

Teaching Portfolio

Christy Thomas, Ph.D.

Visiting Assistant Professor
Yale School of Music
435 College Street
New Haven, CT 06511
christy.thomas@yale.edu

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Statement of Teaching Philosophy

As an educator, I orient my pedagogical strategies toward teaching the principles of critical inquiry and humanistic research in order to train thoughtful, purposeful, and culturally aware members of society. More specifically, I seek to introduce my students to a body of musical works and to the network of texts with which these works engage. Through my courses, students cultivate their awareness of the aesthetic and humanistic significance of music history that will enable them to engage with works central to Western culture long after they leave my classroom.

I draw on both my disciplinary background and my interdisciplinary training to enrich the study of music by equipping students to engage with a variety of aesthetic objects. As such, my goals are three-fold: first, to situate the text within the cultural contexts of its creation; second, to connect the text to the broader network of texts with which it engages; and third, to consider the ways in which the text has been received and adapted over time and in various media. To achieve these goals, I use structured assignments, prompts, and class activities to encourage my students to move from identifying, remembering, and understanding particular concepts to analyzing, differentiating, and questioning them, with the ultimate goal of being able to effectively express and communicate their own arguments, opinions, or analyses.

In terms of musical engagement, I train my students to develop both critical listening skills and as well as a familiarity with important historical styles and genres and ask them to articulate their reactions. To this end, I seek a balance in my courses between presenting information and materials and asking my students to make discoveries and formulate their own analyses and arguments. For example, in teaching a class on the history of rock and roll in the 1970s, after I discussed how rock fusion genres can be understood in the context of escapism, excess, and the push to legitimize rock through incorporating other musical influences, I asked my students to divide into pairs to talk about the songs they had previously uploaded to the class's Spotify playlist. Students then presented their pieces to the class and gave examples of how the music, lyrics, and associated visuals engaged with those broader concepts. In so doing, they made specific musical observations and used them to support the given thesis. As such, I encouraged my students to engage with the ideas and materials at hand, with me, and with each other in the belief that good teaching, like good research, depends upon intellectual exchange.

My approach to student assessment reflects my goals as an educator of both imparting content and cultivating skills, as well as my goal as a musician of perpetuating my own deep-seated love of music and its history. First, I expect my students to demonstrate mastery of a body of knowledge related to those composers, pieces, terms, and concepts studied in the course on written exams and listening quizzes. Second, students are given the opportunity to reflect upon the material in written assignments that foster intensive critical thinking and listening and also cultivate the broader skills necessary for elegant and persuasive argumentation. While my standards are high, I help my students to meet these expectations by providing multiple formative assessments, office hours, review sessions, and opportunities to submit drafts and revisions.

In sum, I employ a variety of interdisciplinary methods, materials, and approaches, thus equipping my students to integrate and synthesize the possibilities offered by different perspectives and emboldening them to push beyond their own experiences and to expand their analytical skills. My teaching and learning goals have been achieved when my students demonstrate the ability to reflect upon the historical and cultural contexts in which the works were created as well as with the various contexts in which they have been received over time.

Teaching Experience

YALE SCHOOL OF MUSIC

- Spring 2019 *History of Opera*
Survey of Music, 1750-1900
- Fall 2018 *French Music in the Early Twentieth Century*
Survey of Music, 1900-Present

BOWDOIN COLLEGE:

- Spring 2018 *Introduction to Classical Music*
Tonal Analysis
Intermediate Music Theory (independent study)
- Fall 2017 *Music and Technology* (freshman writing seminar)
Introduction to Music Theory

BATES COLLEGE:

- Spring 2017 *Opera & Gender*
Classical Music in Western Culture
Performance in Western Classical Music (short term course)
- Fall 2016 *Music, Media, Technology: A History*
Music & Drama

YALE UNIVERSITY (INSTRUCTOR):

- Spring 2016 *Introduction to the Elements of Music*
 Fall 2015 *Introduction to the Elements of Music*

YALE UNIVERSITY (TEACHING FELLOW):

- Spring 2016 *History of Western Music: The Nineteenth and Twentieth Centuries* (James Hepokoski)
 Spring 2013 *Introduction to the History of Western Music: 1800 to the Present* (Gundula Kreuzer)
 Fall 2012 *History of Western Music: Baroque and Classical* (James Hepokoski)
 Spring 2012 *History of Western Music: Middle Ages and Renaissance* (Craig Wright)
 Fall 2011 *Listening to Music* (Craig Wright)

GUEST LECTURES:

- Spring 2018 *Introduction to Italian Opera* (Bowdoin College)
 Spring 2018 *Divas in Transition* (Bowdoin College)
 Fall 2017 *Hearing West Side Story* (Bowdoin College)
 Fall 2015 *Grant Writing & Cultivating an Online Presence* (McDaniel College)
 Fall 2015 *1970s Rock and Social Change & Rock in the Internet Age* (McDaniel College)
 Fall 2013 *Representation as Re-Presentation: La bohème and Opera Staging Today* (McDaniel College)
 Fall 2013 *Verismo Opera in Fin-de-siècle Italy: The Case of Puccini* (McDaniel College)
 Fall 2012 *Puccini e la musica della fine del primo atto di La bohème* (Yale University)

[Course Number]

[Semester] [Year]

HISTORY OF WESTERN MUSIC: 1750-1850

[Days] [Times] | [Location]

Professor: Christy Thomas
Contact: [email]
Office hours: [location]: [days/hours], or by appointment

COURSE DESCRIPTION: This course examines the history of music in Europe from 1750 to 1850, with a particular focus on historically significant common practice and modern works likely to be encountered outside the course. Such a broad survey is intended to promote both an understanding and appreciation of this musical heritage as well as to illuminate some of the cultural and historical causes of artistic change. Students survey representative works, investigate the concepts that have shaped the institutions and practices of classical music, critically consider the concept of canonicity, and consider the historian’s task in presenting a narrative about the past through an historiographical investigation and comparative analysis of various texts. Driving questions include: How have historians constructed narratives about music? Why have some works been canonized and others not? How are musical works products of the social, political, religious, and ideological trends of their time?

COURSE FORMAT: The goal of the class meetings is to highlight central issues and problems, interpret key historical factors, and wrestle with musical and historical analyses of select compositions. By contrast, basic historical facts (e.g., names, dates, biographical information, etc.) are primarily provided by the assigned readings, rather than being the focus of the class meetings. Weekly section meetings provide students an opportunity to explore particular works or concepts more in depth. In terms of grading, students will be responsible for understanding materials both from readings and from lectures.

COURSE OBJECTIVES: By the end of the course, students are expected to:

- accurately identify the assigned musical excerpts on the repertoire list
- demonstrate an understanding of the cultural and historical contexts behind the assigned works
- speak and write intelligently about music, properly employing concrete musical vocabulary
- critically evaluate historical narratives and understand the subjective nature of their construction

REQUIRED TEXTS:

- Taruskin, Richard and Christopher H. Gibbs. *The Oxford History of Western Music*. College Edition. Oxford: Oxford University Press, 2013.
- Additional readings and other materials are uploaded online.

COURSE REQUIREMENTS:

- Participation 15%
- Reading Questions 10%
- Listening Quizzes 15%
- Listening Assignments 10%
- Exams 30%
- Final Essay 20%

ETIQUETTE:

Students are responsible for checking email daily. Excused absences require a Dean’s note unless otherwise confirmed by the professor. Adequate completion of all course components is required for a passing grade (i.e., students may not, for example, opt out of attendance, reading questions, exams, final essay, etc.).

DETAILS OF THE COURSE REQUIREMENTS

PARTICIPATION (15% OF OVERALL GRADE): Participation reflects not only timely attendance but active and substantive involvement during class discussions, willingness to answer questions, and respect for others' opinions. Participation also includes concert attendance: students must attend two concerts during the course of the semester, both of which must be within the Western classical tradition. Off-campus performances count toward this requirement, but students must provide proof of attendance. Finally, participation includes mandatory Syllabus and Music Terminology Quizzes, which are taken pass/fail, with the lowest passing grade being 90%. Students may retake these until they pass.

READING QUESTIONS (10% OF OVERALL GRADE): In order to use class time for discussion, guided listening, music analysis, and historical synthesis, much of the factual material is relegated to the assigned readings (roughly 45 pages/week). For each class, students submit responses to reading questions, which are designed both to confirm that students have grasped the content and also to provide students with a helpful study tool for reviewing the readings in preparation for the three exams.

LISTENING QUIZZES (15% OF OVERALL GRADE): Because one of the course's goals is to encourage familiarity with the works on the repertoire list, every week there is a low-stakes listening quiz for which students must correctly identify musical selections chosen from the repertoire list. The quizzes also assess students' knowledge of basic facts such as the composer's full name, the title of the work, and the year of the work's premiere. For generic titles (e.g., "Symphony," "String Quartet," etc.) you must provide an additional identifier (e.g., the key or number). The date should be within 5 years of the date provided in the repertoire list. The quizzes are designed to prepare students for the listening portion on the exams, which follow the same format but cover more repertoire. Roughly 30-second clips (not necessarily the beginning of tracks) from two pieces on the week's assigned repertoire are played. Some grace is given for spelling in foreign languages, but students are to learn the titles as given on the repertoire list. The lowest two grades at the end of the semester is dropped.

LISTENING ASSIGNMENTS (10% OF OVERALL GRADE): To further encourage in-depth listening, there are two listening assignments with mandatory peer review and editing components. Students respond to the provided prompt and demonstrate a mastery of musical vocabulary appropriate for their background and experience. The first assignment's piece is prescribed; students may choose the second.

EXAMS (30% OF OVERALL GRADE): There are three exams over the course of the semester, each worth 10% of students' overall grade and spaced so that the first two are less likely to coincide with midterm exams in other courses. These exams do not merely assess students' familiarity with content, but are primarily designed to evaluate students' ability to grapple with and assess larger cultural and historical issues. As such, the exams follow the same format: a given number of essay question pairs, for which the student may choose one question from each pair to answer. In addition, the exams have a listening identification portion for which students are required to correctly identify several different musical selections from the repertoire list. The exams *are not cumulative*.

FINAL ESSAY (20% OF OVERALL GRADE): A major goal of this course is to introduce students to the concept of historiography, or the writing of history. Because all histories are subjective, they are the products of their authors' underlying biases and arguments. As such, the final essay (2,800-3,200 words) requires students to compare the histories and approaches provided by Richard Taruskin and Christopher Gibbs (the authors of the assigned textbook) with those of a second text. This assignment requires students to consider with some length and depth the underlying assumptions, strategies, ideas, and effectiveness of the authors' histories. There are a series of due dates to help students with each step of the process, including the choice of a composer, thesis statement, abstract, an optional draft, and the final paper.

CLASS OVERVIEW		
WEEK:	TOPIC:	KEY DATES:
Week 1	Introduction: Into the Classical Era	X: Listening Quiz (dry-run)
Week 2	Haydn and the Emergence of Concert Life	X: Syllabus Quiz due X: Listening Quiz
Week 3	Mozart: Instrumental Works	X: Music Terminology Quiz due X: Listening Quiz
Week 4	Mozart: Opera	X: Listening Quiz
Week 5	Early Beethoven: The Emergence of Romanticism	X: Listening Quiz X: Exam #1
Week 6	Beethoven: Composer, Hero, Myth	X: Listening Assignment #1 draft X: Listening Assignment #1 peer review X: Listening Assignment #1 due X: Listening Quiz
Week 7	Early Nineteenth-century Opera	X: Final Essay composer choice X: Listening Quiz
Week 8	Bel Canto Opera	X: Final Essay thesis statement X: Listening Quiz
Week 9	Romantic Inwardness: Franz Schubert	X: Final Essay abstract X: Listening Quiz
Week 10	Intimate Genres	X: Listening Quiz X: Exam #2
Week 11	Fantastic Spectacles: Mendelssohn, Berlioz, Liszt, Auber	X: Listening Assignment #2 draft X: Listening Assignment #2 peer review X: Listening Assignment #2 due X: Listening Quiz
Week 12	Music Imported: Chopin and Glinka	X: Final Essay draft (OPTIONAL) X: Listening Quiz
Week 13	Historicism and the New German School	X: Listening Quiz
Week 14	Opera at Midcentury: Art and Revolution	X: Listening Quiz X: Final Essay due by 11:59 p.m.
FINAL		X: [time of exam]

COURSE POLICIES:

INCLUSIVITY: We have the right to a respectful learning environment in which oppression of any variety is unwelcome. Should you at any time feel unsafe or unwelcome in our shared space, I encourage you to approach me in confidence. We all come to this space with our own known and unknown social biases and will therefore work across difference in order to unlearn the hidden curriculum of racism, sexism, classism, ableism, and other forms of discrimination absorbed from the cultures from which we originate.

In order to equip yourselves to promote a culture of non-violence and inclusivity, I encourage you to consider **Green Dot** and/or **Active Ally** training. (Green Dot training provides a comprehensive, strategic, and research-based approach to violence prevention. Active Ally training focuses on the practical application of knowledge and skills needed to support LGBTQIA+ individuals.)

ACADEMIC INTEGRITY: Our community of learning is built on a shared sense of trust, solidarity, and intellectual risk-taking. To this end, it is my deep hope that we strive to bring our best, most thoughtful, and ethical selves to the classroom and assignments. I encourage you to consult the [University Academic Integrity Policy], which provides more information on possible violations of academic integrity, such as plagiarism, the misuse of sources, and cheating.

RESPONSIBILITY & TIMELINESS: A college education fosters critical skills such as responsibility and effective time management. To this end, students are expected to complete assignments and to do so on time unless otherwise arranged according to a Dean's note, doctor's note, or other such accommodation. Without such arrangements, late work receives deductions, and if work is more than one week late, students must receive permission from the professor to submit it.

COPYRIGHT AND FAIR USE: In this course, we will be engaging with sources in a variety of media, ranging from academic books and articles to the popular press and audio and visual resources. In accordance with U.S. copyright legislation, [University] prohibits violations of copyright, license restrictions, trade secrets, privacy, and authorial integrity. Although principles of fair use come into play for the use of copyrighted materials for educational purposes, wholesale copying of books, journals, CDs, and DVDs is not protected under the fair use doctrine. In short, it is illegal to rip or download wholesale the materials on reserve in the library for this course. For more information on copyright with specific examples of how the fair use exceptions may apply, see the University of Texas's **Copyright Crash Course**, as well as the [University Copyright Policy].

ONLINE MUSIC RESOURCES:

[University] provides online access to a variety of online resources related to the history of music. These include **Oxford Music Online**, which encompasses Grove Music Online, Oxford Companion to Music, and Oxford Dictionary of Music, as well as **Naxos Music Library** and **Naxos Video Library**, which host a large body of sound recordings and videos. These are all available through the [University's] **Online Collections**.

In addition, scores and other materials for works that have passed out of copyright protection are available online through the **International Music Score Library Project** (www.imslp.org).

REPERTOIRE LIST:*For quizzes, exams, and listening guides*

LISTENING TIP: In preparing for the quizzes, it is good practice to be able to recall key musical features—especially melodies—of the pieces in question even when you are not actively listening to them. If you can remember or hum, for example, the opening melody of “Casta diva” or the primary theme from the finale of Mozart’s “Jupiter” Symphony upon command, you will be even more likely to correctly identify the piece upon hearing it.

