

[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]

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***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.)

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 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 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, perhaps most notably the encyclopedias and dictionaries made available through **Oxford Music Online**, which includes Grove Music Online, Oxford Companion to Music, and Oxford Dictionary of Music. I urge you to make a habit of using this online resource rather than first going to Wikipedia for whatever factual questions you may have. [University] also makes available online a large body of sound recordings and videos through the **Naxos Music Library** and the **Naxos Video Library**. These are all accessible through the [University's] **Online Collections**.

[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.

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 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 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)