

# **Music Humanities: W1123, Section 9**

**Todd Tarantino: tnt2002@columbia.edu**

M/W 10:10-11:25; Hamilton 716

Office: Dodge 802; Office Hours: M/W By appointment

Mailbox: Dodge 619 (open M-F 9-5)

At the center of the Columbia College experience is the core curriculum and the notion that through the study of a body of work – in particular music, art, literature, and philosophy – a student can not only orient themselves in the various fields and prepare themselves for future scholarly endeavor, but moreover can coordinate their education across disciplines and in so doing learn the necessary skills to approach any idea with confidence, thoughtfulness, and a broad and informed background. Taken in this light, Music Hum is not only about the works studied, but also about learning how to listen by way of the great works of Western concert music. At the same time by placing these works into their socio-cultural context, it is also about the history of ideas.

Specific goals of the Music Humanities course are: to provide a basic knowledge of ideas, terms, and language of music; to have been exposed to and to be able to recognize the major figures and works of the Western art music tradition; to give the student an enriched listening sense; to introduce the student to a variety of musical forms, genres and styles; to engage with the major issues of music production, reception and intention; and to understand the way ideas are communicated through sound. The course is taught in a seminar style. You are expected to attend class, be prepared, and discuss the relevant issues posed. Your teacher should be understood as a facilitator, you will learn best when in discussion with each other.

Success in the class will be the product of diligent and steady listening. Please print out/copy the readings for class and bring them to the appropriate class.

## **Course requirements and Grade Breakdown (subject to change)**

1. Class attendance and preparation. (up to 25%)  
The main focus of the class is listening and discussing, it is essential to do just that. Please listen to the music assigned for class before the class meeting and do any and all assigned reading. In line with core curriculum regulations, you will be allowed three unexcused absences. If you miss more, your class participation grade may be dropped by up to three grade points for each absence. If you miss less, you may be similarly rewarded.
2. Written Projects: (25%) A “concert report” and other writing assignments as needed.
3. Two exams: a midterm and a final. (25% and 25%) **No** makeup exams are given.

If you miss an exam or do not turn in an assignment you will likely fail the course.

There is no textbook for this course. I have created a webpage for each piece we study in class – you should be sure to read this before listening to the piece. All webpages are found at the class website:  
**<http://www.toddtarantino.com/hum/index.html>**.

You should also obtain a recording of the piece; most works can be found on Courseworks in mp3 format; other works may be purchased through iTunes or Amazon – you will be expected to know these works. Articles are available through JSTOR or the class website.

## **Music HUM Blurb (per Music HUM Central)**

“The focus of Music Humanities is on masterpieces of Western art music in their historical and cultural contexts. The specific goals of the course are to awaken and encourage an appreciation of Western music, to help the student learn to respond intelligently to a variety of musical idioms, and to engage the student in the issues of various debates about

the character and purposes of music that have occupied composers and musical thinkers since ancient times. As the student learns to become an adept, sensitive listener, his or her understanding of the history and value of this repertory will be enriched as well. The student will become actively involved in the process of critical listening, in the classroom, on his or her electronic equipment, and in some of the professional concerts that are part of the extraordinary richness of musical life in New York.

Using a “great works” approach, the course will look at the changing genres and styles of music, examining composers’ choices and assumptions, as well as those of their patrons and audiences, as it moves chronologically from the Middle Ages to the present. The students’ critical perceptions and articulate responses to readings, and especially to music, will be eagerly sought.”

### **General Course Outline (per Music HUM Central)**

**“Medieval and Renaissance Music** Composers and works include: Gregorian chant, Hildegard of Bingen, Josquin des Prez, the madrigal

**Baroque Music** Composers and works include: Monteverdi, Handel: *Messiah* or *opera seria*, Bach: The Brandenburg Concertos

**Classical Music** Composers and works include: Haydn instrumental works, Mozart operas and instrumental works, Beethoven symphonies

**Romantic Music** Composers and works include: Schubert (the Lied), Chopin, Berlioz: *Symphonie fantastique*, Wagner, Verdi

**Twentieth-century Music** Composers and works include: Debussy, Stravinsky: *The Rite of Spring*, Berg: *Wozzeck*, Schoenberg, American composers: Ives, Copland, Cage, Jazz: Armstrong, Ellington, Parker.”