Introduction: Into the Classical Era*Week 1**[Dates]*

Johann Sebastian Bach, *The Well-Tempered Clavier, Book 1*, Fugue in C Minor (1722)
 Carl Philipp Emanuel Bach, Symphony for Strings in C Major, H. 659, I (1773)
 Carl Philipp Emanuel Bach, Harpischord Sonata in B Minor, Wq. 49 No. 6, I (1744)
 Christoph Willibald Gluck, *Orfeo ed Euridice*, “Che farò senza Euridice” (1762)

Haydn*Week 2**[Dates]*

Joseph Haydn, Symphony No. 45 in F-sharp Minor (“Farewell”), I (1772)
 Joseph Haydn, Symphony No. 100 in G Major (“Military”), II (1793-94)
 Joseph Haydn, String Quartet in C. Major, Op. 76, No. 3 (“Kaiser”), II (1797)
 Joseph Haydn, *The Creation*, “Representation of Chaos” (1796-98)

Mozart: Instrumental*Week 3**[Dates]*

Wolfgang Amadeus Mozart, Minuet in G, K. 1 (1761)
 Wolfgang Amadeus Mozart, String Quartet in C, K. 465 (“Dissonance”), I (1782-85)
 Wolfgang Amadeus Mozart, Piano Concerto No. 17 in G Major, K. 453, III (1784)
 Wolfgang Amadeus Mozart, Symphony No. 41 in C Major, K. 551 (“Jupiter”), IV (1788)

Mozart: Opera*Week 4**[Dates]*

Wolfgang Amadeus Mozart, *Le nozze di Figaro*, “Porgi, amor, qualche ristoro” (1786)
 Wolfgang Amadeus Mozart, *Le nozze di Figaro*, “Via resti servita” (1786)
 Wolfgang Amadeus Mozart, *Die Zauberflöte*, “Der Hölle Rache kocht in meinem Herzen” (1791)
 Wolfgang Amadeus Mozart, *Die Zauberflöte*, “Bei Männern, welche Liebe fühlen” (1791)

Early Beethoven: The Emergence of Romanticism*Week 5**[Dates]*

Ludwig van Beethoven, Piano Sonata No. 17 in D Minor, Op. 31 no. 2 (“Tempest”), I (1802)
 Ludwig van Beethoven, Piano Sonata No. 21 in C Major, Op. 53 (“Waldstein”), I (1804)
 Ludwig van Beethoven, Symphony No. 3 in E-flat Major, Op. 55, I (1805)
 Ludwig van Beethoven, Symphony No. 5 in C Minor, Op. 67, I (1807-08)

*the preceding pieces (Weeks 1-5) are fair game for **Exam #1***

Beethoven: Composer, Hero, Myth

Week 6

[Dates]

- Ludwig van Beethoven, *Missa Solemnis*, Op. 123, “Kyrie” (1817-23)
- Ludwig van Beethoven, *Missa Solemnis*, Op. 123, “Gloria” (1817-23)
- Ludwig van Beethoven, String Quartet No. 15 in A Minor, Op. 132, “Heiliger Dankgesang,” I (1825)
- Ludwig van Beethoven, Symphony No. 9, IV (1824)

Early Nineteenth-Century Opera

Week 7

[Dates]

- Gioacchino Rossini, *Il barbiere di Siviglia*, “Largo al factotum” (1816)
- Gioacchino Rossini, *Il barbiere di Siviglia*, “Una voce poco fa” (1816)
- Carl Maria von Weber, *Der Freischütz*, “Overture” (1821)
- Carl Maria von Weber, *Der Freischütz*, [“Wolf’s Glen” scene, Act II finale] (1821)

Bel Canto Opera

Week 8

[Dates]

- Vincenzo Bellini, *Norma*, “Casta diva” (1831)
- Vincenzo Bellini, *Norma*, “Ah! bello a me ritorna” (1831)
- Gaetano Donizetti, *Don Pasquale*, “La morale di tutto questo” (1843)
- Gaetano Donizetti, *Lucia di Lammermoor*, [Mad scene] (1835)

Romantic Inwardness

Week 9

[Dates]

- Franz Schubert, “Erlkönig” [D. 328, Op. 1] (1815)
- Franz Schubert, “Gretchen am Spinnrade” [D. 118, Op. 2] (1815)
- Franz Schubert, *Schwanengesang* [D.957], “Der Doppelgänger” (1828)
- Franz Schubert, Symphony No. 8 in B Minor, D. 759 (“Unfinished”), I (1822)

Intimate Genres

Week 10

[Dates]

- Robert Schumann, *Carnaval* Op. 9, “Arlequin” (1835)
- Robert Schumann, *Frauenlieben und -leben* Op. 42 No. 4, “Du Ring an meinem Finger” (1840)
- Clara Wieck Schumann, *Er ist gekommen in Sturm und Regen* (1845)
- Fanny Mendelssohn Hensel, *Lieder für das Pianoforte* Op. 8 No. 1 (“Allegro moderato”) (c. 1850)

*the preceding pieces (Weeks 6-10) are fair game for **Exam #2***

Fantastic Spectacles: Mendelssohn, Berlioz, Liszt, Auber

Week 11

[Dates]

- Felix Mendelssohn, *A Midsummer Night's Dream*, Overture (1826)
Franz Liszt, *Études d'exécution transcendante*, S. 139, Étude No. 7 (Eroica) (1826/1837/1852)
Hector Berlioz, *Symphonie fantastique*, 5. Song d'une nuit du sabbat (1830)
Daniel-François-Esprit Auber, *La muette de Portici*, [volcanic eruption the end of the opera] (1828)

Music Imported: Chopin and Glinka

Week 12

[Dates]

- Fryderyk Chopin, Nocturne in F-sharp Major, Op. 15 No. 2 (1830-32)
Fryderyk Chopin, Ballade in G Minor, Op. 23 (1835)
Mikhail Glinka, *A Life for the Tsar*, "Slav'sya" Chorus (1836)
Mikhail Glinka, *Kamarinskaya* (1848)

Historicism and the New German School

Week 13

[Dates]

- Felix Mendelssohn, Violin Concerto in E Minor, Op. 64, I (1844)
Robert Schumann, Piano Concerto in A Minor, Op. 54, I (1845)
Franz Liszt [Liszt Ferencz], *Les Préludes* (publ. 1856)
Franz Liszt [Liszt Ferencz], *Prometheus* (1850)

Opera at Midcentury: Art and Revolution

Week 14

[Dates]

- Giuseppe Verdi, *Nabucco*, "Va, pensiero, sull'ali dorate" (1841)
Giuseppe Verdi, *Macbeth*, [excerpt from Act I, scene 7] (1847)
Richard Wagner, *Der fliegende Holländer*, "Overture" (1843)
Richard Wagner, *Der fliegende Holländer*, "Der Frist ist um" (1843)

the preceding pieces (Weeks 9-14) are fair game for Exam #3

[Course Number]

[Semester] [Year]

INTRODUCTION TO WESTERN CLASSICAL MUSIC

[Days] [Times] | [Location]

Professor: Christy Thomas
Contact: [email]
Office hours: [location]: [days/hours], or by appointment

COURSE DESCRIPTION: In this course students are introduced to the study of Western classical music in Europe and the United States from the 17th to the late 20th centuries, with a particular focus on historically significant common practice and modern works likely to be encountered outside the course. Such a broad survey is intended to promote both an understanding and appreciation of this musical heritage as well as to illuminate some of the cultural and historical causes of artistic change. Students survey representative works, investigate the concepts that have shaped the institutions and practices of classical music, critically consider the concept of canonicity, and consider the historian's task in presenting a narrative about the past through an historiographical investigation and comparative analysis of various texts. Driving questions include: How have historians constructed narratives about music? Why have some works been canonized and others not? How are musical works products of the social, political, religious, and ideological trends of their time? Get ready for a whirlwind tour of an imaginary museum of musical works: Bach, Beethoven, Mozart, Brahms, Verdi, Debussy, Stravinsky, and more!

COURSE FORMAT: The goal of the class meetings is to highlight central issues and questions, interpret key historical factors, and wrestle with musical and historical details of the assigned works. By contrast, basic historical facts (e.g., names, dates, biographical information, etc.) are primarily provided by the assigned readings, rather than being the focus of the class meetings. In terms of grading, students are responsible for understanding materials both from readings and from class. There is also a class trip to see a live broadcast of [opera] on [date] in [location]. Tickets and transportation are provided. **The final headcount is due no later than [date].**

COURSE OBJECTIVES: By the end of the course, students are expected to:

- accurately identify the assigned musical excerpts on the repertoire list
- demonstrate an understanding of the cultural and historical contexts behind the assigned works
- speak and write intelligently about music, properly employing concrete musical vocabulary
- critically evaluate historical narratives and understand the subjective nature of their construction

REQUIRED TEXTS:

- Taruskin, Richard and Christopher Gibbs. *The Oxford History of Western Music*. College edition. Oxford: Oxford University Press, 2013.

COURSE REQUIREMENTS:

- Participation 15%
- Reading Questions 10%
- Listening Quizzes 15%
- Listening Assignments 10%
- Exams 30%
- Final Essay 20%

ETIQUETTE:

Students are responsible for checking email daily. Excused absences require a Dean's note unless otherwise confirmed by the professor. Adequate completion of all course components is required for a passing grade (i.e., students may not, for example, opt out of attendance, reading questions, exams, final essay, etc.).

DETAILS OF THE COURSE REQUIREMENTS

PARTICIPATION (15% OF OVERALL GRADE): Participation reflects not only timely attendance but active and substantive involvement during class discussions, willingness to answer questions, and respect for others' opinions. Participation also includes concert attendance: students must attend 2 concerts during the course of the semester, at least 1 of which must be within the Western classical tradition. Off-campus performances count toward this requirement, but students must provide proof of attendance. Finally, participation includes mandatory Syllabus and Music Terminology Quizzes, which are taken pass/fail, with the lowest passing grade being 90%. Students may retake these until they pass.

READING QUESTIONS (10% OF OVERALL GRADE): In order to use class time for discussion, guided listening, music analysis, and historical synthesis, much of the factual material is relegated to the assigned readings (roughly 45 pages/week). For each class, students submit responses to reading questions, which are designed both to confirm that students have grasped the content and also to provide students with a helpful study tool for reviewing the readings in preparation for the three exams.

LISTENING QUIZZES (15% OF OVERALL GRADE): Because one of the course's goals is to encourage familiarity with the works on the repertoire list, every week there is a low-stakes listening quiz for which students must correctly identify musical selections chosen from the repertoire list. The quizzes also assess students' knowledge of basic facts such as the composer's full name, the title of the work, and the year of the work's premiere. For generic titles (e.g., "Symphony," "String Quartet," etc.) you must provide an additional identifier (e.g., the key or number). The date should be within 5 years of the date provided in the repertoire list. The quizzes are designed to prepare students for the listening portion on the exams, which follow the same format but cover more repertoire. Roughly 30-second clips (not necessarily the beginning of tracks) from two pieces on the week's assigned repertoire are played. Some grace is given for spelling in foreign languages, but students are to learn the titles as given on the repertoire list. The lowest grade at the end of the semester is dropped.

LISTENING ASSIGNMENTS (10% OF OVERALL GRADE): To further encourage in-depth listening, there are two listening assignments with mandatory peer review and editing components. Students respond to the provided prompt and demonstrate a mastery of musical vocabulary appropriate for their background and experience. The first assignment's piece is prescribed; students may choose the second.

EXAMS (30% OF OVERALL GRADE): There are three exams over the course of the semester, each worth 10% of students' overall grade and spaced so that the first two are less likely to coincide with midterm exams in other courses. These exams do not merely assess students' familiarity with content, but are primarily designed to evaluate students' ability to grapple with and assess larger cultural and historical issues. As such, the exams follow the same format: a given number of essay question pairs, for which the student may choose one question from each pair to answer. In addition, the exams have a listening identification portion for which students are required to correctly identify several different musical selections from the repertoire list. The exams *are not cumulative*.

FINAL ESSAY (20% OF OVERALL GRADE): A major goal of this course is to introduce students to the concept of historiography, or the writing of history. Because all histories are subjective, they are the products of their authors' underlying biases and arguments. As such, the final essay (2,800-3,200 words) requires students to compare the histories and approaches provided by Richard Taruskin and Christopher Gibbs (the authors of the assigned textbook) with those of a second text. This assignment requires students to consider with some length and depth the underlying assumptions, strategies, ideas, and effectiveness of the authors' histories. There are a series of due dates to help students with each step of the process, including the choice of a composer, thesis statement, abstract, an optional draft, and the final paper.

CLASS OVERVIEW		
WEEK:	TOPIC:	KEY DATES:
Week 1	Introduction From Renaissance to Baroque	X: Listening Quiz (dry-run)
Week 2	Baroque Beauties	X: Syllabus Quiz due X: Listening Quiz
Week 3	From Baroque to Classical	X: Music Terminology Quiz due X: Listening Quiz
Week 4	Mozart	X: Listening Quiz
Week 5	Austria & Germany	X: Listening Quiz X: Writing about music workshop X: Exam #1
Week 6	The Romantics	X: Listening Assignment #1 draft X: Listening Assignment #1 peer review X: Listening Assignment #1 due X: Listening Quiz
Week 7	Music & Ideology	X: Final Essay composer choice X: Thesis statement workshop X: Listening Quiz
Week 8	Beyond Germany: France, Poland, Russia	X: Final Essay thesis statement X: Abstract workshop X: Listening Quiz
Week 9	Italian Opera, Old and New	X: Final Essay abstract X: Writing workshop X: Listening Quiz
Week 10	New Modernisms	X: Listening Quiz X: Exam #2
Week 11	New Trends in France	X: Listening Assignment #2 draft X: Listening Assignment #2 peer review X: Listening Assignment #2 due X: Listening Quiz
Week 12	America	X: Final Essay draft (OPTIONAL) X: Listening Quiz
Week 13	Music & Totalitarianism	X: Listening Quiz
Week 14	Art Music Post-1945	X: Listening Quiz X: Final Essay due by 11:59 p.m.
FINAL		X: [time of exam]

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In addition, scores and other materials for works that have passed out of copyright protection are available online through the **International Music Score Library Project** (www.imslp.org).

REPERTOIRE LIST:*For quizzes, exams, and listening guides***Introduction | From Renaissance to Baroque***Week 1**[Dates]*

- Claudio Monteverdi, “Cruda Amarilli” from *Il quinto libro dei madrigali* (1605)
- Claudio Monteverdi, “Possente spirto” in *Orfeo* (1607)
- Giulio Caccini, “Vedrò il mio sol” from *Le nuove musiche* (1602)
- Barbara Strozzi, *Ardo in tacito foco* (publ. 1654)

Baroque Beauties*Week 2**[Dates]*

- Jean-Baptiste Lully, “Overture” in *Armide* (1686)
- Antonio Vivaldi, “La primavera” from *Le quattro stagioni*, Op. 8 No. 1 (publ. 1725)
- Johann Sebastian Bach, “Wachet auf, ruft uns die Stimme” in Cantata No. 140 (1731)
- Johann Sebastian Bach, “Mein Freund ist mein” in Cantata No. 140 (1731)

From Baroque to Classical*Week 3**[Dates]*

- Johann Sebastian Bach, Fugue in C Minor from *The Well-Tempered Clavier, Book 1*, (1722)
- George Frideric Handel [Georg Friedrich Händel], “Lascia ch’io pianga” in *Rinaldo* (1711)
- George Frideric Handel [Georg Friedrich Händel], “Hallelujah” in *Messiah* (1741)
- Joseph Haydn, Symphony No. 100 in G Major (“Military”), movement 2 (1793-94)

Mozart*Week 4**[Dates]*

- Wolfgang Amadeus Mozart, “Madamina, il catalogo è questo” in *Don Giovanni* (1787)
- Wolfgang Amadeus Mozart, “Bei Männern, welche Liebe fühlen” in *Die Zauberflöte* (1791)
- Wolfgang Amadeus Mozart, Piano Concerto No. 17 in G Major, K. 453, movement 3 (1784)
- Wolfgang Amadeus Mozart, Symphony No. 41 in C Major, K. 551 (“Jupiter”), movement 4 (1788)

Austria & Germany*Week 5**[Dates]*

- Carl Maria von Weber, “Overture” in *Der Freischütz* (1821)
- Ludwig van Beethoven, Piano Sonata No. 17 in D Minor, Op. 31 no. 2 (“Tempest”), movement 1 (1802)
- Ludwig van Beethoven, Symphony No. 5 in C Minor, Op. 67, movement 1 (1807-08)
- Ludwig van Beethoven, Symphony No. 5 in C Minor, Op. 67, movement 4 (1807-08)

*the preceding pieces (Weeks 1-5) are fair game for **Exam #1***

The Romantics

Week 6

[Dates]

- Franz Schubert, “Erlkönig,” D. 328 [Op. 1] (1815)
 Felix Mendelssohn, “Overture” in *A Midsummer Night’s Dream* (1826)
 Robert Schumann, “Du Ring an meinem Finger” from *Frauenlieben und -leben* Op. 42 No. 4 (1840)
 Fanny Mendelssohn Hensel, *Lieder für das Pianoforte* Op. 8 No. 1 (“Allegro moderato”) (c. 1850)

Beyond Germany: France, Poland, Russia

Week 7

[Dates]

- Hector Berlioz, *Symphonie fantastique*, movement 5 (“Song d’une nuit du sabbat”) (1830)
 Fryderyk Chopin, Nocturne No. 5 in F-sharp Major, Op. 15 No. 2 (1833)
 Mikhail Glinka, “Slav’sya” Chorus from *A Life for the Tsar* (1836)
 Pyotr Ilyich Tchaikovsky, “Dance of the Sugar Plum Fairy” in *The Nutcracker* (1892)

Music & Ideology

Week 8

[Dates]

