MUS 3127
Music History II: The Tonal Era
George Washington University
Fall 2012

Meeting Time: M, W (11:10am-12:25pm)
Room: Phillips B120
Instructor: Dr. Stephen Thursby (sthursby@email.gwu.edu) Office: B135; (202)994-1318
Office Hours: M, W (10-10:50am and 12:30-1:00pm) in Phillips B135

Description
This course covers the time period during which much of the music that one is likely to hear in the concert hall or at the opera house today was composed (late 17th through early 20th century). We will be exploring this period not in a strictly chronological manner, but more from the perspective of musical genre. It would be unrealistic to adequately cover all or even most of the major composers (and works) from this span of time, so I have chosen a representative sampling of composers, genres, and works for us to examine in greater detail. We will be using a variety of primary source materials in this course (originally in English or translated into English), as well as scholarly writings about music and musical culture.

Our primary activities will be the careful listening to and study of music (both in class and independently), reading about music, writing, group work and presentations, and attendance at performances. We will carefully discuss all assignments to clarify their goals and procedures.

Major Goals
1. To gain a better understanding of style, performance practice, and cultural context in European music from the late 17th through the early 20th century.

2. To develop skills in thinking critically and writing about music and musical culture, as well as to assess the value of and assumptions behind various primary and secondary sources relating to music.

3. To develop listening and score-reading skills, as well as musical vocabulary, and to connect musical analysis with historical understanding of the work in question.

Required Materials
Reading and listening assignments will be listed on Blackboard and provided in either hard copy or electronically through Blackboard. You will be required to purchase scores of the following works before we cover them in class (see Course Calendar):

Beethoven: “Eroica” Symphony (#3) and Missa solemnis
Berlioz: Symphonie fantastique
Debussy: La Mer

Policies
* Attendance is required and is for your benefit. You are allowed three absences, then your attendance grade will begin to suffer (3 points will be deducted from your attendance grade for each additional absence).
* Please come to class on time. Excessive tardiness will result in a lowering of your attendance grade. Please don’t leave class early unless you clear it with me in advance.
* You are also expected to contribute productively to class discussions and group assignments. Carefully doing the assigned reading and listening before each class meeting will help prepare you for this. Students who regularly and productively participate in class discussions can expect to receive a better participation grade than students who do not (without taking absences into account).
* Please turn OFF your cell phones (or put them on silent).
* Talking out of turn is disruptive and disrespectful to me and to your classmates. Your attendance/participation grade will suffer if you repeatedly talk out of turn.
* Written assignments are due at 11:10am on the dates indicated below. These must be typed, double-spaced, and submitted in hard copy (stapled). Late assignments will be penalized 10% of their value per 24 hours that they are late. Reading responses are due the day that the reading is to be discussed in class, and performance responses are due no later than one week following the concert date (and no later than December 5).

### Assignments

<table>
<thead>
<tr>
<th>Component</th>
<th>Points</th>
<th>Date Due</th>
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<tbody>
<tr>
<td>Attendance and participation</td>
<td>15</td>
<td>ongoing</td>
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<tr>
<td>Essay 1</td>
<td>10</td>
<td>9/17</td>
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<tr>
<td>Essay 2</td>
<td>15</td>
<td>10/15</td>
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<tr>
<td>Essay 3 (group)</td>
<td>10</td>
<td>11/5</td>
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<tr>
<td>Group Presentation</td>
<td>15</td>
<td>11/14 or 11/19</td>
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<tr>
<td>Reading and/or Performance</td>
<td></td>
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<tr>
<td>Responses (2)</td>
<td>10</td>
<td>various (no later than 12/5)</td>
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<tr>
<td>Final Exam</td>
<td>25</td>
<td>TBA</td>
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</tbody>
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### Grade Scale

- A: 94-100%
- B+: 88-89%
- B: 80-82%
- C: 73-77%
- D: 60-69%
- A-: 90-93%
- B-: 83-87%
- C+: 78-79%
- C-: 70-72%
- F: Under 60%

### Academic Integrity

I support the GW Code of Academic Integrity. It states: “Academic dishonesty is defined as cheating of any kind, including misrepresenting one's own work, taking credit for the work of others without crediting them and without appropriate authorization, and the fabrication of information.” For the remainder of the code, see: [http://www.gwu.edu/~ntegrity/code.html](http://www.gwu.edu/~ntegrity/code.html)

### Support for Students Outside the Classroom

#### Disability Support Services (DSS)

Any student who may need an accommodation based on the potential impact of a disability should contact the Disability Support Services office at 202-994-8250 in Rome Hall, Suite 102, to establish eligibility and to coordinate reasonable accommodations. For additional information please refer to: [http://gwired.gwu.edu/dss/](http://gwired.gwu.edu/dss/)

#### University Counseling Center (UCC) 202-994-5300

The University Counseling Center offers 24/7 assistance and referral to address students' personal, social, career, and study skills problems. Services for students include:
* crisis and emergency mental health consultations
* confidential assessment, counseling services (individual and small group), and referrals

http://gwired.gwu.edu/counsel/CounselingServices/AcademicSupportServices

SECURITY
In the case of an emergency, if at all possible, the class should shelter in place. If the building that the class is in is affected, follow the evacuation procedures for the building. After evacuation, seek shelter at a predetermined rendezvous location.