### **Plagiarism and Cheating**

Plagiarism and cheating cannot be tolerated. Please acquaint yourself with the definition of plagiarism. Should you plagiarize and/or cheat and you are caught, you will receive a zero for the particular project with no second chance. You will also be reported to the appropriate authorities.

### **Laptops and other Electronic Devices**

In line with Core regulations laptop computers are not allowed in class. Please silence your phones and do not use them in class. Doing so is rude and I do notice.

### **Sleeping in Class**

I know if you are sleeping in class. If you are asleep in class, I will count you as absent. Come to class well-rested.

### **Adjunct and Associate Instructors at Columbia**

At Columbia, as well as at other similar institutions, the vast majority of instruction is provided by non-tenure track faculty; these include adjunct faculty, music associates, as well as graduate student teaching fellows, post-doctoral fellows and non-tenure track lecturers. Columbia’s reliance on non-tenure track faculty impairs the conditions under which courses are taught and the quality of your education. Adjuncts and associates are not regular members of the faculty: adjuncts are paid inclusively per class taught, currently \$5000 per course. Associates, who teach lessons, ensembles, and aural skills are paid by the contact hour, that is, the time spent in the classroom, approximately \$65 per class session. Neither adjuncts nor associates are compensated for advising students or writing letters of recommendation. Associates are not paid to grade, communicate with students, or prepare materials and/or lectures for class. While adjuncts and associates regularly perform such tasks, it is volunteer labor. Neither adjuncts nor associates have any say in the terms of their employment.

Despite having an endowment valued at \$7.6 billion, Columbia has not raised adjunct salaries since at least 2004, some say since 1998. Adjuncts and associates are not provided with many of the basic protections afforded to tenure-track faculty, among them health insurance, academic freedom, and tuition benefits. Adjuncts and associates are not assured of steady employment and are often informed that they will or will not be teaching a class in the days surrounding the start of the semester. Salaries are rarely paid on the agreed upon starting date, in violation of mutually agreed upon provisions.

## Music Humanities Plan: Professor Tarantino – Spring 2014

How to read this chart:

Topic = what we will cover

Listen, Read, Due = prepare this for the class

Class	Date	Topic	Listen	Read	Due
1	22 Jan	Meet and Greet			
2	27 Jan	Chant; Basics: Acoustics, Line, Pulse, Rhythm, Monophony	<b>Anonymous:</b> Kyrie IV ( <i>Cunctipotens genitor</i> ) <b>Anonymous (Tuotilo?):</b> Kyrie <i>Cunctipotens Genitor</i> <b>Anonymous:</b> <i>Puer Natus Est</i> <b>Perotin:</b> <i>Beata Viscera</i>	Letter from Notker to Liutwald (online)  Manfred Bukofzer: Speculative Thinking in Medieval Music, <i>Speculum</i> (vol. 17, no. 2) April 1942, 165-172.	
3	29 Jan	Early Polyphony; Harmony/Simultaneity Elaboration Polyphony	<b>Anonymous</b> from Codex Calixtinus: Kyrie trope: <i>Cunctipotens genitor</i> <b>Anonymous:</b> <i>Alleluia Nativitas</i> <b>Perotin:</b> <i>Alleluia, "Nativitas gloriose virginis Marie"</i> <b>Anonymous:</b> <i>Viderunt Omnes</i> <b>Perotin:</b> <i>Viderunt</i>	Selections from Plato: <i>Timaieus</i> (online)  Rowell, "Harmony" 40-45  Bukofzer, 173-180	
4	3 Feb	Early Renaissance Counterpoint Cantus Firmus	<b>Guillaume de Machaut:</b> Kyrie from <i>Messe de Notre Dame</i> <b>Anonymous:</b> <i>L'Homme Arme</i> <b>Guillaume Dufay:</b> Kyrie from <i>Missa L'Homme Arme</i> <b>Johannes Ockeghem:</b> <i>Agnus Dei</i> from <i>Missa L'Homme Arme</i>	Ordo Romanus XVII (optional)	
5	5 Feb	The Motet; Structure and Sound	<b>John Dunstable:</b> <i>Preco preheminentiae / Precursur premititur / Internatus mulierum</i> <b>Guillaume Dufay:</b> <i>Nuper Rosarum Flores / Terribilis est locus iste</i>	Rowell, 92-96	
6	10 Feb	Late Renaissance; Text Setting	<b>Josquin Desprez:</b> Sanctus, Benedictus from <i>Missa Hercules dux Ferrariae</i> <b>Giovanni Pierluigi da Palestrina:</b> Credo from <i>Missa Papae Marcellus</i>	Augustine on Music  Selections from Plato's Republic  The Council of	