- Franz Liszt [Liszt Ferencz], *Les Préludes* (publ. 1856)
 Johannes Brahms, “Selig sind die Toten” in *Ein deutsches Requiem* Op. 45 (1865-68)
 Richard Wagner, “Prelude” in *Parsifal* (1878/1882)
 For the following motifs, see numbers 4, 9, 12, and 14 on: <http://richardtrythall.com/UCCD2A.html>
 Richard Wagner, “[Rhinemaiden motif]” from *Das Rheingold* (1869)
 Richard Wagner, “[Valhalla motif]” from *Das Rheingold* (1869)
 Richard Wagner, “[Giants’ motif]” from *Das Rheingold* (1869)
 Richard Wagner, “[Fire motif]” from *Das Rheingold* (1869)

Italian Opera, Old & New

Week 9

[Dates]

- Giuseppe Verdi, “Sempre libera” in *La traviata* (1853)
 Giuseppe Verdi, “Libiamo ne’ lieti calici” in *La traviata* (1853)
 Giacomo Puccini, “Recondita armonia” in *Tosca* (1900)
 Giacomo Puccini, “O soave fanciulla” in *La bohème* (1896)

New Modernisms

Week 10

[Dates]

- Georges Bizet, “L’amour est un oiseau rebelle” in *Carmen* (1875)
 Gustav Mahler, Symphony No. 1 in D Major (“Titan”), movement 3 (1888; revised several times)
 Richard Strauss, “X” in *Elektra* (1909)
 [Historical recording of Enrico Caruso from November 1902]:
 Ruggero Leoncavallo, “Vesti la giubba” in *Pagliacci* (1892)

the preceding pieces (Weeks 6-10) are fair game for Exam #2

New Trends in France

Week 11

[Dates]

- Maurice Ravel, *Jeux d'eau* (1901)
- Claude Debussy, “La cathédrale engloutie” from *Préludes, Book I* (1910)
- Igor Stravinsky, “Augures printaniers—Danses des adolescentes” in *Le Sacre du printemps* (1913)
- Francis Poulenc, “Adagietto” in *Les Biches* (1923)

America

Week 12

[Dates]

- Amy Beach, *Gaelic Symphony*, movement 1 (1894)
- Charles Ives, “The Things Our Fathers Loved” from *114 Songs* (publ. 1922)
- George Gershwin, *Rhapsody in Blue* (1924)
- Aaron Copland, *Appalachian Spring (Suite)*, movement 2 (1945)

Music & Totalitarianism

Week 13

[Dates]

- Arnold Schönberg, “Der Mondfleck” from *Pierrot lunaire*, Op. 21 (1912)
- Igor Stravinsky, *Octet [Octour]*, movement 1 (1923)
- Paul Hindemith, *Symphony Mathis der Maler*, movement 1 (1934)
- Dmitry Shostakovich, *Symphony No. 5 in D Minor*, Op. 27, movement 1 (1937)

Art Music Post-1945

Week 14

[Dates]

- Olivier Messiaen, “Mode de valeurs et d’intensités” from *Quatre études de rythme* (1949-50)
- John Cage, *Music of Changes* (1951)
- Edgard Varèse, *Poème électronique* (1958)
- Steve Reich, *Clapping Music* (1972)

the preceding pieces (Weeks 11-14) are fair game for Exam #3

[Course Number]

[Semester] [Year]

MUSIC, MEDIA, TECHNOLOGY: A HISTORY

[Days] [Times] | [Location]

Professor: Christy Thomas

Contact: [email]

Office hours: [location]: [days/hours], or by appointment

COURSE DESCRIPTION: This course examines the intersection of the histories of music and technology in order to craft narratives about musical production, circulation, and consumption. In exploring the historical intersections between music and technology, the course investigates how the emergence and development of new technologies and media have historically created new possibilities for musical production and circulation and analyzes the relationship between contemporary music technologies and their historical predecessors. Students critically engage with issues of mass media, art and entertainment, liveness, commercialism, and the culture industry in order to explore the historical ways in which various technologies have been employed to create, disseminate, and listen to music, thus interrogating and revising their own conceptual understanding of music technologies. Topics include the historical development of instruments, ranging from the bone flute to the piano to the theremin; various Western and non-Western systems of written musical notation from the medieval era to the present; music printing and publishing; architectural acoustics and spaces of listening; recording, radio, and amplification technologies; the digital age; iTunes, mobile streaming, and the impact of the internet.

COURSE FORMAT: Classes are scheduled [date, times]. In addition to regular class meetings, students are also required to attend two performances over the course of the semester and submit concert reports. Depending on class size, we may also schedule an out-of-class performance workshop. Overall, this course strives to make use of the resources available in the [University] community and involves a number of visits and workshops from various members of the faculty and staff. Please extend them all courtesy in terms of your attention, preparation, and timely attendance for their visits.

REQUIRED TEXTS: In lieu of assigning a textbook to purchase, readings are made available online. These are drawn from a variety of sources including both academic scholarship as well as popular and journalistic writing. As part of the course’s focus on media and technology, some assigned reading also incorporates a listening or viewing component or draws from online resources, such as museum and concert hall websites, online lectures, performances or demonstrations on YouTube, and video interviews.

COURSE REQUIREMENTS:

- Participation/Preparation 20%
- Essays 20%
- Concert reports 15%
- Midterm exam 10%
- Final project 20%
- Final exam 15%

COURSE OBJECTIVES:

- By the end of the course, students are expected to:
- demonstrate familiarity with the historical development of a range of music technologies
 - intelligently discuss the relationship between historical and 21st-century music technologies
 - follow ethical practices in the use of various media in written formats

DETAILS OF THE COURSE REQUIREMENTS:

PARTICIPATION/PREPARATION (20% OF OVERALL GRADE): Grades for participation reflect not only attendance but active involvement during class discussions, willingness to answer questions, and respect for others' opinions. Because participation in class draws in large part on the work students' complete as part of their readings and related assignments, the participation grade also in part reflects students' successful completion of these elements. The preparation component speaks to how well students completed the assignments (readings, viewings, other tasks) that are intended to prepare them for class discussion.

ESSAYS (25% OF OVERALL GRADE): Over the course of the semester, students complete **three** essays, one for each of the first three major units in the course (instruments; notation, print, recording; architecture and spaces of listening). Students post their essays on the class WordPress. These essays are written for non-specialists, incorporate various media (such as images and sound or video files), and demonstrate proper citations. As noted below, in-class training is provided for working with the necessary software.

CONCERT REPORTS (15% OF OVERALL GRADE): Students submit **two** 1,000- to 1,200-word concert reports, one due before midterm and one due by the end of the semester. (Both, however, may be handed in earlier than the established deadlines.) In order to receive credit for your concert report, students must submit some form of documentation that they attended: program, ticket stub, concert memorabilia, or photo/selfie. Students may find it useful to take "field notes" during the concert, and it is easiest to write a complete draft of your concert report shortly after attending the concert (i.e., before memories fade).

FINAL PROJECT (25% OF OVERALL GRADE): The final project for this course is to produce a video interview of a musician about their thoughts on and experiences with the types of music technologies discussed throughout the course. It has both individual and group components. This assignment is intended to demonstrate not only students' knowledge of content covered in the course but also their ability to ask questions about and discuss the intersection of music and technology persuasively and eloquently. Guidelines and a rubric are distributed later in the semester and in-class training sessions are provided for working with both hardware and software. Peer evaluation is used to assess the group work, with members of the group rating both their own performance as well as that of their fellow group members.

EXAMS (25% OF OVERALL GRADE): There are two exams for this course: a midterm and a final (worth 10% and 15% of the overall grade). These have multi-part prompts (a set of questions) about a particular 20th- or 21st-century technology and its relationship to a range of historical technologies. These exams do not merely assess students' familiarity with content, but are primarily designed to evaluate students' ability to grapple with and assess larger cultural and historical issues. As such, the exams follow the same format: a given number of essay question pairs, for which the student may choose one question from each pair to answer.

COURSE OVERVIEW:

- Weeks 1-3 — Instruments
- Weeks 4-7 — Notation, Print, & Recording
- Weeks 8-11 — Architecture & Spaces of Listening
- Weeks 12-13 — Music in a Media Age

CLASS OUTLINE		
UNIT:	WEEK:	TOPICS & KEY DATES:
Instruments	Week 1	Introduction Ancient Instruments, Sound, and Social Function
	Week 2	World Instruments Orchestra as Technology Instrumental Voices
	Week 3	WordPress & Copyright Training New Music for New Instruments Electric Instruments
Notation, Print, & Recording	Week 4	Music, Noise, Silence Systems of Notation Medieval to Modern Notation 26 Sept: Essay #1 due
	Week 5	Music Printing and Notation Software Graphic Scores
	Week 6	Jazz & Pop Notation Early Sound Recording Cassette Tapes & LPs
	Week 7	17 Oct: Midterm exam
FALL RECESS		
Architecture & Spaces of Listening	Week 8	Music & Architecture Language of Acoustics Cathedrals & Churches 24 Oct: Concert Report #1 due 24 Oct: Essay #2 due
	Week 9	Concert Halls & Opera Houses Wagner & Bayreuth 4 Nov: Training on cameras for final project assignment 4 Nov: Arté Trio performance
	Week 10	Post-Concert and Project Discussion Music at Home: Radio 11 Nov: Training on software for final project assignment
	Week 11	Final Project Workshop Disney Concert Hall Sound Reinforcement System 18 Nov: Essay #3 due
THANKSGIVING RECESS		
Music in a Media Age	Week 12	Birth of Cinema Microphones & Headphones Live vs. Recorded Music
	Week 13	Music & Ownership Marketing Music with Multimedia 9 Dec: Presentations and discussions of video interviews 9 Dec: Concert Report #2 due
	FINALS	15 Dec: Final exam (8:00-10:00 a.m.)

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[Course Number]

[Semester] [Year]

OPERA & GENDER

[Days] [Times] | [Location]

Professor: Christy Thomas*Contact:* [email]*Office hours:* [location]: [days/hours], or by appointment

COURSE DESCRIPTION: From mad and dying heroines to cross-dressing characters to real-life divas, this course serves as an introduction to opera history and to representations of gender on the operatic stage from the 17th century to the present. Drawing on the music, texts, and visuals of select operas, students engage with a host of questions: How have gender and sexuality been represented on the operatic stage? How have issues of gender intersected with those of race and class? How have women historically been involved in the opera industry? How do contemporary productions engage with issues of gender and sexuality in works over a century old and interpret them within the socio-cultural milieu of the 21st century? Within this context, students explore a range of topics, including: gender subversion in castrati and *travesti* (cross-dressing) roles; gender stereotypes, both feminine (the virgin, whore, and femme fatale) and masculine (the hero and antihero); the female body afflicted by madness and disease; intersections of gender with race and class (exoticism and positions of power); diva culture. Students investigate non-normative individuals' roles in the broader opera industry as performers, composers, librettists, or directors as well. Emphasis is put on works of the repertory, which students are likely to encounter in future.

COURSE FORMAT: Class meetings are primarily structured around discussion of the readings, listenings, and viewings assigned each week, but also provide a forum for analyzing both written texts (scores, primary source documents, etc.) and visual materials (still images, video clips, etc.) as a class. There is also a class trip to see a live broadcast of [opera] on [date] in [location]. Tickets and transportation are provided. **The final headcount is due no later than [date].**

COURSE REQUIREMENTS:

- Participation 15%
- Listening Quizzes & Exams 15%
- Reactions and Comments 15%
- Biographies 5%
- Listening Guides 15%
- Research Project 20%
- Presentations 15%

REQUIRED TEXTS: In lieu of purchasing a textbook, students are required to subscribe to Met on Demand (\$14.99/month) for the duration of the semester. Readings and other excerpts are posted online.

ETIQUETTE: Students are responsible for checking email daily. Excused absences require a Dean's note unless otherwise confirmed by the professor.

COURSE OBJECTIVES: By the end of the course, students are expected to:

- demonstrate familiarity with the history and nature of the operatic genre
- demonstrate an understanding of the cultural and historical contexts behind the assigned works
- accurately identify the operatic excerpts on the repertoire list
- demonstrate the ability to insightfully and respectfully discuss gender and sexuality
- insightfully analyze operatic productions in intellectually and historically informed ways
- speak and write intelligently about music, properly employing a concrete musical vocabulary

DETAILS OF THE COURSE REQUIREMENTS

PARTICIPATION (15% OF OVERALL GRADE): Participation reflects not only timely attendance but active involvement during class discussions, willingness to answer questions, and respect for others' opinions. Because participation in class draws in large part on the work students' complete as part of their viewings, listenings, readings, and related assignments, the participation grade also in part reflects students' successful completion of these elements. It also includes the successful completion of three mandatory quizzes assigned during the first weeks of the semester: (a) Syllabus Quiz, (b) Music/Opera Terminology Quiz, and (c) Gender Studies Terminology Quiz. These are taken pass/fail, with the lowest passing grade being 90%. They are designed both to establish a baseline competence with the terminology that serve as the backbone of our course discussions, as well as to ensure that students have read and understood the syllabus. Students may retake the quizzes until they pass.

LISTENING QUIZZES AND EXAMS (15% OF OVERALL GRADE): Because one of the goals of this course is to encourage familiarity with the operatic canon, each Thursday there is a low-stakes listening quiz (all together worth 5%) and two listening exams (each worth 5%) for which students must correctly identify musical selections from the relative work chosen from the repertoire list. These also assess students' knowledge of basic facts such as the full name of the composer, the name of the opera, the title of the excerpt, and the year of the opera's premiere. The quizzes are designed to prepare students for the mandatory listening exams, which follow the same format as the listening quizzes but cover more repertoire (the first half of the semester on the midterm exam, the second half on the final exam). The lowest quiz grade at the end of the semester is dropped. Roughly 30-second clips (not necessarily the beginning of tracks) from two pieces on the week's assigned repertoire are played. Some grace is given for spelling in foreign languages, but students are to learn the titles as given on the repertoire list.

REACTIONS AND COMMENTS (15% OF OVERALL GRADE): Each week, students write a 300-word minimum reaction to the assigned production(s) to be posted on the class WordPress (due by class on Thursday) and two comments on others' posts (due by 11:59 p.m. Friday). These are mandatory.

BIOGRAPHIES (5% OF OVERALL GRADE): Students write two biographical sketches for the class WordPress on individuals with non-normative gender or sexual identities in the opera industry as composers, librettists, singer, or conductor (e.g., women, castrati, transgender or queer individuals, etc.).

LISTENING GUIDES (15% OF OVERALL GRADE): Students write two listening guides to be posted on the class WordPress for opera excerpts on the repertoire list. The first guide is written on an assigned excerpt, for the second guide may students choose any selection from the repertoire list. Students submit a draft, participate in peer-editing, post the revised final version on the class WordPress, and submit a separate summary and explanation of their revisions. All steps in this assignment are mandatory.

RESEARCH PROJECT (20% OF OVERALL GRADE): This multi-part research project is designed to provide students with the opportunity to explore a work of their choice not represented in the syllabus. Each student must select a different work and have their selection approved; unless given permission by the professor, no two students may choose the same work. In addition to the final presentation, the project includes two mandatory written elements, both of which are posted on the class WordPress: (1) researched review of a performance (live or recorded) and (2) annotated bibliography/discography.

PRESENTATIONS (15% OF OVERALL GRADE): In lieu of a midterm and a final exam, students give two presentations: a shorter midterm presentation (worth 5%) and a longer final presentation (worth 10%). The midterm presentation is on the design students create of an updated staging for either *Le nozze di Figaro* or *Don Giovanni*. The final presentation is on the opera chosen for the research project.

CLASS OVERVIEW				
	WEEK:	TOPIC:	KEY DATES:	
Intro	Week 1	Introduction & Operatic Overview		
	Week 2	WordPress training & Staging	17 Jan: Gender Studies Terminology Quiz due 19 Jan: Music/Opera Terminology Quiz due 19 Jan: Biography #1 choice of individual	
Gender Subversion	Week 3	Centuries of Castrati and Travesti in Opera	24 Jan: Syllabus Quiz due 26 Jan: Biography #1 due	*
	Week 4	Up-ending Gender Roles: Mozart's <i>Le nozze di Figaro</i>	2 Feb: Selection of opera for research project 2 Feb: Listening guide #1 draft due	*
Gender & Violence	Week 5	Rape & Intimate Partner Violence: Mozart's <i>Don Giovanni</i>	7 Feb: Listening guide #1 peer edits due 9 Feb: Listening guide #1 final version due	*
	Week 6	The Femme Fatale	16 Feb: Midterm presentations	*
WINTER RECESS				
Gender & Afflicted Bodies	Week 7	Sex, Stigmas, & Sexually Transmitted Diseases: Verdi's <i>La traviata</i>	28 Feb: Midterm listening exam 2 Mar: Researched review due 2 Mar: Biography #2 choice of individual	*
	Week 8	Madness & Death: Lucia and Mimì	7 Mar: RSVP for Met HD broadcast 9 Mar: Biography #2 due 11 Mar: Class trip to Met HD broadcast	*
Gender & Race	Week 9	Blackface & Yellowface: Representing Race in <i>Otello</i> & <i>Madama Butterfly</i>	14 Mar: Annotated Bib./Disc. workshop 16 Mar: Annotated Bib./Disc. due	*
	Week 10	Egypt meets Ethiopia: Love & War in Verdi's <i>Aida</i>	23 Mar: Listening guide #2 draft due	*
20th & 21st centuries	Week 11	Sexuality in 20th- & 21st-century Operas	28 Mar: Listening guide #2 peer edits due 30 Mar: Listening guide #2 final version due	*
	Week 12	Final Presentations	4 Apr: Final presentations 6 Apr: Final presentations	
	FINALS		12 Apr: Final listening exam (10:30 a.m.)	