Course Calendar
Study sheets for each class meeting will be posted on Blackboard and will include specific reading and listening assignments, review questions, terms, people, and ideas.

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Composer(s) &amp; Work(s) Covered</th>
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<tbody>
<tr>
<td>8/29</td>
<td>Introduction</td>
<td></td>
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<tr>
<td>9/3</td>
<td>Labor Day (No Class)</td>
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<tr>
<td>9/5</td>
<td>Common Practice Period; Style and Period Designations</td>
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<tr>
<td>9/10</td>
<td>Baroque opera seria and operatic culture</td>
<td>Handel, Giulio Cesare</td>
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<td>9/12</td>
<td>Rameau, tonal theory, and French opera</td>
<td>Rameau, Les Indes galantes</td>
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<td>9/17</td>
<td>Mozart and opera</td>
<td>Mozart, Don Giovanni</td>
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<td>Essay #1 due</td>
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<tr>
<td>9/19</td>
<td>Mozart and opera</td>
<td>Mozart, Don Giovanni</td>
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<tr>
<td>[9/20-10/13: Performances of Don Giovanni at Kennedy Center]</td>
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<td>9/24</td>
<td>Haydn, Beethoven, and the Symphony</td>
<td>Haydn, Symphony #104</td>
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<td>Beethoven, “Eroica” symphony</td>
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<td>9/26</td>
<td>Beethoven and the Symphony</td>
<td>Beethoven, “Eroica” symphony</td>
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<tr>
<td>10/1</td>
<td>Berlioz and the Program Symphony</td>
<td>Berlioz, Symphonie fantastique</td>
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<td>10/3</td>
<td>Tchaikovsky and the Tone Poem</td>
<td>Tchaikovsky, Francesca da Rimini</td>
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<td>Foote, Francesca da Rimini</td>
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<tr>
<td>[10/04-10/06: Performances of Francesca da Rimini at Kennedy Center]</td>
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<td>10/8</td>
<td>Wagnerian opera and song</td>
<td>Wagner, Tristan und Isolde</td>
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<td>and Wesendonck Lieder</td>
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<td>10/10</td>
<td>Beethoven and the piano sonata</td>
<td>C.P.E. Bach, select piano sonata</td>
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<td>Beethoven, select piano sonata(s)</td>
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[10/11: Performance of Beethoven Piano Sonatas at Kennedy Center]
[10/11-10/13: Performances of Wagner’s Wesendonck Lieder at Kennedy Center]

10/15  Chamber music: Haydn, Schubert, and the string quartet  Haydn, “Emperor” quartet
Schubert, “Death and the Maiden” Quartet

10/17  Women and chamber music  C. Schumann, Mendelssohn-Hensel, Beach works

10/22  Bach, Billings, and 18th-century sacred music  Billings, selected vocal works
J.S. Bach, selected cantata

10/24  Bach and the Mass  J.S. Bach, Mass in B minor

10/29  Beethoven’s late style  Beethoven, a late quartet
Beethoven, Missa solemnis

10/31  Beethoven’s late style  Beethoven, Missa solemnis

[11/1-11/3: Performances of Beethoven’s Missa solemnis at Kennedy Center]

11/5  Vivaldi and the Baroque concerto  Vivaldi, selected concerti
Essay #3 due

11/7  Mozart and the piano concerto  Mozart, Piano Concerto #13

11/12  The Romantic concerto  Brahms, Piano Concerto #1
Brahms, Violin Concerto

11/14  Group Presentations

11/19  Group Presentations

11/21  Thanksgiving Break (No Class)

11/26  Debussy and Impressionism  Debussy, select piano preludes
Debussy, La Mer

11/28  Visions of the East  Ravel, Shéhérazade
Mahler, Das Lied von der Erde

[11/29-12/1: Performances of La Mer and Mozart’s Piano Concerto #13 at Kennedy Center]

12/3  Dance styles  Chopin, Dvorak, Brahms, and Mahler

12/5  Final review and discussion
MUS 3127  
Fall 2012  
Registration Confirmation

Please supply the following information and return the form to the instructor. Completion of this form, along with your signature, confirms that you have access to and understand the syllabus for this course.

First and Last Name:

Valid e-mail address (that you check regularly):

Hometown:

Major area of study:

Which instrument(s) do you play?

What are your favorite types of music to listen to?

What do you hope to get from this course (specific goals, what you hope to learn about, etc.)?

“I confirm that I have access to the syllabus for MUS 3127 and understand the policies for this course.”

Signature: __________________________________________________________

Date: _________________________________