				Trent (all online)	
7	12 Feb	The Madrigal; Expression Word Painting	<b>Claudio Monteverdi:</b> <i>Cruda Amarilli</i> , <b>Claudio Monteverdi:</b> <i>Si ch'io vorrei morire</i> <b>Claudio Monteverdi:</b> <i>Mentra vaga</i> <i>Angiolletta</i>	The Monteverdi / Artusi controversy (online)  Rowell, 54-56, 70- 71	
8	17 Feb	Baroque 1: Opera Accompaniment Instrumentation Homophony	<b>Monteverdi:</b> <i>Orfeo:</i> Toccata; Act 2 (complete); Possente Spirito	Libretto to Orfeo (online)  Aristotle: Poetics 1; 6: 1-14 (first five paragraphs); 14 (online)  Early Opera some perspectives (online)	
9	19 Feb	Tonality and Meter	<b>Johann Sebastian Bach:</b> <i>Prelude</i> in C Major from <i>The Well-Tempered Clavier</i> , Book 1	Rowell, 110-113  Tonality: part one Tonality: part two Tonality: part three Rhythm and Meter: an Introduction (all online)	
10	24 Feb	Baroque Forms: Ground Bass Forms; Fugue Tonality Part 2	<b>Brownie McGhee and Sonny Terry:</b> <i>Better Day</i> <b>Henry Purcell:</b> <i>An Evening Hymn</i> Z. 193 <b>J.S. Bach:</b> <i>Fugue</i> in C minor from <i>The Well- Tempered Clavier</i> , Book 1 <b>Heinrich Schütz:</b> <i>Musicalische Exequien</i> , Part 1: Concert in the Form of a German Burial Mass (optional)	Rowell, "Values" 150-189  The Meter Identification Game (online)  Ritornello Form (online)	
11	26 Feb	Baroque Instrumental: Deconstructing what's Baroque.	<b>Antonio Vivaldi:</b> <i>Concerto</i> for Oboe, Bassoon, Strings and Continuo <b>J.S. Bach:</b> <i>Brandenburg Concerto Number 5</i>	Susan McClary: "The Blasphemy of Talking Politics during Bach Year" in Leppert, Raymond and McClary, Susan Music and Society: The Politics of Composition, Performance and Reception (Cambridge, 1987); 13-41; 55-62	
12	3 Mar	Baroque Vocal: Style and Semiotics	<b>J.S. Bach:</b> Cantata 106: <i>Gottes Zeit ist der Allerbeste Zeit</i> (complete)	Manfred Bukofzer: "Allegory in Baroque Music" in <i>Journal of the Warburg and</i>	