Please note: Weeks with asterisks (*) indicate that a **reaction** is due and a **quiz** is administered.

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RESPONSIBILITY & TIMELINESS: A college education fosters critical skills such as responsibility and effective time management. To this end, students are expected to complete assignments and to do so on time unless otherwise arranged according to a Dean's note, doctor's note, or other such accommodation. Without such arrangements, late work receives deductions, and if work is more than one week late, students must receive permission from the professor to submit it.

COPYRIGHT AND FAIR USE: In this course, we engage with sources in a variety of media, ranging from academic books and articles to the popular press and audio and visual resources. In accordance with U.S. copyright legislation, [University] prohibits violations of copyright, license restrictions, trade secrets, privacy, and authorial integrity. Although principles of fair use come into play for the use of copyrighted materials for educational purposes, wholesale copying of books, journals, CDs, and DVDs is not protected under the fair use doctrine. In short, it is illegal to rip or download wholesale the materials on reserve in the library for this course. For more information on copyright with specific examples of how the fair use exceptions may apply, see the University of Texas's **Copyright Crash Course**, as well as the [University Copyright Policy].

ONLINE MUSIC RESOURCES:

[University] provides online access to a variety of online resources related to the history of music through the library, including **Oxford Music Online**, which encompasses Grove Music Online, Oxford Companion to Music, and Oxford Dictionary of Music, as well as **Naxos Music Library** and **Naxos Video Library**, which host a large body of sound recordings and videos. These are all available through the library's **Online Collections**.

In addition, scores and other materials for works that have passed out of copyright protection are available online through the **International Music Score Library Project** (www.imslp.org).

REPERTOIRE LIST:

For listening quizzes, listening exams, and listening guides—**links are provided online**

Introduction: Opera & Gender

Weeks 1-2

[Dates]

- George Frideric Handel [Georg Friedrich Händel], “Cara sposa” in *Rinaldo* (1711)
 Wolfgang Amadeus Mozart, “Die Strahlen der Sonne vertreiben die Nacht... Es siegt die Stärke” in *Die Zauberflöte* (1791)
 Georges Bizet, “Au fond du temple saint” in *Les pêcheurs de perles* (1863)
 Benjamin Britten, “I know a bank where the wild thyme grows” in *A Midsummer Night’s Dream* (1960)

Gender Subversion: Castrati & Travesti

Week 3

[Dates]

- Claudio Monteverdi, “Pur ti miro, pur ti godo” in *L’incoronazione di Poppea* (1643)
 George Frideric Handel [Georg Friedrich Händel], “Lascia ch’io pianga” in *Rinaldo* (1711)
 Vincenzo Bellini, “Ecco la tomba... Tu sola, o mia Giulietta” in *I Capuleti e i Montecchi* (1830)
 Engelbert Humperdinck, “Lass uns den Abendsegen beten” in *Hänsel und Gretel* (1893)

Gender Subversion: Up-Ending Gender Roles

Week 4

[Dates]

- Wolfgang Amadeus Mozart, “Non so più cosa son” in *Le nozze di Figaro* (1786)
 Wolfgang Amadeus Mozart, “Non più andrai” in *Le nozze di Figaro* (1786)
 Wolfgang Amadeus Mozart, “Porgi, amor, qualche ristoro” in *Le nozze di Figaro* (1786)
 Wolfgang Amadeus Mozart, “Voi che sapete” in *Le nozze di Figaro* (1786)

Gender & Violence: Rape & Intimate Partner Violence

Week 5

[Dates]

- Wolfgang Amadeus Mozart, “Madamina, il catalogo è questo” in *Don Giovanni* (1787)
 Wolfgang Amadeus Mozart, “La ci darem la mano” in *Don Giovanni* (1787)
 Wolfgang Amadeus Mozart, “Or sai chi l’onore” in *Don Giovanni* (1787)
 Wolfgang Amadeus Mozart, “Mi tradi quell’alma ingrata” in *Don Giovanni* (1787)

Gender & Violence: The Femme fatale

Week 6

[Dates]

- Georges Bizet, “L’amour est un oiseau rebelle” in *Carmen* (1875) [Habañera]
 Georges Bizet, “Près des remparts de Séville” in *Carmen* (1875) [Seguidilla]
 Giacomo Puccini, “Recondita armonia” in *Tosca* (1900)
 Giacomo Puccini, “Vissi d’arte” in *Tosca* (1900)

*the preceding excerpts are fair game for the **midterm listening exam***
*the following excerpts are fair game for the **final listening exam***

Gender & Afflicted Bodies: Sex, Stigmas, & STDs

Week 7

[Dates]

- Giuseppe Verdi, “Un dì, felice, eterea” in *La traviata* (1853)
- Giuseppe Verdi, “Ah, fors’è lui” in *La traviata* (1853)
- Giuseppe Verdi, “Sempre libera” in *La traviata* (1853)
- Giuseppe Verdi, “Addio del passato” in *La traviata* (1853)

Gender & Afflicted Bodies: Illness & Madness

Week 8

[Dates]

- Gaetano Donizetti, “Il dolce suono” in *Lucia di Lammermoor* (1835)
- Giacomo Puccini, “Sì. Mi chiamano Mimì” in *La bohème* (1896)
- Giacomo Puccini, “O soave fanciulla” in *La bohème* (1896)
- Alban Berg, “Das Messer? Wo ist das Messer?” in *Wozzeck* (1925)

Gender & Race: Blackface & Yellowface

Week 9

[Dates]

- Giuseppe Verdi, “Già nella notte densa” in *Otello* (1887)
- Giuseppe Verdi, “Niun mi tema” in *Otello* (1887)
- Giacomo Puccini, “Dovunque al mondo” in *Madama Butterfly* (1904)
- Giacomo Puccini, “Un bel dì vedremo” in *Madama Butterfly* (1904)

Gender & Race: Egypt Meets Ethiopia

Week 10

[Dates]

- Giuseppe Verdi, “Celeste Aida” in *Aida* (1871)
- Giuseppe Verdi, “Ritorna vincitor” in *Aida* (1871)
- Giuseppe Verdi, “Marchia trionfale” in *Aida* (1871)
- Giuseppe Verdi, “O patria mia” in *Aida* (1871)

Opera & Sexuality in 20th- & 21st-century Operas

Week 11

[Dates]

- Alban Berg, “Wenn sich die Menschen” in *Lulu* (1937/1979)
- Benjamin Britten, “Now the great bear and Pleiades” in *Peter Grimes* (1945)
- Jake Heggie, “This journey to Christ” *Dead Man Walking* (2000)
- Morrison, Theodore, “[My sweet rose, my delicate flower]” in *Oscar* (2013)

Sample Teaching Materials

The following annotations and reflections accompany the corresponding teaching materials that I have used. I chose a representative sample of materials from both required courses for majors as well as elective courses for non-majors, for courses taught at Bowdoin College, Bates College, and Yale University.

Items 1-4: MUS 1301 (Spring 2018) — Music history course also to majors and non-majors

Item 1: Final Essay Prompt. (pp. 29-30) This was handed out to students along with Items 2 and 3 to clarify my expectations for their final paper. I found that this handout helped clarify how to write a well-supported paper with a clear, concise argument. I believe that it supported the overall course goal of teaching students about historiography and the practice of writing and presenting history.

Item 2: Final Essay Rubric. (p. 31) This was handed out to students along with Items 1 and 2 to further specify how our expectations would translate more concretely into grades. I believe this transparency about the grading system played a significant role in preventing grades from being challenged. This is particularly significant at institutions where grade inflation is expected.

Item 3: Exam Essay Questions. (p. 32) Every exam took the same format: listening identification and essay questions. By having the option to choose which set of questions to answer within each pairing, students had an additional level of agency for demonstrating their knowledge but were still required to prepare broadly for the exam.

Item 4: Basic Parameters of Music. (p. 33) This was handed out at the beginning of a non-major course to help clarify terminology for students. Although many students had studied an instrument for 5 years or more, in addition to lacking a substantive knowledge of music history, they also often lacked the vocabulary to discuss what they hear.

Items 5-6: MUS 254 (Fall 2016) — Elective music history course

Item 5: Production Design Assignment. (p. 34) These are guidelines for an assignment in which students are required to conceptualize a staging for a given opera (in this case, Bizet's *Carmen*). It addresses students' potential concerns about grading on an artistic project and outlines the details of the assignment.

Item 6: Listening Guide #1 Assignment. (p. 35) This was a helpful tool for explaining to non-majors how to write about music. Originally, many students had been particularly nervous about the listening assignments, and this clarification encouraged students to believe that they were capable of writing intelligently about music, regardless of their previous musical experience.

Items 7-8: MUS 256 (Spring 2017) — Elective course cross-listed in Women & Gender Studies

Item 7: Annotated Bibliography/Discography Assignment. (p. 36) This assignment was part of a larger project in which students researched an opera of their

choice not represented in the syllabus. Other portions of the project included writing a researched review of a production (either live or recorded), a listening guide, and a final presentation. Various workshops were held during class time to explain library resources and the construction of annotated bibliographies and discographies.

Item 8: Opera Production Comparison. (pp. 37-41) This item includes the assignment and the detailed worksheet designed to guide students through comparing two different productions of Giacomo Puccini's *La bohème*. Each student was assigned two specific productions, so that all four were covered as equally as possible. Students responded very well to the assignment and were very engaged both in discussion and with the productions they watched. The worksheets were an affective tool: every student completed their worksheets and referenced them periodically during the class discussion. Each student also had the opportunity to present their thoughts to the class.

Items 9-10: MUSI 2401 (Spring 2018) — Elective music theory course

Item 9: Binary Form in Bach. (pp. 42-43) Students used this handout to understand the standard expectation for formal structures in binary dance movements in the oeuvre of J.S. Bach. It provides an historical as well as a formal overview.

Item 10: Basics of Sonata Form. (pp. 44-45) I provided students with the following handout that we regularly used in class during analytical listening exercises for the three-week unit on sonata form. They were later able to successfully analyze a sonata based on this analytical method (based on Hepokoski and Darcy's *Sonata Form*).

FINAL ESSAY

Analytical Comparison of Two Textbook Presentations of a Selected Composer

Length: 2,800-3,200 words; provide a word-count below your name on the first page

Due: Wednesday, 9 May by 11:59 p.m.; submit a Word document via Blackboard

Texts to compare:

Taruskin, Richard and Christopher Gibbs. *The Oxford History of Western Music*. College edition. Oxford: Oxford University Press, 2013.

Burkholder, J. Peter, Donald Jay Grout, and Claude V. Palisca. *A History of Western Music*. 8th edition. New York: W. W. Norton, 2010. [**on reserve at the library**]

Composer: chosen by each student, and selection must be approved by the professor

Indicate your choice on **this Google doc** and check back to confirm that your selection has been approved. Without the professor's prior approval, no two students may choose the same composer. This shared document follows a first-come, first-served rule; if you see that one of your colleagues has already requested the composer you had in mind, please choose another. Out of respect for your colleagues, **do not change someone else's submission.**

You are also assigned to read the following excerpts from Taruskin/Gibbs:

“The Story of Western Classical Music... Told By Today's Outstanding Music Historians” in *The Oxford History of Western Music*, College edition (Oxford: Oxford University Press, 2013): xix-xxv.

Christopher H. Gibbs, “Introduction: Reading Music” in *The Oxford History of Western Music*, College edition (Oxford: Oxford University Press, 2013): xxvii-xxxiii.

Prompt:

Consider carefully the differences between Taruskin/Gibbs's and Burkholder/Grout/Palisca's staging of a composer of your choice in their respective volumes. Begin by posing to yourself such large questions as: What is the discursive context within which each author has that composer appear? How is that context devised to influence the readers' perceptions of his music (especially within an “academic” or “assigned-textbook” situation)? Do prose tone and choice of language matter? What is each author's view of the composer's importance to the broad sweep of music history? What does each author wish to emphasize? To what evidence does each author appeal? Are personal (or historical) evaluations of “greatness” (or not) made? If so, on what basis? On what grounds do you think that the author has chosen this or that piece to discuss—or to use as exemplary? Is analysis important? If so, how deeply thought through is the analysis?; what sorts of things is the author looking for (and pointing out), and

what is he omitting? How does each author’s personality—and historical agenda—channel the way in which the composer is introduced?

If you like, once you’ve reflected on these broader contextual issues, you can zero in on a specific discussion or two to exemplify your point. You can consider each author’s treatment of an individual work by that composer (not necessarily the same one for each author) to be exemplary of the pros and/or cons of his music-history text more generally.

These two books display differences in methodology and approach; selection process; evidential background; analytical discussions; evaluations and interpretations; format; ordering; prose style; and so on. Your essay is to be a considered analysis of how these textbooks differ with regard to their stagings of your chosen composer—including your own view of why these authors chose such differing approaches.

The point of this exercise: there is no such thing as the (abstract) “history” of this period (or any period). All such histories are constructions, usually by individuals seeking to shape things in certain ways for certain purposes. Historians write and say things (and sometimes avoid writing and saying things) for specific reasons. Historians devise narratives, and they can devise them in different ways, selecting, ordering, and highlighting things in ways of their own choosing. No single approach to the problems of constructing the history of Western art music (even at the introductory level) is sufficient. It is preferable to interact with a constellation of differing approaches—confronting different minds passing through the same (or similar) “neutral data” [or is it?] to be sifted and organized. Your task is to seek to determine how and to what ends each of these two writers wrote and organized their discussion of your chosen composer. For whom? Under what assumptions and values? Which is more effective (as a “textbook”; as a broad introduction to the topic at hand)? Are biases evident? What are the strengths and weakness or each? Etc.

Again, we are not looking for a simple summary of mere, unprocessed data or an elementary comparison (“X says this but Y says that”). Rather, we expect a well-written essay, personalized thought. How might the level and quality of each’s discussion influence your thought about the processes of music history? ***This is an essay, not a research paper.*** Your essay must not be a mere list of contrasting statements, but a thought-piece that takes a stand and says something—your own *carefully considered* reaction to the issues raised by reading Taruskin/Gibbs and Burkholder in the context of this course. It must be *tied together with a strong central thesis*, one that you develop throughout the essay.

FINAL ESSAY RUBRIC

CRITERIA			
100-90	89-80	79-70	< 70
Highly perceptive observations, backed up by specific textual detail	Good observations, backed up with some pertinent textual detail	Decent observations, backed up with some textual detail	Describes elements from the texts but doesn't offer sufficient analysis
Clear and cogent use of language to carry opinion persuasively	Use of language acceptable, but somewhat inelegant	Use of language occasionally unclear or lacking incision	Use of language unclear or lacking incision
Well-formulated opinion or argument, clearly expressed and using appropriate examples	Clear attempt at formulating opinion or argument, but with some flaws or evidentiary difficulties	Some attempt at formulating opinion or argument, but overall impact weak or uncertain	Focuses on generalizations or lists of examples rather than using them to back up a larger argument
Argumentative structure is clear and logical	Argumentative structure is generally clear and logical, but has some inconsistencies	Demonstrates an attempt at structural organization, but has significant structural problems	Argumentative structure is extremely poor or entirely lacking
All sources have a proper citation, complete and in Chicago format	Most sources have a proper citation, complete and in Chicago format	Some sources have a proper citation, complete and in Chicago format	Few sources have a proper citation, complete and in Chicago format
Conforms with 2,800- to 3,200-word length requirements	Is within 200 words of length requirements (either too long or too short)	Is within 400 words of length requirements (either too long or too short)	Is more than 400 words outside length requirements (either too long or too short)
Free (or almost free) of grammatical, spelling, or punctuation errors	Largely free of grammatical, spelling, or punctuation errors	Contains some grammatical, spelling, or punctuation errors	Contains numerous grammatical, spelling, or punctuation errors

Other Notes:

Grade:

SHORT ESSAY #1

(15%, 48 points, 10 minutes) *Choose one of the following two topics. In the blue book, write two or more paragraphs discussing the following. When appropriate, include references to specific pieces from the repertoire list.*

1. What is *verismo* as a literary movement? How do *verismo* operas reflect the realistic aims of the movement? How did *verismo* operas compare to earlier Italian operas and why were *verismo* operas seen as shocking? Name at least two works (dates?) that exemplify *verismo* tendencies.
2. Describe the ideals of the New German School. Why did Franz Brendel see Franz Liszt as the composer who best represented these ideals? Who else was part of this movement? How was the New German School cast in relation to other composers and compositional practices of the day, and how did these two groups frame themselves and their work in relation to previous generations of composers?

