

MUSC 100 Schedule of Classes and Assignments

Prof. Cashner (Fall 2020)

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Unit 1. Genre: Sound and Society

Week 1. Introduction

T 8/27. Video Class

Week 2. Nocturnes

M 8/31, 9 a.m. *Journal 1 due*

T 9/1. Video Class: What was a nocturne?

Reading

1. Kallberg (1988)
2. *New Grove Dictionary of Music* (*Grove Music Online [Grove]* 2020): Entries on Nocturne, Chopin (throughout the course, look up anything you'd like more background on in *Grove*)

Listening (on YouTube playlist)

1. Frederic Chopin (1810–49), Nocturne in E-flat major, Opus 9, number 2
 - The opus number is a way of numbering a composer's published works, *opus* means "work"
 - The YouTube playlist includes multiple recordings for comparing performing practice and interpretations
2. Chopin, Nocturne in C-sharp minor, Op. 27, no. 1
3. Chopin, Nocturne in G minor, Op. 37, no. 1

R 9/3. Video Class: Nocturnes and related genres

Listening

1. John Field (1782–1837), Nocturne no. 4 in A major
2. Vincenzo Bellini (1801–35), *La sonnambula* (opera): "Ah, non credea mirarti"
3. Louis Moreau Gottschalk (1829–69), *La chute des Feuilles* (Nocturne)
4. Chopin, Polonaise in E-flat minor, Op. 26, no. 2

Reading

1. Locke (2002) (Blackboard)

Week 3.

(no journal this week, Labor Day)

T 9/8. Video Class: Genre and gender

Listening

1. Chopin, Nocturne in C minor, Op. 48, no. 1
2. Chopin, Nocturne in B major, Op. 62, no. 1
3. Fanny Mendelssohn Hensel (1805–47), Notturmo (Nocturne) in G minor
4. Clara Schumann (1819–1896), Nocturne in F major, Op. 6, no. 2
5. Clara Schumann, Scherzo no. 2 in C minor

Reading

1. Kallberg (1992)
2. Hunecker (1900), “The Nocturnes”
3. Bellman (2017)

R 9/10. Video Class: Waltzes, Marches, Art and Entertainment

Listening

1. Franz Schubert (1797–1828), *Marche Militaire* for piano, four hands
 - Also known as “piano duet”: two players at one instrument
2. Antonín Dvorák (1840–1904), Slavonic Dance in G minor, Op. 46, no. 8 for piano, four hands
3. Johann Strauss, Jr. (1825–99), *On the Beautiful Blue Danube* (Waltz)
 - Versions for orchestra and for piano, four hands
4. Ethel Smyth (1858–1944), *March of the Women* (lyrics)

Reading

1. Solie (2004)

Week 4. Rags

M 9/14 9 a.m. *Journal 2 due*

T 9/15. Video Class: What was a rag?

Listening

1. Scott Joplin (1868–1917), *Maple Leaf Rag*
2. Joplin, *Gladiolus Rag*

3. Joplin, *Pine Apple Rag*
4. Joplin, “*Stoptime*” *Rag*
5. Joplin, *Magnetic Rag*
6. Scott Joplin and Louis Chauvin (1881–1908), *Heliotrope Bouquet: A Slow Drag Two Step*

Reading

1. *Grove* on Joplin, rag
2. Rabinowitz (1991)

R 9/17 Video Class: Rags and related genres

Listening

1. Joplin, *Euphonic Sounds: A Syncopated Novelty*
2. Joplin, *Bethena (A Concert Waltz)*
3. John Philip Sousa (1854–1932), *The Stars and Stripes Forever* (March)
4. Chopin, *Valse brillante* in A minor, Op. 34, no. 2
5. Joplin, *Treemonisha* (opera), Act III, “A Real Slow Drag”

Reading

1. Warfield (2011)

F 9/18, 5 p.m. *Values paper draft due*

Week 5.

M 9/21, 9 a.m. *Journal 3 due*

T 9/22. Video Class: Rags and Early Jazz Genres

Listening

1. “Jelly Roll” Morton (1890–1941), recording of Joplin, *Maple Leaf Rag*
2. Morton, *Black Bottom Stomp*
3. Art Tatum (1909–56), *Tiger Rag*
4. Louis Armstrong (1901–71), *Tiger Rag*
5. Louis Armstrong and King Oliver’s Creole Jazz Band, *Chimes Blues*
6. Bessie Smith (1894–1937), *Lost Your Head Blues*
7. W. C. Handy (1873–1958), *St. Louis Blues*
 - Performances by Louis Armstrong (x2), Django Reinhardt

Reading

1. Ottenheimer (1990) (Blackboard)
2. Carney (2006)

R 9/24. Video Class: Rag Imitations and Race

Listening

1. Jim Crow Museum of Racist Memorabilia, Videos: “Jump Jim Crow,” “Blackening Up,” and “Sheet Music Montage” (on museum playlist)
2. Claude Debussy (1862–1918), *Preludes*: “Golliwog’s Cakewalk”
3. Igor Stravinsky (1882–1971), *Piano-Rag-Music*
4. Aaron Copland (1900–90), *Three Moods*, mvt. 3: “Jazzy”
5. William Bolcom (b. 1938), *Graceful Ghost Rag*
6. New York Jazzharmonic, *Scott Joplin Medley*

