conflicts with a work or academic requirement, that person would be entitled to request religious accommodation.” The above was taken from http://www.queensu.ca/registrar/sites/webpublish.queensu.ca.uregwww/files/files/Religious_Accommodate_FAQ.pdf. Please note that students will be held responsible for material covered in their absence.

COURSE SCHEDULE

**subject to revision!*

Week 1—Romanticisms

Monday 6 Jan: Intro to the course; Introduction to Romanticism; Beethoven's *Symphony No. 9*

- Read & discuss Cook's Ch.4 "An Imaginary Object"

Thursday 9 Jan: Schubert & song analysis: *Heidenröslein & Erlkönig*

- Arrive having read Ch. 16

Week 2—Virtuosi on the 19C Concert & Opera Stage

Monday 13 Jan: Paganini *La Campanella* and *Caprices*; Liszt *Trois Études de Concert*

- Arrive having read pp. 425-434
- Preliminary group analysis for Assignment 1: Mozart analysis

Thursday 16 Jan: Rossini *Il Barbiere di Siviglia*

- Arrive having read pp. 387-394

Week 3—Music and Literature

Monday 20 Jan: Programmatic music: Berlioz *Symphonie Fantastique*

- Arrive having read pp. 447-454
- **Critical Assignment 1 due: Musical Analysis of Mendelssohn Violin Concerto in E Minor, Op. 64**

Thursday 23 Jan: Music and narrative: Chopin, *Nocturne in D-flat Major, Op. 27, No. 2* & Assign Assignment 2

- Arrive having read pp. 470-478

Week 4—19C Music and Politics

Monday 27 Jan: Verdi and Wagner opera

- Arrive having read Ch. 21
- **Critical Assignment 2 due: Narrative Analysis of Chopin's *Barcarolle Op. 60***

Thursday 30 Jan: Russia: Mussorgsky *Boris Godunov*

- Arrive having read pp.541-559

Week 5— Absolute Music & the Romantic Symphony

Monday 3 Feb: Brahms, *Symphony No. 4* & *Schicksalslied*

- Arrive having read Ch. 20 [Musical politics in 19C]

Thursday 6 Feb: Symphony as Civil Society reading & discussion

- Peer Review of outlines & submit summaries of the readings for **40% of assignment 3**

Week 6—New Directions

Monday 10 Feb: Second Viennese School – Schoenberg's *Verklärte Nacht Op. 4*, *Pierrot Lunaire*, *Suite for Piano Op. 25*; and Webern, *Symphony Op. 21*

- Arrive having read pp. 609-613; 623-637; 698-710
- **Critical Assignment 3 due: Summary & Critique—The Symphony as Metaphor**

Thursday 13 Feb: Maximalism: Mahler, *Kindertotenlieder*, and *Symphony No. 2*

- Arrive having read pp. 613-620

Week 7—Modernism in France & Russia

Monday 24 Feb: Modernism in France: Debussy, Satie, Lili Boulanger

- Arrive having read pp. 638-652

Thursday 27 Feb: Shostakovich *Symphony No. 5*

- Arrive having read pp. 738-747

Week 8—Stravinsky & American Modernism

Monday 2 March: Stravinsky's *Rite of Spring* and *Symphony in C*

- Arrive having read pp. 656-661; 691-697

Thursday 5 March: Charles Ives's *Concord Sonata*, *Three Places in New England*, *Central Park in the Dark*

- Arrive having read pp. 681-686

Week 9—We can Never Go Back to Before

Monday 9 March: Modernist Matriarchs: The Boston School and Amy Beach's '*Gaelic*' *Symphony*

- Arrive having read pp. 581-584

Thursday 12 March: Music & Aftermath of WWII: John Cage's *Book of Changes*, *4'33*, Henry Cowell, Harry Partsch

- Arrive having read pp. 788-806

Week 10—Music? For Whom?

Monday 16 March: Electronic Music: Stockhausen *Gesäng der Jünglinge*, Hugh LeCaine *Dripsody*

- Arrive having read pp. 806-818

Thursday 19 March: Debate and discussion

- **Critical Assignment 4 due: Debate. Milton Babbitt's *Who Cares if You Listen***

Week 11—Repeating Ourselves

Monday 23 March: Minimalism: Riley's *In C*; Reich's *Piano Phase*, *It's Gonna Rain*, *Come Out*, Glass's *Einstein on the Beach*; Adams's *Short Ride in a Fast Machine*

- Arrive having read Ch. 33

Wednesday 27 March: NO CLASS—INSTRUCTOR AT CONFERENCE

Week 12—Back where we started?

Monday 30 March: Millenium's End—Meredith Monk; Laurie Anderson; Ana Sokolovic

- Arrive having read Ch. 34
- **Critical Assignment 5 due: Technology & The Listener**

Thursday 2 April: Exam Preparation and Review

~ Final Examination in Exam Period ~