SHORT ESSAY #2

(15%, 48 points, 10 minutes) *Choose one of the following two topics. In the blue book, write two or more paragraphs discussing the following. When appropriate, include references to specific pieces from the repertoire list.*

1. Discuss Fryderyk Chopin's Nocturne Op. 15 No. 2 (date?). What musical influences does this piece draw from? What questions arise about nationalism in relation to understanding Chopin's musical output?
2. How has Beethoven helped to shape modern attitudes toward art music, the role of the composer, and the relationship between composer, patron, and audience? Why does the composer's biography take on such importance for understanding his work? Why is he the composer whom historians often cast as "the first of the Romantics"?

LONG ESSAY

(50%, 160 points, 25 minutes) *Choose one of the following two topics. In the blue book, write a more extended essay discussing the following. When appropriate, include references to specific pieces from the repertoire list.*

1. Compare the roles that Carl Maria von Weber and Mikhail Glinka played in the development of opera in their respective countries. In what way is Weber's *Der Freischütz* (date?) an example of German Romantic opera? (Consider the plot, drama, music, etc.) How does Glinka's *A Life for the Tsar* capture elements of Russian folklore and what influence did Glinka have on later Russian composers?
2. Compare and contrast Wagner's and Verdi's operas in terms of their libretti and their dramatic features. What were the dramatic goals behind the works of each composer, and how were they realized in their choice of sources and in their libretti?

THE BASIC PARAMETERS OF MUSIC

Elements of Sound:

Melody

- Range
- Contour
- Conjunct/disjunct intervals
- Phrase length
- Motives
- Repetition

Harmony

- Consonance/dissonance
- Major/minor
- Tonality
- Cadence

Timbre

- What instruments/voices
- How many instruments/voices
- Techniques

Dynamics

- Softness/loudness
- Crescendos/decrescendos (sudden/gradual)

Texture

- Monophonic
- Polyphonic
- Homophonic
- Imitative

Elements of Time:

Rhythm

- Pulse
- Beat
- Accent
- Up-beat
- Off-beat
- Syncopation
- Repetitive patterns

Meter

- Duple/Triple/(quadruple)
- Compound
- Polymeter

Tempo

- Fast/slow
- Strict/free

PRODUCTION DESIGN ASSIGNMENT

For this project, students will create designs for a production of Bizet's *Carmen*, including an updated setting, character descriptions, and stage design. Recognizing that not everyone has been blessed with astonishing artistic abilities, these assignments will be graded according to conceptual development rather than artistic skill. You may not substantially draw your elements from any assigned productions. As is typical of *Regietheater* (German for "director's theater") productions, the point of making significant changes to the production design or the way an opera is staged is to highlight a central issue in the original work that resonates with a 21st-century audience. This is your underlying goal for this assignment, which includes the following components:

UPDATED SETTING: Identify the time and geographical location in which Bizet's opera is set, both generally and for each act.

How would you change the temporal and/or geographical setting depicted in the new production to foreground particular aspects of the story? In particular, how would the new setting relate to the racial and gender tensions featured in the original setting? (500-600 words)

CHARACTER DESCRIPTIONS: An updated setting means rethinking characters. As soon as the plot is no longer in 1820s Seville, for example, *Carmen* is no longer a gypsy born around 1800 and Don José is not a corporal of dragoons from Northern France.

Using the score for the opera, identify all the characters listed in the opera, both individuals and groups (i.e., *Carmen*, Don José, dragoons, etc.). List these and provide their original descriptions (e.g., *Carmen* is a "gypsy-girl"). Re-characterize the characters so that their new characterizations fit seamlessly into your new setting.

STAGE DESIGN: An updated setting also means rethinking stage design. Stage productions have a certain set of limitations that are not shared, for example, by film. Keeping such practical concerns in mind, how do you envision the scenery for your new setting of *Carmen*? Feel free to use whatever descriptive tools are most comfortable to you—you may, for example, sketch, paint, 3-D print, or simply describe your envisioned scenery with words.

My stipulations for describing scenery with text: (1) type, do not handwrite, (2) use at least 300 words to describe the scenery for each act.

If you choose to submit visual designs, some descriptive text (such as that used in the staging manuals discussed in class) is in order (and must be legible).

Again, acknowledging the potential range of artistic skills, this portion of the assignment in particular will be graded according to concept rather than quality of artistic expression.

LISTENING GUIDE #1 ASSIGNMENT

Piece: Wolfgang Amadeus Mozart, “Porgi, amor, qualche ristoro” in *Le nozze di Figaro* (1786)

Listen to the specified recording of “Porgi, amor, qualche ristoro” (a link to the Naxos recording is provided on Lyceum). Use the Basic Parameters of Music handout to help guide your listening (e.g., ask yourself questions about melody, harmony, timbre, dynamics, texture, rhythm, meter, and tempo).

Consider the following questions:

- (1) How does this piece appear in the broader context of the opera?
- (2) What dramatic purpose does this piece serve in relation to the characters and plot development?
- (3) What role does the music play in achieving the intended dramatic purpose?
- (4) How is this piece formally structured?

Your guides should be 1,000- to 1,200-words long, and should reference specific moments using timings from the selected recordings (e.g., “At 1:02, just after the instrumental introduction comes to a close with an authentic cadence, the soprano begins the opening lines, ‘Porgi, amor’ ”). In order to demonstrate competence with music terminology, be sure to reference specific elements from the Basic Parameters of Music handout.

Your guides should also include the text in the original language (with all diacritical marks) and an English translation. English translations are often found in scores, but other translations may be found online. The texts will *not* be included in your overall word count, except for any quotations that you use in the body of your listening guide (as above).

Your listening guides will be graded according to the following, taking into consideration the varied musical background of the class:

- quality of observations and musical details
- use of appropriate musical terminology
- quality of opinion/argument
- quality of contextualization
- quality of assessment of dramatic purpose in relation to the characters and plot development
- use of specific timings from specified recording
- inclusion of original text and English translation
- conformity with length requirements
- quality of writing and editing

The grading rubric will be circulated in advance.

ANNOTATED BIBLIOGRAPHY AND DISCOGRAPHY

For this portion of the research project project, students are required to use library resources to produce an annotated bibliography and discography according to the citation system outlined in the Chicago Manual of Style (*not* the author-date version of Chicago). An annotated bibliography is a list of citations to a selection of books and articles, and is designed to function as a quick reference guide for a particular topic. Each citation is followed by a brief descriptive and evaluative paragraph (the “annotation”) informing the reader of the content and quality of the source cited. These annotations rely primarily—if not exclusively—on your words rather than on quotations from the source cited. An annotated discography functions similarly but for recordings rather than books or articles. You do not have to read, listen to, or view the entirety of each source that you cite; however, you must be familiar enough with it to write a summative description and assessment.

An annotated bibliography or discography is considered a kind of public writing, so the audience for your annotated bibliography and discography is not only the professor, but also your classmates and educated individuals interested in opera.

Because this is a fairly intensive assignment in terms of library use and developing research skills, one class (Tuesday, 14 March) is set aside for a workshop with Chris Schiff, the Music and Arts Librarian. Chris has graciously set aside this time, but is also available to set up individual meetings as well (particularly since the assignment will be due on Thursday, 16 March). (You may also meet with another librarian if you find that helpful.) In addition, Brenda Reynolds, the Audio Supervisor, will also be an excellent resource for any audio recordings you may wish to consult—including LPs—within the college holdings.

The purpose of this assignment is to have students:

- explore resources related to their chosen work
- evaluate source information and recordings
- demonstrate proper citation procedures for bibliographic citations
- develop experience researching different media resources

Your annotations are to:

- briefly summarize the resource’s topic(s) and main point(s) or argument(s)
- comment specifically on the source’s usefulness in terms of intended audience
- contain roughly 100-150 words per entry

Your sources and annotations should include:

- 3 books
- 3 articles (*not* individual chapters in a book by a single author)
- 2 video recordings (DVD, VHS, .mp4, etc.), if possible
- 3 audio recordings (may include digital or hardcopy recording in any format), if possible

If you have difficulty, please contact me early on in the process.

OPERA PRODUCTION COMPARISON

Assignment Overview:

Opera is not just a combination of music and text; there is also a visual side to opera. Although the directors of repertory operas tend to remain “faithful” to the operatic score (i.e., the music and the text), the visual elements (scenery, staging, costuming, acting methods, etc.) can differ drastically between productions. When we see a production today, not only should we consider how the opera dealt with ideas and themes from the time that it was composed but also how that particular production engages with us—our time, our culture, our issues, our ideas.

Now that we have seen an example of a traditional production of Puccini’s *La bohème* for our last class, let’s look at a few examples of **non-traditional productions** from recent years.

Your assignment is in three parts:

- (1) read Nicholas Temperley’s **short entry** about opera today (online)
- (2) **watch selections** from **two of four** different productions
- (3) read a few **short reviews** of the productions you watched

For more instructions on *which* selections to watch, and for links to the reviews, see the documents provided online for each production (i.e., if you are watching Herheim and Miller, download the documents for each to find timings for clips and links for the reviews for each production). Each document provides space for you to **write down your own comments and thoughts in response to the questions and prompts in preparation for our class discussion.

You will each be assigned two of the following four productions to watch and compare. For each production, a worksheet is provided with specific timings and questions to guide you through your viewing in preparation for the in-class discussion.

Luhrmann (1994)

Miller (2010)

Salzburg (2012)

Herheim (2012)

Act II: Watch about 5 minutes at the beginning of the act (**38:50**—how is the crowd treated? how do you find the balance between crowd shots and moments of smaller dialogue?), and note the arrival of Parpignol (**43:50**). Then see Musetta and Alcindoro’s entrance (**47:10**) and part of her famous aria (**50:25** -- how is she characterized?). Watch roughly the last few minutes of the act (**56:00**—how does it end?).

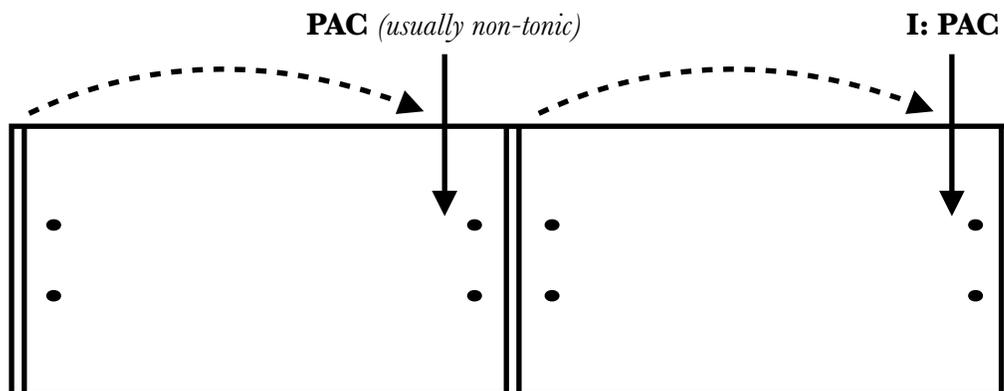
Act III: Briefly watch the opening (**58:40**), mostly to get a sense of the stage setting.

Act IV: Watch about 5 minutes of the opening (**1:24:13**), then pick up with the Bohemians dancing and watch through Musetta and Mimì’s arrival (**1:31:20-1:35:00**—how is this transition treated? is it sudden? how does Mimì look?). Then watch roughly the last ten minutes of the opera (**1:45:00**—how is Mimì’s death treated?).

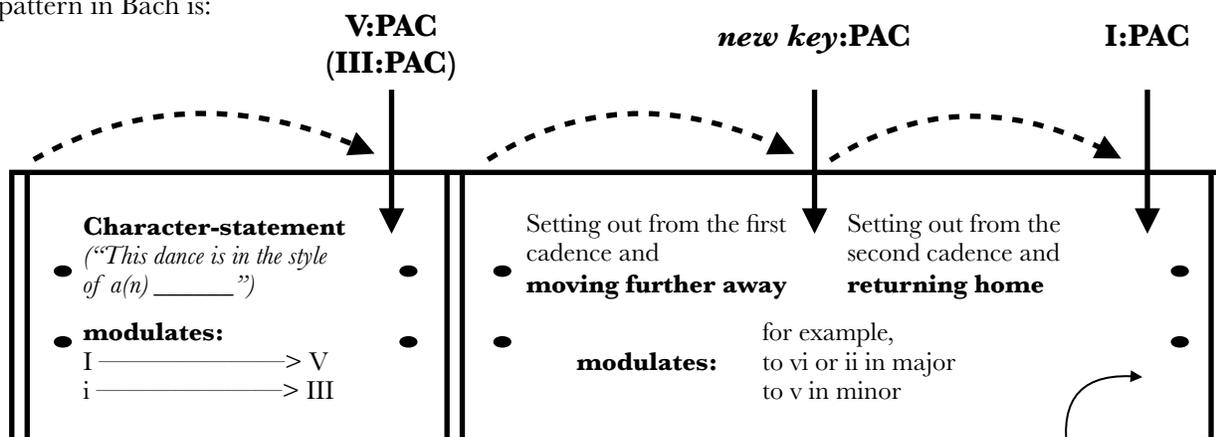
BINARY FORM IN BACH

As found in individual movements of Bach suites

The structure here is quite standardized. It consists of two parts (“binary form”), each repeated. Each part is to end with a clear *cadence* of arrival. Most often, the first part ends with a perfect authentic cadence (PAC) in the most obvious, closely-related off-tonic key: V:PAC (in major-mode movements) or III:PAC or —less frequently—v:PAC (in minor-mode movements). Also possible, though much less common, is to end the first part with a half cadence (usually in the tonic). The second part typically begins in the key where the first part ended and finds its way back to a I:PAC at the end of the second part. (Along the way it may encounter several harmonic adventures.) Thus, commonly:



While not absolutely obligatory, the second part is often notably longer than the first. (When it is not—as is not uncommonly the case, especially in lighter movements or earlier works—we are dealing with a simpler realization of the form.) In those instances where the second part is longer than the first, one often finds it subdivided into two sections, each concluded with a cadence, the first in a “new” non-tonic key, and the second in the tonic. In these cases, therefore—very common in Bach suite and partita movements—one typically finds at least three clear cadences in three different keys: the first at the end of the first part; the second (usually in a different off-tonic key) in the middle of the second part; the third (in the tonic, I:PAC) at the end of the second part. One should always be aware of the motion toward these three cadences—and where and in which keys the cadences are placed. (Note: in some dance movements, Bach added one or more extra cadences for further elaboration; we may also find, as noted above, brief suite movements with only the two cadences diagrammed above.) Thus a common (though not invariable) pattern in Bach is:



slight thematic rounding (recall from Part 1) is an option, but is not obligatory

In Bach, for example, which kinds of dances (within suites) will be written in this structure? (Normally in suites, the dances begin with the second movement: the first movement is given over to some sort of special prelude, introduction, fantasia, sinfonia, ritornello structure, or [French] overture to the dance-set proper.) Thus, the forms appearing in a typical dance suite would be:

SPECIAL (NON-DANCE) OPENING MOVEMENT

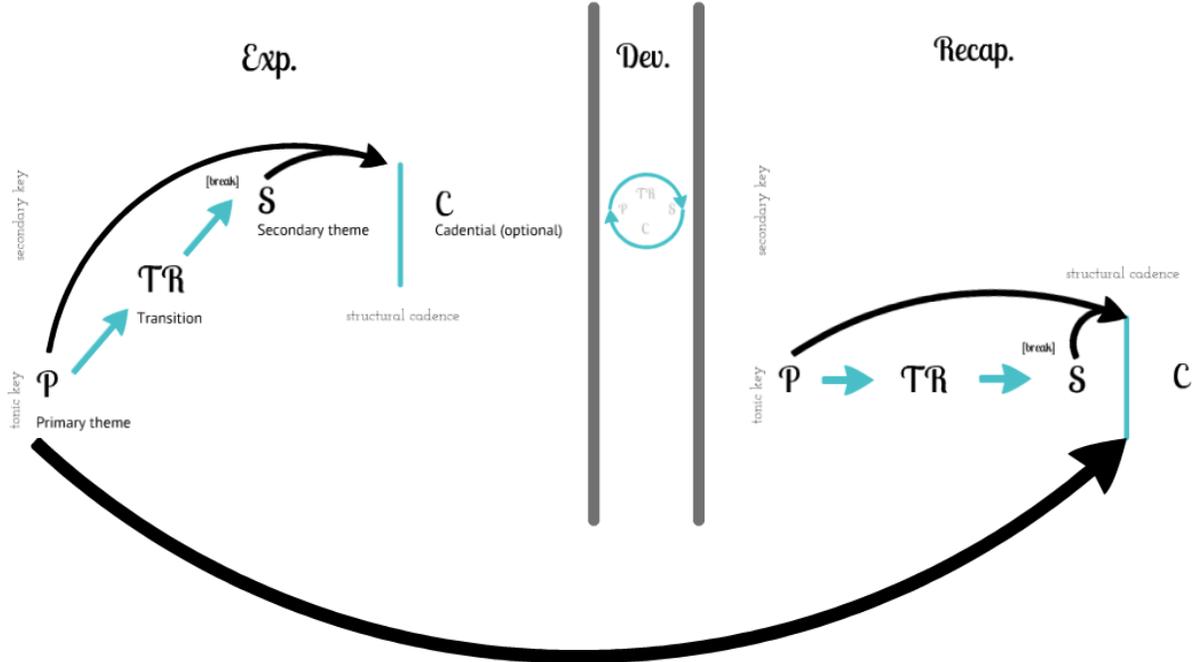
followed by a selection of “Baroque-binary” dances, common ones of which are:

<i>Allemande</i>	moderate duple time, usually with a brief upbeat and flowing sixteenth notes
<i>Courante</i>	triple time (often 3/2 or 6/4) with occasional hemiola effect NB: <i>there is also an Italianate corrente in fast 3/4 or 3/8; Bach uses both courantes and correntes in his suites and partitas</i>
<i>Sarabande</i>	slow, triple meter, often with stressed second beat; in Bach, often the spiritual “heart” of the suite
“<i>Air</i>”	slow, “song-like” movement; strictly speaking, not a dance, but it sometimes substitutes for the sarabande
<i>Minuet</i>	3/4 time; often graceful, stately, with notable (and French) aristocratic connotations
<i>Bourée</i>	quick duple meter with upbeat; often very sprightly
<i>Gavotte</i>	moderate 2/2 with upbeat of two quarter notes; often has pastoral connotations (drone-basses are possible—it can often be similar to the pastoral, drone-bass “musette,” suggesting rustic bagpipes)
<i>Passepied</i>	quick, 3/8 or 6/8 (often seems like a fast minuet)
<i>Gigue</i>	a fast, concluding dance; rollicking 6/8 or 12/8; the gigue style itself signals “the end” of a multi-movement set (fast 6/8 pieces would retain this connotation for decades to come, even with the onset of the “Classical style,” that is, outside the dance-suite environment)

Where (in Bach) will you find “dance suites” with such pieces? For example:

<i>Keyboard (originally harpsichord)</i>	Six French Suites, BWV 812-17 Six English Suites, BWV 806-811 Six Partitas, BWV 825-30
<i>Solo Strings</i>	Six Suites for Solo Cello, BWV 1007-12 (Three) Partitas (Partias) for Solo Violin, BWV 1002, 1004, 1006
<i>Baroque Orchestra</i>	Four “Ouvvertüren” or Orchestral Suites, BWV 1066-69

BASICS OF SONATA FORM



THE OVERALL STRUCTURE

Introduction (optional, not shown)

- Sets up the sonata, often slow
- Is NOT repeated in the expositional repeat

Exposition:

- “Exposes” the main musical ideas of the sonata
- These ideas are used throughout the entire sonata, not just in the Exposition
- Normally repeated

Development:

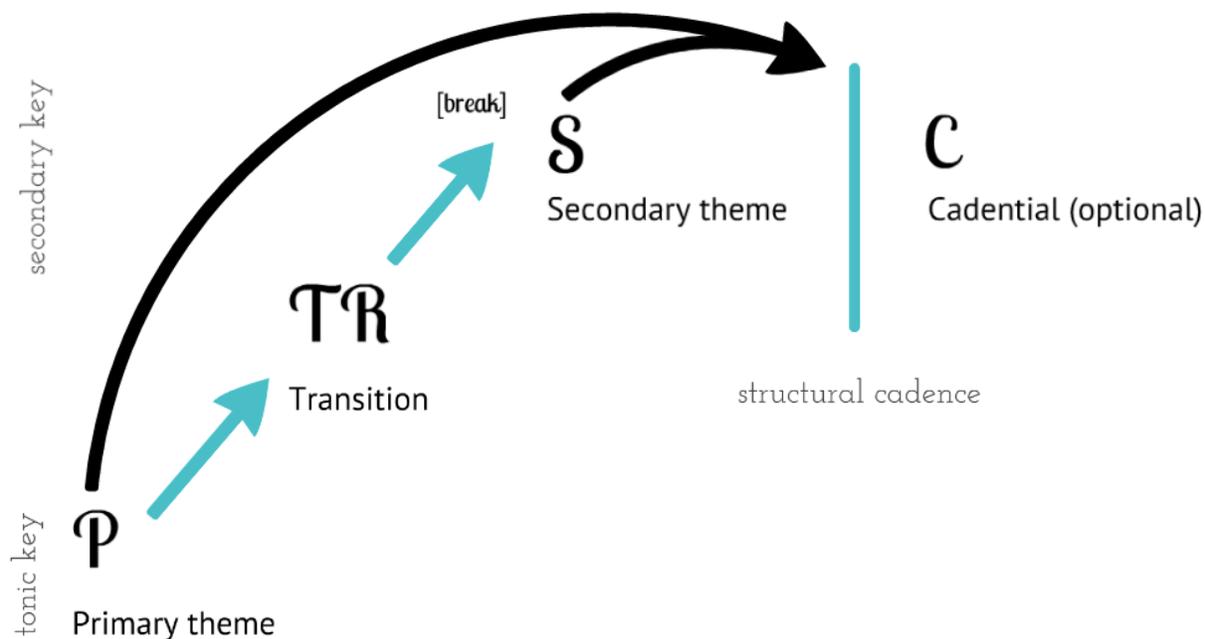
- Develops the themes introduced in the Exposition
- Can develop only one, or more than one
- Typically explores non-tonic key areas

Recapitulation:

- Restatement of the Exposition, but with important changes
- This time everything is in the tonic key (sometimes changed to major if originally in minor)
- The whole sonata is a drive to reach the final cadence in the tonic key

Coda (optional, not shown)

- Appears only after the Recapitulation
- Affirmational celebration for the return of the tonic



THE EXPOSITION: A CLOSER LOOK

Primary theme (P):

- Proposes the main idea for the sonata
- Establishes the tonic key
- Typically memorable

Transition (TR):

- Energy-gain, often *forte*
- May or may not modulate
- Works up to a mid-point break (“medial caesura”)

Secondary theme (S):

- In a secondary key (in the Exposition, the goal of the Recapitulation is for S to appear in the tonic)
- Usually *piano*, often lyrical and contrasting to the primary theme
- Goal is to produce a structural cadence at its end

Closing theme (C) (optional):

- Confirms the arrival of the secondary key (or tonic in the Recapitulation)
- Usually *forte* or gaining in rhetorical force
- Like an appendix, a set of accessory ideas

Student Evaluations:

The feedback below was provided by students voluntarily and anonymously at the conclusion of each semester via the College or University’s online grade-retrieval service. Only select responses are included here, but original PDF copies of the complete evaluations are available upon request. Basic information about each course and an indication of how many students responded is also provided below.

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BOWDOIN COLLEGE

Official Evaluations

MUS 1301 (Spring 2018)

Introduction to Classical Music

This course was an elective course with no prerequisites and was part of the Writing Project, which entailed having students work with Peer Writing Assistants throughout the course of the semester on structured writing assignments. For each quantitative question, students had the option of writing additional comments. 9 of 12 students responded.

Student Comments:

- I really enjoyed this course. It was a lot of work, but the class taught me a lot about the history and background of musical composers, so I now see how musical movements were shaped by other events throughout history.
- This class exposed me to new perspectives and ideas that I would never assume about classical music. I learned quite a lot of information and this developed an appreciation for the detail and historical aspect of western classical music.
- The balance between group work and lecture as well as the combination of visual and audio examples showed that Prof. Thomas knew how to effectively use the class sessions.
- The class was very well structured and I felt like we learned a lot everyday.
- Every class session was used productively—the whole time was taken up by class material.
- Feedback was specific, constructive, and helpful towards improving my own understanding of classical music.
- The comments that Professor Thomas have back on the exams and the listening assignments helped us prepare for the next one.

- Professor Thomas would respond very quickly to emails and her office hours were very accessible. She even moved her office hours to Smith Union to make the location better for her students.
- Professor Thomas was an extremely engaging and interesting teacher. She presented the history in a manner to help analyze how it was similar [to] present situations.
- Very enthusiastic about the material and pace was absolutely perfect, which is hard to do when covering decades of history. The work load was manageable although it would take hard work to keep up, and Professor Thomas is a very reasonable grader.
- Professor Thomas was very was to talk to, and she was very response both by email and in person. She gave me really good ideas and helped me direct my thinking for my paper in a way that was constructive but also didn't feel like she was feeding me answers.
- I loved the content of the course and the way Professor Thomas brought it to life. In particular, the organization of the course—weekly listening quizzes, shorter and longer writing assignments, plus 3 similarly structured exams with bot listening and writing—made it easy to stay on top of what was going on in class.
- There was assigned reading and reading questions for each class, a listening quiz on five compositions each week, two listening assignments, three exams with listening and written portions, and a final essay. The structure and organization of this course was phenomenal. Professor Thomas also incorporated the Writing Workshop into our class and required students to meet at two different times with a Writing Assistant.
- Pace was perfect. I liked how there were assignments with the readings and opportunities to ask questions (definitely helped me in case I forgot my questions by class time). The weekly listening quizzes, and the listening exam were a little hard to memorize, but I got through it. The listening assignment although challenging to write, did put my music analysis skills to the test. Overall, I had no problem with this cause.

MUS 1301 (Spring 2018)

Tonal Analysis

This course was an elective course with prerequisites. For each quantitative question, students had the option of writing additional comments. 2 of 4 students responded, and because of the small class size, student comments were not made available to the instructor.

MUS 1017 (Fall 2017)

Music & Technology: A History

This course was a writing-intensive first-year seminar, and the only required writing course at Bowdoin. For each quantitative question, students had the option of writing additional comments. 13 of 16 students responded.

- I learned a lot through this course, both about necessary writing skills and also how to use my resources on campus. I was challenged to look critically at my writing, and learned many new ideas related to music and technology and its intersection with our lives today. Definitely had a learning stretch with this class.

- Very efficient with timing. Most of the classes were discussion based, and whenever the discussion ended, there was always something else planned.
- Her comments on our essays are definitely the most effective ones I've ever received. She makes sure she reads every details [sic] and let [sic] us know about what we did right or wrong.
- I specifically remember comments I got on the first abstract assignment, and these really helped me identify weaknesses as I [sic] writer and focus on these going forward. Prof. Thomas always gives detailed feedback that is helpful.
- Prof. Thomas responses to my e-mails really quickly, and she advertises her office hours. She in general is very open and excited to hear from students and has a real passion for the topic.
- Professor Thomas was unbelievable this semester and she made my transition to college really easy.
- She's awesome. She pushed me to better my writing his semester and is really kind and does a great job of explaining the plan to all of us. I really enjoyed her focus on getting us comfortable with the resources at Bowdoin and setting us up to succeed over the next four years. Very approachable and knowledgable.
- In this course we learned about music in a global context and how it has developed since day one. During this course I acquired appreciation for music and for those who dedicate their lives to composing music.
- The best thing that I liked about the course was having it not always in the classroom. I liked when people sang in different areas and we listened to how the sound changed. I also liked the structure of the class. I liked that we would have readings and then talk about them the next day. Lastly, I enjoyed the writing exercises because it got me to write everyday.
- I loved the writing exercises. I think they really helped me develop better writing skills on a daily basis. The organization of a weekly syllabus was helpful and the pace of the course was just right.
- I loved this class and how in depth we got with music. Professor Thomas was very engaging and made it easy to get excited about coming to class. She had very reasonable assignments with the perfect balance of always challenging us. The pace of the course was just right and always kept us busy.
- My favorite parts of the course were when we would take field trips to other departments or resources on campus, and the requirement to attend concerts. I would suggest having less writing logs, which required us to write every day of the week.
- I really liked how Prof. Thomas structured the deadlines for assignments, asking us to submit drafts a week before they were due and giving us drafting time during the writing exercises each week. I initially thought I would dislike the exercises, but they were really helpful in getting prose down. The structure meant that our end of semester was not as crammed as some other courses, and made it harder to procrastinate.

MUS 1401 (Fall 2017)

Introduction to Music Theory

This course was open to students who had a background in reading written notation but who had not previously studied music theory (other than having potentially taken a fundamentals course introducing them to the basics of notation). For each quantitative question, students had the option of writing additional comments. 11 of 12 students responded.

- Music is my prospective major, so this course was necessary in advancing through the major. I was challenged, and at times overwhelmed, but I am amazed to see how far I've come in my knowledge of music theory!
- Professor Thomas asks a lot from her students and holds them to an extremely high standard.
- Instead of just lecturing on the material and rewording what was already in the textbook, Professor Thomas was always prepared with interactive ways for us to interact/engage with the material. Doing problems/analysis in class was extremely helpful in preparing me to do the assignment packets on my own. Also, if we had questions about something, we could ask them in class, and she would elaborate for everyone. I also really enjoyed the drills we would do for the first 10 minutes of class, going around the room so everyone got a chance to answer. Lastly and most crucially, Professor Thomas always prepared handouts on each topic that simplified the material in the textbook/gave us tips on memorizing/doing certain things. These handouts were essential to my studying for the course and filling out the assignment packets. I wish more teachers prepared handouts like hers, but I feel like many don't because of the extra work it entails.
- Professor Thomas was very detailed in her grading of the assignment packets. In addition to being thorough in grading mistakes, Thomas also left constructive comments on many packets that demonstrated her care and knowledge of each student's **INDIVIDUAL** growth.
- Homework was always returned with mistakes outlined and correct answers shown with an explanation. Professor Thomas supplied additional questions that were similar to those assigned so we could then practice on similar problems and avoid mistakes in the future.
- The assignment packets that were due every week or every other week were a brilliant way to ensure that we were keeping up with the material and to track our progress. They were extremely helpful to me, and I felt like they adequately prepared me for our quizzes and exams, and as I mentioned before, I feel like due to the nature/structure of these packets, I will actually retain this material after the semester ends. Lastly, I really appreciated that we were able to correct the assignment packets for up to 90% of the original grade, because this ensured that I was actually learning the material the right way and not just mailing it in. Quizzes and exams were fair, and Professor Thomas adjusted the time allotted to take them when she sensed that none of us were finished. This sense of understanding was incredibly important to me, because it felt as if Professor Thomas genuinely wanted to succeed and wasn't trying to punish people by negatively impacting our GPAs. Her attitude made me actually want to do well in the class, and this ended up being the course I probably spent the most time on. Lastly, I loved the Final Composition Project, because it gave me a chance to use the general skills/knowledge I acquired over the semester to create and perform my own song.

- Professor Thomas is one of the most dedicated and consistent teachers I have ever encountered. For classes like music theory, students desperately need meticulous teachers like her to lay a firm groundwork of key concepts.
- Professor Thomas was very organized about her policies, assigning material, and grading in a manner characteristic of a professor who has been teaching for a long time. Occasionally, I came away from the class without a complete understanding of a concept, and the textbook was not very helpful in filling the gaps. It may be that the material of this course is very demanding, but sometimes I felt she overestimated our competency on concepts that were still relatively new.
- While I'm only a sophomore, Professor Thomas is the best professor I've had at Bowdoin so far, and I wish more professors would follow in her footsteps.
- I have already written a lot about how I enjoyed the nature of assignments, but in addition, I would say that I really appreciated the variety of songs that Professor Thomas picked for us to analyze, from Mozart to Adele. It kept the course interesting and helped communicate that music theory isn't just for those interested in classical [music]. This is important to me as a jazz singer. The pace of the course was quick, certainly, but since there is so much that we have to cover in one semester, it made sense. It was slow enough that I had time to really understand what was going on and develop skills I needed to.