Reading

1. Pilgrim (2012)
2. Conyers (n.d.)
3. Martelly (2010)

Unit 2. Canon: Innovation within Tradition

Week 6. Choral Canons

M 9/28, 9 a.m. *Journal 4 due*

T 9/29. Video Class: Canon as tradition

Listening

1. Western liturgical chant, *Agnus Dei*: “Mass 18”, *Missa “Orbis factor”*
2. Eastern liturgical chant, *Sēmeron se theoroussa*
3. Guillaume de Machaut, *Messe de nostre Dame: Agnus Dei*

R 10/1. Video Class: Canon as counterpoint

Listening

1. Anonymous, *Missa ‘Du bon du cuer’*
2. Johannes Ockeghem, *Missa prolationum: Agnus Dei*
3. Giovanni Pierluigi da Palestrina, *Missa ad fugam: Agnus Dei*
4. Alessandro Scarlatti, *Missa quatuor vocum: Agnus Dei*

F 10/2, 5 p.m. *Sonic/social paper proposal due*

1. Values paper draft returned

Week 7.

M 10/5, 9 a.m. *Journal 5 due*

T 10/6. Video Class: Canon as civilization

Listening

1. Francisco Guerrero, *Missa 'Surge prospera': Agnus Dei*
2. Juan de Lienas, *Misa a 5 voces para JHS Maria: Agnus Dei*
3. Juan Gutiérrez de Padilla, *Missa 'Ego flos campi': Agnus Dei*
4. Antonio de Salazar, *Angélicos coros* (Blackboard)
5. Manuel de Sumaya, *Missa a 8 de tercer tono: Agnus Dei*

R 10/8. Video Class: Canon as confession

Listening

1. Johann Sebastian Bach, *Mass in B minor: Agnus Dei and Dona nobis pacem*
2. Johann Hermann Schein, *O Lamm Gottes unschuldig*
3. Johann Pachelbel, *O Lamm Gottes unschuldig*
4. Bach, *St. Matthew Passion*, opening movement

Week 8.

(no journal this week)

T 10/13. Video Class: Canon and classics

Listening

1. Ludwig van Beethoven, *Missa solemnis, Credo*: “Et vitam venturi saeculi”
2. Beethoven, *Missa solemnis: Agnus Dei*

R 10/15. Video Class: Canon and iconoclasm

Listening

1. Igor Stravinsky, *Mass: Agnus Dei*
2. Leonard Bernstein, *Mass: A Theater Piece: Agnus Dei/Things Get Broken*
3. Arvo Pärt, *Berliner Messe: Agnus Dei*

F 10/16, 5 p.m. Values paper due

1. Sonic/social paper proposal returned

Week 9.

M 10/19, 9 a.m. *Journal 6 due*

T 10/20. Video Class: Canon as law and protest

Listening

1. Benjamin Britten, *War Requiem: Agnus Dei*
2. William Grant Still, *And They Lynched Him on a Tree*

R 10/22. Video Class: Popular canons

Listening

1. *Missa luba: Agnus Dei*
2. Taizé community, *Agnus Dei*
3. Michael W. Smith, *Agnus Dei*
4. Dennis Jernigan, *You Are My All in All*
5. Kirk Franklin, *Precious Lamb of God*

Unit 3. Voices: Identity and Community

Week 10. Ray Charles

M 10/26, 9 a.m. *Journal 7 due*

T 10/27. Video Class

Listening

1. Ray Charles, *Modern Sounds in Country and Western Music*, vol. 1

R 10/29. Video Class

Listening

1. Ray Charles, *Modern Sounds in Country and Western Music*, vol. 2

F 10/30, 5 p.m. *Group presentation proposal due*

Week 11. Beyoncé

M 11/2, 9 a.m. *Journal 8 due*

T 11/3. Video Class

Listening

1. Beyoncé, *Lemonade* (watch visual album)

R 11/5. Video Class

Listening

1. Beyoncé, *Lemonade*

F 11/6, 5 p.m. *Sonic/social paper draft due*

1. Group presentation proposal returned

Week 12. Kendrick Lamar

M 11/9, 9 a.m. *Journal 9 due*

T 11/10. Video Class

Listening

1. Kendrick Lamar, *DAMN*.

R 11/12. Video Class

Listening

1. Kendrick Lamar, *DAMN*.

Week 13. Joanne Shenandoah

M 11/16, 9 a.m. *Journal 10 due*

T 11/17. Video Class

Listening

1. Six Nations Womens Singers, *We Will All Sing*
2. Joanne Shenandoah, *Matriarch*
3. Shenandoah, *Peacemaker's Journey*

R 11/19. Video Class

F 11/20 5 p.m.

1. Sonic/social paper draft returned

Week 14. Yo-Yo Ma

M 11/23, 9 a.m. *Journal 11 due*

T 11/24. Video Class

Listening

1. Yo-Yo Ma, *Inspired by Bach: Falling down Stairs*, “Prelude”

2. Yo-Yo Ma, *Appalachia Waltz*
3. Yo-Yo Ma, *Silk Road Journeys*

R 11/26 (No class, Thanksgiving Recess)

Week 15. Presentations

(no journal this week)

T 12/1. Video Class

T 12/1, 5 p.m. *Group presentations due*

R 12/3. Video Class

1. Group presentations displayed

Week 16. Conclusions

M 12/7, 9 a.m. *Journal 12 due*

T 12/8. Video Class

1. Last day
2. Last chance to turn in late assignments, 5 p.m.

Finals Week

1. 12/10–12, Reading period

T 12/15, 7:15 p.m. *Sonic/social final paper due*

1. No final exam
2. 12/18, Semester ends

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