				<i>Courtauld Institutes</i> , Vol. 3, No. 1/2 (Oct. 1939-Jan. 1940) 1-21	
13	5 Mar	<b>Midterm</b>			
14	10 Mar	Classicism: Classical Forms; The Classical Phrase	<b>Ludwig von Beethoven:</b> <i>Variations on God Save the King</i> <b>Wolfgang Amadeus Mozart:</b> <i>Eine Kleine Nachtmusik</i> ; III <b>Mozart:</b> <i>Symphony No. 9</i> in C Major; IV	Classicism (online) Rowell, 113-114; 131-134	
15	12 Mar	Classicism: Symphony; Sonata Form	<b>Mozart:</b> <i>Symphony No. 40</i> in G Minor; mvt 1 <b>Mozart:</b> <i>Non so più cosa son, cosa faccio</i> from <i>Le Nozze di Figaro</i> K. 492	Rowell, 144-149 Selection from Mozart's Letters (online)	
16	24 Mar	Beethoven 9; Style and Semiotics	<b>Beethoven:</b> <i>Symphony No. 9 in D Minor</i> – complete (buy it)	Beethoven as a Person (online)	Concert Report Due
17	26 Mar	Romantic Song; Narrative	<b>Robert Schumann:</b> <i>Dichterliebe</i> (compete)	Rowell, 115-122 Text of Songs	
18	31 Mar	Romantic Opera	<b>Richard Wagner:</b> <i>Tristan and Isolde:</i> Prelude, Act 2: Liebesnacht, King Marke's Lament, (basically all of Act II) from Act III: Liebestod (“Mild und Leise”)	Rowell, 125-126 Wagner: Libretto Tristan and Isolde (online) Wagner on his break with operatic tradition (online)	
19	2 Apr	Impressionism; Exotic Scales Timbre?	<b>Claude Debussy:</b> <i>Voiles</i> <b>Arnold Schoenberg:</b> “Farben” (Mvt. 3) from <i>Five Pieces for Orchestra</i>	Timbre: An Introduction (online)	
20	7 Apr	Stravinsky	<b>Igor Stravinsky:</b> <i>The Rite of Spring</i> (complete)		
21	9 Apr	Schoenberg and Expressionism	<b>Arnold Schoenberg:</b> <i>Pierrot Lunaire</i> , (complete) Especially: 1, 7, 10, 16, 18, 21	Schoenberg on Composition with Twelve-tones (online)	
22	14 Apr	Ives	<b>Charles Ives:</b> <i>Thanksgiving from New England Holidays</i> <b>Charles Ives:</b> <i>Tom Sails Away</i> <b>Charles Ives:</b> <i>The New River (choral version)</i> (optional) <b>Charles Ives:</b> <i>West London</i> (optional)	Virgil Thomson “Charles Ives” (courseworks)	
23	16 Apr	American Populism	<b>W.C. Handy:</b> <i>St. Louis Blues</i> <b>George Gershwin:</b> <i>I'll Build a Stairway to Paradise</i> (optional)	Virgil Thomson “Aaron Copland” (courseworks)	

			<b>George Gershwin:</b> <i>Rhapsody in Blue</i> <b>Aaron Copland:</b> <i>Appalachian Spring</i>		
24	21 Apr	Jazz	In-class Presentation		
25	23 Apr	The twelve-tone method; Post-war Serialism	<b>Anton Webern:</b> <i>Symphony, Op. 21</i> (mvt. 2 in particular) <b>Arnold Schoenberg:</b> <i>A Survivor from Warsaw</i> <b>Pierre Boulez:</b> <i>Structures, Book 1; IA</i> <b>Luigi Nono:</b> <i>Il Canto Sospeso; Mvt. 2</i>		
26	28 Apr	Experimental Music	<b>John Cage:</b> <i>Music of Changes, I</i> <b>Alvin Lucier:</b> <i>I Am Sitting in a Room</i> <b>Iannis Xenakis:</b> <i>Achorripsis</i>	TBD	
27	30 Apr	Minimalism/ Post-Minimalism; What's Happening Now	<b>Steve Reich:</b> <i>Piano Phase</i> <b>Phillip Glass:</b> <i>Akhmaten: Opening</i> <b>George Crumb:</b> "Todos los tardes" from <i>Ancient Voices of Children</i> <b>Brian Ferneyhough:</b> <i>L'Chute d'Icare</i> <b>John Luther Adams:</b> <i>The Light that Fills the World</i> <b>Arvo Pärt:</b> <i>Cantus in Memory of Benjamin Britten</i>	Michael Nyman: Foreward, Preface and Chapter 1 of <i>Experimental Music</i>	
28	5 May	Catch-up			