BATES COLLEGE

Official Evaluations

MUS s26 (Short Term 2017)

Performance in Western Classical Music

This course was an elective course required of music majors in the performance track but open to any student who had previously taken at least one semester of applied music lessons. For each quantitative question, students had the option of writing additional comments. 12 of 13 students responded.

- This course was my first music class at a college level so I went in with a very shaky base knowledge, however i am confident now that the class is over in my basic music skills. Not only did this class inform me on different facets of the music realm it also captivated my interest and made me want to take more music classes--With Professor Thomas especially.
- I learned a lot about classical performance and how it can relate to other musical ventures I take on. I also loved learning about making the program and advertising for our recital.
- Coming into this course, I thought classical music was for old white people in stuffy auditoriums. Now I have discovered the history, emotion, and art behind the discipline, and I have grown to respect it immensely.
- Dr. Thomas is a fantastic educator. She made the subject material very interesting.
- She held us to high, but attainable standards of performance. She always encouraged us for more and to produce our best work. Often times I would be working extra hard on an assignment just for her.

- Christy strongly encouraged thoughtful participation and equal contributions to the class from each student. She outlined clear, attainable and challenging goals.
- Her expectations were high, but she also fostered a culture in which I genuinely wanted to meet them.
- There was a level of trust involved with assessing students since we submitted self assessments. I like that participation and honesty were part grading.
- She held us to a high personal standard, but she by no means allowed that to stand in the way of our personal growth as musicians. Holding us to a high standard was a good thing. It helped us perform and work together efficiently. She was always there to help us. And even offered to come back to campus often if we needed help outside of class. Clearly an extremely motivated professor, one of the best I've had.
- I have never had a class where each member of the class felt comfortable enough to be an active participator. She fostered a classroom environment in which everyone was included and felt safe and comfortable to participate.
- The class environment did not seem like a "class" environment, rather it felt like a group of honest friends talking about what they enjoy and are interested in. Simply put, there was a fantastic vibe.
- I appreciated how much the students were able to contribute ideas to how the class would be run, how we would be evaluated, and which subjects we wanted to learn more about.
- Killer assignment sheets, very well thought out.

MUS 210 (Spring 2017)

Classical Music in Western Culture

This course was an elective course with no pre-requisites. It provides an introduction to the history of Western classical music in Europe and America from 1600 to the present. For each quantitative question, students had the option of writing additional comments. 15 of 15 students responded.

- The class was outstandingly planned. Having access to the week's plan one week before helped me be better prepared for each class. Easy reading was assigned at least 4 days before it was due and this helped me plan my schedule.
- I love how even in one semester I still learned so much about classical music. The course gave a great overview of every movement and main style, and I got a great sense of how music history is connected to social and political themes.
- I truly did not have a background in much music history before taking this course. I now feel very confident in my abilities to discuss music history and how it has evolved to shape how we listen and interpret music today.
- Christy is an incredibly knowledgeable, and engaging professor. She is very eager to share her passion for classical music with her students and each class she brought great energy and

excitement. Even if I was exhausted or hungry when I got to her class, it was never a chore to have to pay attention because I wanted to hear what she had to say about a certain composer.

- This was the second class that I've had with Professor Thomas and this one was just as great as the previous one! Even though I am not much of a person with great interest in Classical Music, she definitely delivered the material in a way that was accessible to me.
- The instructor's attitude towards the material was one of excitement and interest. Having expressed that she wished to have gone more in depth into the subjects studied, and having expressed regret on how many things she didn't get to talk about conveyed just how passionate she was about the subject. Bringing handouts and scores to class broadened the type of material we studied and expanded the dynamics of the class beyond lectures and assigned readings.
- Christy had realistic expectations for a class that covered more than 300 years of music in one semester. Tests were graded fairly and not too harshly, but they also weren't too easy so that the class was not a "joke".
- Christy integrated the historical narrative alongside a composer's musical agenda very well. Her comments were insightful and meaningfully rooted in the present context of how we interpret music history and how we ultimately create the narrative. Christy especially helped me link complex historical trends (like maximalism) to music.
- The professor made sure to go over the difficult concepts that were relevant to the class. Complex ideas were either thoroughly explained, or not "fair game" for the exam. This not only helped students be prepared for exams, but also helped students understand better what the course was really about. Complex ideas weren't left out at random. All complex ideas studied in class played an important role in the broader goal of the class.
- There was a lot of discussion that took place in the class, and Professor Thomas was extremely respectful of other people's opinions in the class. Even when I hesitated to say something, she would always encourage me to say it knowing that my opinion mattered.
- Comments were provided in relevant assignments helping me understand the goal of the assignment. I felt like the grading corresponded to my understanding of the material and I found that deeply motivating.
- In class, we considered different textbooks and historical approaches. Critical analysis of these helped me broaden my perspective on history as a whole.
- The final paper was very hefty, but I found myself cruising through it because I was very prepared throughout the course.
- Weekly listening quizzes and quizzes on exams kept us accountable.
- I learned how to read textbooks as subjective works, and I learned how history cannot be presented objectively or without bias.
- I learned about classical music as aspects within historical movements. I learned about musical progress as a whole instead of individual composers as single subjects.

MU/WS 256 (Spring 2017)

Opera & Gender

This course was an elective course with no pre-requisites. It provided an introduction to opera and to women and gender studies. For each quantitative question, students had the option of writing additional comments, but none chose to do so for this course. 9 of 9 students responded.

MUS 254 (Fall 2016)

Music & Drama

This course was an elective course with no pre-requisites. It provides a basic introduction to the relationship between music and drama on stage in a selection of operas and musicals. For each quantitative question, students had the option of writing additional comments. 10 of 15 students responded.

- The readings for this course were definitely useful, as I had seldom knowledge of opera going into the course. The assignments were reasonable and very fun to complete most of the time—especially when we had to rethink the production design for Carmen! It is awesome that Professor Thomas encourages creativity in the learning process!
- Professor Thomas was honestly one of the best professors I've ever had. She was always engaged and enthusiastic and passionate about the material she was teaching as well as the students she was teaching it to. It was always apparent how much she genuinely cared about us and enjoyed spending time with us, and her knowledge of the subject was astounding and inspiring. Classes were interesting and well-orchestrated, and assignments always felt well worth the time spent on them.
- Every single day in class, she was very interested in what we had to say about the readings and other assignments done prior to the class meeting.
- I thought opera was dumb/boring—I now love it!
- Class discussion were always amazing!! Such interesting debates, perspectives, etc.
- Professor Thomas' methods of breaking down complex concepts were excellent! I would walk out of class every day feeling like I had gained a good understanding of something I may not have understood the day before while doing an assignment.
- The professor made an explicit effort to encourage discussion and arguments
- Everyone in class was so respectful while one person was taking—especially when we discussed very delicate subjects like how issues of race and gender are incorporated into the operatic and/or musical productions.
- Love the circular arrangement for discussion! I always felt included and respected—we had a GREAT group of people in this class.
- Every day was filled down to the minute!

YALE UNIVERSITY
Official Instructor of Record Evaluations

MUSI 110 (Spring 2016)

Introduction to the Elements of Music

This course was an elective course with no pre-requisites, intended for students who are unable to read music. It provides a basic introduction to written notation, music analysis, ear training, and composition. 7 of 8 students responded.

- I absolutely loved this class and am grateful to have this knowledge now. Strengths: getting a taste of many areas of music; good encouragement of participation in class; good, low stress environment. Drills were good for learning at home. Weaknesses: while drills were helpful, the homework assignments could become tedious/repetitive; moved quickly at the beginning of the semester; would have liked more practical applications with piano.
- The course is a rigorous introduction to the discipline of music theory. Its greatest strength is the cumulative nature of learning that it enforces in students—this ensures that the pace remains rapid and the class covers a lot of material, but does so in a productive manner without setting excessive pressure on the students. It is also a richness that the class encourages students to take a ‘hands-on’ approach in their learning by teaching them to compose their own pieces; this method is invaluable in alleviating any fears of approaching the art of composition and giving students a sense of familiarity and building confidence in this regard. I don’t see much that could be improved, other than perhaps homework answers being more readily available (given that sometimes understanding a homework assignment was slightly delayed due to waiting for homework to be graded and handed back—but I understand the risk of cheating, which makes this question problematic).
- Christy was great! You could tell that she really cared about all of us excelling and having a good understanding of music theory. She was always very calm and collected, and was able to get everyone excited even though it was a 9am class.
- Christy is very knowledgeable and does a great job at translating information over. She goes out of her way to make the class less stressful, which helped as it started to move faster.
- Christy is a GREAT teacher. Approachable, encouraging, knowledgeable. I liked how you called on people in class (usually doesn’t happen in section and the professor can struggle to get people to talk). It was effective.
- Christy is an extremely organized, enthusiastic and kind instructor whose passion for the discipline is palpable. One of her greatest assets is her ability to calibrate the class to various different levels of prior knowledge and skill among the students. She is particularly good at encouraging questions and asking for help, which is invaluable in a beginners’ class like this.
- Great class overall! A very basic and not too difficult intro to music theory. There were some people in the class with no musical background and some people in the class with a background in music but no background in theory. As far as I can tell, everyone was able to keep up fairly well and Christy always welcomed questions. Christy is very calm and collected and definitely wanted all of us to excel at music.

MUSI 110 (Fall 2015)

Introduction to the Elements of Music

This course was an elective course with no pre-requisites, intended for students who are unable to read music. It provides a basic introduction to written notation, music analysis, ear training, and composition. 7 of 8 students responded.

- This class is absolutely amazing, and low-stress way of getting a good basic foundation of music theory. It is absolutely amazing how much is packed in one semester.
- Great class, well paced, learnt a ton and really enjoyed it!
- Christy is absolutely amazing! She is incredibly knowledgeable and receptive!
- Christy was an amazing teacher that was successfully able to teach difficult material to students who had little to no musical experience. She is always eager to improve the class and that was a huge help as the semester unfolded.
- Christy Thomas is a great instructor who knows how to motivate her students. I think the course material could easily become boring if not taught correctly; however, Christy approached the topics in a way that were fun and manageable.
- Christy is an amazing teacher - dedicated and caring and also good at helping us understand the various concepts we had to learn. Really cares about her students doing well and understanding, instead of just “going by the book.” Definitely take her class!
- A nice introductory course for music theory for those who don’t know much about music. I would definitely recommend it.
- Great class for a beginner if they are willing to put daily work in.
- Great course for those with little to no musical background. Students went from being unable to read music to composing their own pieces. It sounds daunting up front, but if you go through with the course you will see it is not that way.
- Music 110 is a great way to rapidly improve your basic skills in music reading and analysis. I recommend this to any student who has no background in music and wishes to learn.

Official Teaching Fellow Evaluations

MUSI 352 (Spring 2016 — James Hepokoski)

History of Western Music: Nineteenth and Twentieth Centuries

This was a required music history course for music majors, with a prerequisite ability to read music, focused on detailed musical analysis of the music of the Western world between 1800 and 1950. I picked up teaching this course halfway through the semester to cover for a colleague who went on emergency medical leave. I taught two weekly sections, which involved group discussion, detailed analysis of select pieces, explanation and clarification of concepts, covering additional material not covered in the weekly lectures, etc. I also graded papers and exams, and wrote questions for the exams. 8 of 13 students responded.

- A very competent and knowledgeable section teacher. I really appreciate the relevance of the casework we had in section, even in the mere four sections or so that we had with Christy. Thanks so much for your superior musicianship and contextual understanding!

- Christy stepped in and did a great job!
- Great T.A. Was excited about the material, and very knowledgeable about what she was teaching.
- Ms. Thomas was amazing. Her discussion sections enriched the rest of the lectures and were very useful!
- It would have been more effective if students were forced to come into section more often. Christin was great, but it would've felt fuller if more than four people showed up to any given section.
- Christy was a good section leader. However, her grading was often ambiguous and didn't really leave any hints about how to improve on the exams.
- Section was great! Christy was very nice and helpful.

MUSI 131 (Spring 2013 — Gundula Kreuzer)

Introduction to the History of Western Music: 1800 to the Present

This was a music history course for non-majors and without pre-requisites, providing a survey of nineteenth- and twentieth-century composers, genres, and styles of music in Europe and America, with an emphasis on ways of listening. I was one of two TA's, and we had equal interaction with all students in the course, rather than dividing the students between us. In addition to giving one of the main lectures, I taught periodic sections throughout the semester, which involved group discussion, guided listening, explanation and clarification of concepts, particular preparation for listening assignments, etc. In addition, I graded homework assignments, papers, and exams. 13 of 51 students responded.

- This teaching fellow is great and will help you if you ask her questions.
- Christy was very helpful this semester! Sections were very informative, she answered emails very quickly, and even helped me with a favor for my student orchestra!
- Enthusiastic and was able to answer all questions we had. Her expectations were very realistic, and she wanted everyone to learn. I hope she continues teaching.
- Wonderful! TA's had so much positive energy and desire to help.
- Both Christy and Valerie were great TA's. The sections that they hosted were so helpful both to complete the listening assignments and to cement my understanding of the material. They were both very approachable and very nice.
- I thought the sections were really helpful. They gave us a better chance to practice the techniques we worked [on] in section and also provided helpful overviews of various musical techniques. They were especially helpful before the listening assignments were due. I thought Christy was a great TF.
- Christy was a fantastic TA! She was one of the few TA's I had this year that paid a lot of individual attention to students. Her guest lecture was also well prepared. Whenever I asked Christy a question about anything I was confused about, she really helped me with prompt answers and any information from outside of class that might be helpful.

- Christy was insanely helpful. Wonderful TA.
- Christin was a great TA. She was very nice and willing to help, and for the couple of listening sessions she conducted as well as the lecture she taught, she came very prepared and organized.
- Christy was an amazing TA and was extremely well-prepared at all of her sections. She crafted all of her sections and lectures in a very beautiful way, using the highest-quality music that wasn't from YouTube. She has been an amazing resource and very responsive and quick to emails. She was extremely knowledgeable and her sections complemented the course material nicely and really prepared us for our listening analyses. I really enjoyed learning from Christy.
- Great!
- Christin is great! Her sessions are really helpful and informative. She is also very kind when I emailed her and spammed her with questions.
- Both TF's were excellent. They were informed and patient, and clearly put a lot of effort into running outstanding sections.

MUSI 351 (Fall 2012 — James Hepokoski)

History of Western Music: Baroque and Classical

This was a required music history course for music majors, with a prerequisite ability to read music, focused on detailed musical analysis of the music of the Western world between 1600 and 1800. I taught two weekly sections, which involved group discussion, detailed analysis of select pieces, explanation and clarification of concepts, covering additional material not covered in the weekly lectures, etc. I also graded papers and exams, and wrote questions for the exams. 8 of 14 students responded.

- Christy was very personable, fun, and an eager-to-teach section leader. She combined different methods of teaching to make the experience memorable for her students, and sections successfully aided in my preparation for exams.
- Christy was absolutely wonderful as our TF. She was always approachable and on top of the material, and understanding and reasonable in her grading. Her sections were fun and interesting, highlighting some aspect of the material we covered in lecture. As a discussion leader she was encouraging and warm.
- The section was SO very important to my general feeling of success in this class. The TF (Christy Thomas) was my first level of contact for the course and was a wonderful resource: she always sought to extend the discussions we had in class and in section further, focusing on helping us to develop our own claims and opinions on the music. I felt like section represented a very important, practical element of the course: we were able to move from taking notes and learning the fundamentals of music history to actually engaging in the practices (at a very rudimentary level, I am aware) of music historians. I found that a really useful tool. Christy was an excellent TF. I think she fostered discussion actively and tried to help students think critically. I think she could improve her teaching style by working on classroom inclusion and incorporating all students (not just those who choose to raise their hands or volunteer) into the conversational dynamic.

- I've had the pleasure of having Christy for two of these required history courses now and there's nothing to say except positive things. She balances section expounding on things we learn in class and supplemental material that adds a new perspective/better understanding of the material studying in class. She has a very down-to-earth personality that's easy to connect with and gives guidance in a way that is at once professional and friendly.
- Christy is a solid TA that was helpful during section.
- I did not always attend section because it was optional and the timing (Thursday afternoons) was difficult for me. It is possible to do well in the course without attending every section. Christy has grown as a teacher over the semester. I was especially impressed with the questions she wrote for the final exam.
- Christy was great, and I thought section was a great addition to the class. New material was covered in section so DEFINITELY GO. It can backfire on you if you don't. And it can be fun (and sometimes annoying of course) to talk to other musicians about the music.
- Christy was very helpful in terms of reviewing material from lecture and looking at specific pieces in depth. She created a very comfortable environment and greatly enhanced the course.

MUSI 350 (Spring 2012 — Craig Wright)

History of Western Music: Middle Ages and Renaissance

This was a required music history course for music majors, with a prerequisite ability to read music, focused on detailed musical analysis of the music of the Western world to 1600. In addition to giving one of the main lectures, I taught two weekly sections, which involved group discussion, detailed analysis of select pieces, explanation and clarification of concepts, etc. I also graded homework assignments, papers, and exams. 12 of 14 students responded.

- Christy was very personable and clear as a TA. Her teaching was perfectly suited to the needs of the section.
- Christy was so wonderful! Sections were mostly a review of the material we'd covered in class and help on the homework assignments, which could be a bit confusing at times. Christy was very down-to-earth about the material we had to cover in each section; she frequently brought in supplemental material, and was always ready and willing to help us when we had questions.
- Christy was absolutely wonderful! Section was my favorite part of the course.
- Christin is seriously amazing. She knew how to keep the class real. Best TA ever.
- Christy was a very good TF: she is talented at helping students understand the nuances of her subject.
- Christy, you were the only shining light of this course. I think that at times you operated under the same bad assumptions of Prof. Wright that we didn't actually care about the material and that we are fundamentally looking for facts as opposed to knowledge. Otherwise I'm sure that you will be a good professor—you are a great lecturer and incredibly insightful into our assignments.
- Christy is amazing!

- She was great — she made everything clear when it wasn't clear from lecture (which it usually wasn't).
- Well versed in the music and [led] productive sections.
- Did a good job, was prepared for section. Unfortunately section was very small so there was not a lot of discussion between people in class.
- Great TA, very bright, always helpful.
- Christy was always pleasant and accommodating, and she had a sincere interest in the material (even in its more duller moments) and for her students—their education and their well-being. She is always well-prepared for section and shows a clear passion for music, teaching, and learning.

MUSI 112 (Fall 2011 — Craig Wright)

Listening to Music

This course was an elective course for non-majors with no pre-requisites, a basic introduction focused on the development of aural skills that lead to an understanding of Western music. The musical novice is introduced to the ways in which music is put together and is taught how to listen to a wide variety of musical styles, from Bach and Mozart, to Gregorian chant, to the blues. For this course, I taught two weekly sections involving discussions, guided listening and viewing, explanation and clarification of concepts, etc. In addition, I graded homework assignments, papers, and exams. 14 of 24 students responded.

- Christy was an excellent TA. She was always very well prepared and led fun and engaging sections. I would recommend her without reserve.
- Christy was an awesome TA! She was great at engaging students and making section interactive, and she was very helpful with answering any questions.
- Great TA. Really took the time to help her students even beyond class. Was always responsive and helpful both during section and outside of it.
- Christy was a great TA. She reinforced the material learned in lectures very well and was very helpful to all students. She reviewed key concepts and provided a good learning atmosphere for the class.
- Phenomenal TA. Very enthusiastic, knowledgeable, dedicated, and fun. Section was always a pleasure to attend, and also very helpful to grasp the material.
- Christy was great! Very approachable. Kept section interesting. Super helpful recap of what was going on in lecture. Very helpful for going over more confusing material.
- Section complemented the course very well. Christy was great at explaining musical concepts in a concise and coherent way, and section definitely helped me understand the course material much better. It also helped me put the pieces together in my mind in terms of the music history portion of the class. Section was always very well planned out!
- Christin is a very good teacher.

- Section was actually really helpful. We were able to practice telling the genres, forms, etc., of different pieces of music which helped a lot with preparing for the exams. Also, just listening to all sorts of music was cool.
- Section and lecture overlapped well, especially served to clarify concepts in lecture. Helped with test prep. Christy was engaging, seemed a little nervous at beginning of semester.
- Christy's sections were great! She covered all the material really well, but she was also a harsh grader.
- Christy was a great TA. Section was highly informative and a fun way to refresh information I had learned in lecture and also tackle new topics.
- Probably one of the better TA's I've ever had. She always kept section informative and tried to keep it engaging.
- I thought section was really helpful. Christy gave great examples to help us understand the material, and generally made herself available to help us.

Additional samples of questions and feedback

In addition to receiving end-of-term feedback from the official university prompts, for certain courses I also requested additional optional feedback via Google forms. These served as ways for students to provide anonymous feedback to more specific questions. Because the prompts provided by the university in the course reviews at the end of term were fairly general and not all students responded with specific details, I wanted more particular feedback related to my teaching and my students' thoughts on the course overall. In addition to requesting feedback at the conclusion of a course, I also asked students for mid-term feedback as well so that I could make any necessary adjustments for using class time more effectively. A small sample of questions and responses is included below:

MUS 1301 (Spring 2018): End-of-semester feedback

- The best quality of the course overall was the unending amount of guidance, flexibility, and genuineness that was given to each student as equals. I loved that you were instilling in us deeper questions about how we can engage with music history after each reading and lesson.
- I thought the structure and teaching were really great. From lecture to discussions to weekly quizzes to writing assignments, the course was structured in a way that made us constantly reinforce what we did in our readings.
- I believe that the course did an amazing job of welcoming students of all musical backgrounds and providing them the ability to learn about classical music in an impactful way.
- I definitely appreciate classical music more now that I know how much history has influenced the reasons why composers wrote what they did. My definition has also changed by including modern classical music and technological changes. I enjoyment of listening to and playing classical music is still the same, and it takes me to another world away from popular music that is listened to a lot today.
- Over the course of this semester I have developed a much deeper appreciation for classical music because I was able to learn why and how different styles of classical music emerged in history which is fascinating. By being exposed to the history of classical music and its importance in modern day culture and music culture, I am interested in learning more and perhaps playing concert band again.
- I see classical music alongside the history it's connected to, rather than it alone as a work with no context. And that's a special view to have while listening to classical music.

MUS 210 (Spring 2017): End-of-semester feedback

- I really enjoyed how this class was much more engaging and interactive than a regular history class. I had always hated history and had promised myself to never take another history class ever again after high school, but I loved classical music too much to not take this class. I am so glad that I did, because I learned a ton and was interested in everything not only because I love music, but also because of the way it was presented. Therefore, I believe the best quality

of this course was how it was not just a lecture- the constant use of audio to give us perspective, the enthusiasm, the group work, the score analyses, and the conversation really made this class enjoyable and made the history much more attractive to someone who is not a history person.

- 1. Music has a context that cannot be ignored 2. People (authors, writers) each have their own version of "history".
- Through the study of the evolution of music, I was better able to understand the situation of today's music. This puts me in a better place to compose, analyze, appreciate, create and perform music. It also presented me with many moments in music history I would like to zoom in and study later on my career.
- I loved in class analyses of music, like when we listened closely to Beethoven's 5th. I think the best way to learn about music is to listen to it, and whenever we listened in class, I really understood the intentions behind the composition and how it connected to the history.
- I actually really enjoyed writing the final paper. I felt that it was an awesome way to encompass all of the thoughts that I had been considering all course, and I was very proud of the analysis that I was able to do.
- I really enjoyed the walk-through listenings that the professor had during some of class periods. This would help ups to recognize specific areas of music, some common themes, and other elements of each piece that made it a category of a specific era.
- Listening and analyzing to pieces! It's incredible seeing how much more is involved in music than just notes and sounds and seeing that and being able to analyze it is really fascinating!

MUS 254 (Fall 2016): End-of-semester feedback

- I really liked our in-class discussions of the works after we had watched them, and the production redesign project.
- I liked writing the reactions, doing the listening guides, writing the research paper. I feel like all of the assignments contributed to helping me learn the material
- I loved the rotation activity, gives you a fresh eyes on different questions. Also, I always love talking in small groups about the topics, allowed to steer questions in a certain direction.

MUSI 110 (Spring 2016): End-of-semester feedback

- The course was genuinely an extremely productive learning experience. I think I particularly enjoyed the steady work pace: nothing ever piled on too much, but no week was lazy, either. It was very beneficial for our learning to go through regular homework assignments and drills at a steady pace.

MUSI 110 (Fall 2015): End-of-semester feedback

- The best quality of the course was the pace at which we learned. It was fast enough that it forced me to work hard, but still slow enough that I never felt overwhelmed by a topic. Early on you instilled the fact that we would have to commit to learning because the curriculum continued to build on itself as the semester continued. With the workload balanced and at an appropriate pace, I was able to learn much more about music and theory behind it than I had ever expected.
- Very well taught! Well paced, had lots of constant practice so we were never really out of shape. Homework tied very well to what was taught in class, and it always felt like you really cared whether we learnt something or did well in the homework etc, tailoring your grading/ assignments accordingly.
- The best quality was the practical applications that we did later in the semester. I also very much enjoyed the composition project. The course requires that you do some not so fun work, but the pay off is good.
- The all-class drills and lecture demonstrations were how I learned best. When we did drills among the class, there was a lot of different approaches on how to understand the same concept. It was very helpful.

MUSI 351 (Fall 2012): Samples of mid-semester feedback

- The hands-on approach to the musical examples is something I get a lot out of in section. Your overviews of the larger picture, though, are also extremely helpful.
- This class feels important in the same way that eating vegetables feels important. I know that I'm gaining a broad and practical background in music which will benefit me later, but I'm tested on the parts that don't feel relevant.
- History of Early Opera has been really applicable to me; I've also really appreciated delving into the composers and their idiosyncrasies — its made my other music classes more relevant and gives me something I feel like I can talk about and study more.
- This is actually the class I feel most comfortable in. It seems to have been conceived with the goal of student success, both on the exams and in becoming educated in the material. Moreover, unlike many classes here with the best intentions, it follows through.
- I love our section! You're a really effective discussion leader—you create a friendly environment that invites participation—and your preparation is wonderful. I find that you explain the musical examples as much as I need to do well on the exams, but also to feel like I am becoming familiar with and educated in the styles as a musician.

- I really enjoy the sections when we take the time to analyze the music “Hepo style”¹ that is on the listening list. It really connects with what we’ve covered in lecture and makes the material so much easier to remember. Its also just a great skill to build — it’s been helping me a lot in other music classes.

MUSI 350 (Spring 2012): Section Evaluation

- Christy was a wonderful TA. No complaints at all!
- Fantastic and very personable!
- I really enjoyed section and think you did a great job given the nature of the course overall.
- Honestly, I think you are the best TA I have ever had at Yale for any course. Not only were you able to sympathize with the students’ complaints that the material was not interesting, but you were able to point us to neat parts of it that made studying the music more worthwhile. I also feel your down-to-earth sensibilities really work for you and you shouldn’t change them. It’s so easy to feel that in the Music major, regarding faculty AND students, everyone is trying to affect an air of scholasticism. In general, all instructors of this course were not subject to that and I found it so refreshing.
- Christy was wonderful—a great presence in the class, and she seemed to understand our frustrations with assignments and the class in general. Her warmth and diligence was so greatly appreciated. I just wish she had more freedom to structure sections and discussion—I think we all could have really benefited from her insight!
- Christy, you were great. You will make an excellent prof. some day.
- You did a really wonderful job! You conveyed a lot of material in your lectures, which were well-prepared and supported by, but not overly dependent on, effective PowerPoint presentations; and you put things in context for us during the lectures. Section was also something I looked forward to during the week—it was fun and you made sure we understood the arcane notations systems even if it meant answering the same question a bunch of times. Thank you!!
- Cheerful and always willing to help.

¹ “Hepokoski style,” that is, in the manner used by the professor, James Hepokoski.

Selected unsolicited comments from student emails

In addition to receiving anonymous feedback from official prompts, I often heard from my students in a less official and unsolicited capacity: small thank-you's for my responses to queries, appreciation for attending their performances and concerts, excitement about their own increased engagement with music after taking a course, etc. Most frequently these came through casual conversation, but occasionally students would send emails or notes. A small sample is included here:

- “Sincere thanks for an absolutely wonderful class! I had a great time taking my first steps into the world of music, and I feel like my appreciation for the discipline is much higher than ever before. You are a talented teacher—suitably demanding, yet very empathetic and warm—and your future students next year will be lucky to have you. All the very best!” Sofia (MUSI 110)
- “Thank you for a wonderful semester, Christy! I am so glad to have taken this course with you. I learned a lot and am so happy to have a theoretical foundation in music now.” Claire (MUSI 110)
- “I just wanted to say I really enjoyed your lecture on Debussy today. Clear and engaging -- keep it up!” Liz (MUSI 131)
- “Just wanted to send you a quick note about something exciting that happened the other day. I have been obsessed with the Newberry Organ in Woolsey since freshman year, and always try to make it to all of the organ concerts and recitals. I went to one this past weekend, which is the first one I have gone to this semester, and noticed how I was actually able to understand a lot more of what was going on in the music based on concepts from our class. Clearly this class has been a steep learning curve for me and I still have a lot to learn before even being a mildly musically-literate person, but I was happy to see that at least something has really stuck and started to make me understand music better.” Sam (MUSI 131)
- “Thanks so much for grading the midterm for us and your amazing lecture before the spring break.” Chuyang (MUSI 131)
- “I just wanted to thank you for a really enjoyable semester. I really enjoyed the course, and it's probably one of my favorite courses I've taken here so far. [...] Thanks for everything! You have been a wonderful TA this semester!” Jessica (MUSI 131)
- “I hope you have a wonderful summer. Also, you are by far the best TA I have ever had; PLEASE continue teaching!! If you are a TA again (for a course I can take), please let me know!” Gia (MUSI 131)
- “I want to thank you for everything you've done over the last year and say it has been an absolute pleasure being in three of your classes! Needless to say, you have definitely been one of my favorite professors at Bates. Once again, thank you and best of luck at your future teaching opportunities!” Luke (MUS 210, MUS 254, MUS 256)
- “Thanks again for such a great semester! This really was one of the best music classes I have had at Bates.” Grace (MUS 210)

- “I just wanted to tell you that I really enjoyed your class this semester. I was fairly apathetic towards opera prior to the course, but now I have the knowledge to truly enjoy the art form. I think you were an excellent professor. I learned a lot not only about opera, but gender, sexuality, etc.” Mayele (MUS 256)
- [article in Bates News on the Brass Ensemble] “Fagan added that his coursework in classical music and Western culture has enhanced his playing experience. ‘Now I know why Bach wrote what he wrote. So that gives you a lot more context when you play, and at the end of the day you play better than you would have otherwise,’ he said.” Jamie (MUS 210)
- “Thanks for a GREAT semester, I really enjoyed taking this class. Good luck in your future endeavors at other institutions, we will surely miss you!” Lauren (MUS 210)
- “Thank you so much for an amazing class!” Elliot (MUS 210)
- “Thanks for an incredible semester” Christine (MUS 210)
- “My peer editor (Ian I think) did a great job of asking for more specifics in my analysis. As a result, I changed my ABAB form into a more specific ABCABC form, and subdivided the “A” section. I also decided (after the edits) it would be a good idea to take a look at the score of the piece, so that I could accurately describe the leaps and jumps. The essay I peer edited reminded me of all the music vocabulary I learned both from the terminology paper and from Music Theory One, so when I decided to rewrite the essay I incorporated more precise vocabulary. I pretty much rewrote the essay, and this is not because Ian's edits were bad, but because his edits showed me that I was working at too low an analytical standard. As a result, I was able to write stronger, more organized introductions and conclusions and have a better flow to the essay overall. I have to admit that I was confused why the peer edit was a part of the assignment, but now I am grateful for its help in writing my essay.” Jamie (MUS 210)
- “I enjoyed your class very much. I wish I could have spent more time with the material. What I learned and got out of this course went far beyond the mere material over which we went. It far exceeded my expectations of the course. Big part of it was the influence of your passion about the material. There are a few things that a person who is passionate for knowledge enjoys more than to have a teacher who is passionate about teaching. Thank you. This is a class I will not forget.” Chris (MUS 210)

References

- Gundula Kreuzer Associate Professor of Music
Department of Music, Yale University
P.O. Box 208310
New Haven, CT 06520
e: gundula.kreuzer@yale.edu
p: (203) 432-2996
- James Hepokoski Professor of Music
Department Chair
Department of Music, Yale University
P.O. Box 208310
New Haven, CT 06520
e: james.hepokoski@yale.edu
p: (203) 432-2985
- Mary Hunter Professor of Music
Department of Music, Bowdoin College
9200 College Station
Brunswick ME 04011
e: mhunter@bowdoin.edu
p: (207) 782-3447
- James Parakilas Professor Emeritus of Music
Department of Music, Bates College
75 Russell Street / Olin Arts Center
Lewiston, ME 04240
e: jparakil@bates.edu
p: (207) 782-3447
- Kaury Kucera Former Associate Director for Graduate and Postdoctoral Teaching Development
Yale Center for Teaching and Learning
Yale University
e: kaury.kucera@yale.edu
p: (203) 508-2012