

MUSIC IN WESTERN CIVILIZATION II, 1750–2013 (MUSI 122, HIST 12800, SOSC 21200)
The University of Chicago, Spring 2013

Instructor

Andrew Cashner cashner@uchicago.edu Office hour: 113 Goodspeed Hall (GoH)
Tue. 11–12 a.m. or by appointment

Course Assistants

Abigail Fine	fine@uchicago.edu	Thur. 2:30–3:30 p.m.	113 GoH
Ana Sánchez-Rojo	asanchezrojo@uchicago.edu	Mon. 11–12 a.m.	113 GoH
Mari Jo Velasco	mjvelasco@uchicago.edu	Wed. 11–12 a.m.	113 GoH

Course Times and Locations

Lecture: Monday and Wednesday, 9:30–10:20 a.m., Cobb Hall 307

Discussion: Fri., 9:30–10:20 a.m. (Cashner, Cobb 307; Fine, GoH 205; Sánchez-Rojo, GoH 402)
Fri., 11:30 a.m.–12:20 p.m. (Velasco, GoH 205)

Students will remain in same discussion sections as winter quarter.

New students must see the instructor to be assigned a discussion section.

Course Website

Chalk site: <https://www.chalk.uchicago.edu> (Check regularly for current information. Includes all necessary readings, assignments, links)

YouTube Playlist: <http://www.youtube.com/playlist?list=PL25C72EE6F5293CED>
(Listening/viewing assignments: link also on Chalk)

Textbook website: <http://www.cengage.com/> (Listening exercises, etc., link also on Chalk)

Required Texts

Craig Wright, *Listening to Music*, 7th ed., textbook bundle with download cards and access code
(If you did not previously purchase the 7th ed. textbook, you must buy the bundled package at the campus Barnes & Noble, which includes *a specific access code needed to access required materials*. See the instructor to set up and use the textbook website.)

Other reading assignments are on Chalk as PDFs.

Listening assignments are on the Wright CDs and YouTube playlist; a few are on Chalk only.

Overview of Course Content

This course will explore how Western society has shaped music in the modern age, and how music has in turn shaped that society. Students will study select musical works of broad cultural significance in Western civilization (primarily Europe and North America). The course is not a comprehensive survey of musical literature or history.

This course, along with Music 121, fulfills part of the Civilization Core requirement. It emphasizes close, critical encounters with primary source texts, both musical and verbal. The readings will average around *sixty pages per week*, and the musical listening and viewing will average around *sixty minutes per week*. The ability to read or play music is *not* required.

The quarter's theme is the rise, fall, and transformation of "classical music" in the West. The story begins in eighteenth-century Vienna, where the works of Handel, Mozart, Haydn, and Beethoven were first elevated to "masterwork" status. In the nineteenth century, this developing tradition was closely connected to the growth of the middle class and of nationalist movements. Particularly after the advent of modernism in the twentieth century, the distinction between "art" and "popular" music became increasingly polarized. This course will thus track how the classical canon began to be displaced by popular music, and how attempts to fuse these traditions have transformed both. The course will close by looking at the rapidly changing modes of producing and consuming music in the new millennium. As a globalized economy and culture begin to emerge, and as the Internet is enabling new kinds of communities, the concept of "Western music" is becoming increasingly difficult to define.

Learning Goals

1. To build a conceptual framework in which to understand historically the changing role of music in Western society since 1750.
2. Through an encounter with music and ideas about music from the past, to listen more critically to music today, reconsidering preconceptions about what music is and what it does for us (or to us).
3. To listen carefully to the ideas of others—instructors, classmates, scholars, and historical figures—and engage with them through clear, critical, and responsible speaking and writing.

Assignments and Exams

1. Students will **complete eight listening exercises** via the textbook website (5% of grade)
Due on Fridays by 7 a.m. on dates assigned in syllabus.
2. Students will **write four short response essays** of one page (300 words) each (10%).
Due on Thursdays by 5 p.m. on dates assigned in syllabus.
3. Students will **attend a required concert**: “Contempo: Tomorrow’s Music Today,”
Friday, May 10, 7:30 p.m., in Fulton Recital Hall. Admission is free.
4. Students will **write one concert-response essay** of two pages in length (10%).
Due Saturday, May 25 at 5:00 p.m. (Hard copy in instructor’s mailbox).
5. Students will **write one analytical essay** of five to six pages in length (25%).
Due Saturday, June 8 at 5:00 p.m. (Hard copy in instructor’s mailbox).
6. Students will **take a midterm exam** (15%) and a non-cumulative **final exam** (25%).
Both exams will include listening identification, short definitions, and essays.

Attendance will be taken at all required class meetings (attendance and participation: 10%).

Late exercises or responses receive zero points. Late essays without a prearranged extension will be penalized one letter grade for each day late.

Academic Honesty

Students in this course must agree *not to unfairly advance their own academic performance or in any way limit or impede the academic pursuits of other students*. The following actions are among those the instructor considers dishonest:

1. Giving or receiving aid during any examination or otherwise cheating on an examination.
2. Failing to distinguish carefully between one’s own work and material from any other source (e.g., written materials, oral sources, Internet or other data available through computer resources.)
3. Misrepresenting the type or amount of work done (e.g., in falsified listening exercises).¹

Penalties for academic dishonesty may range from grade deductions to a hearing before the college’s disciplinary committee.

Disabilities

We will make every effort to accommodate the needs of students with disabilities that hinder their academic performance. For this to be possible, these students must inform the instructor of any special needs *before the end of week one* or as soon as they arise. For more information, contact the dean of students or Disabilities Services (<http://disabilities.uchicago.edu>).

1. Adapted from the Honor Code of Lawrence University (Appleton, WI), http://www.lawrence.edu/dept/student_acad/honor_council/charter.shtml. See also <https://college.uchicago.edu/policies-regulations/academic-integrity-student-conduct>.

SCHEDULE

- Σ 1(2) = Music on Wright CD 1, track 2 (from “Five-CD Set” unless indicated otherwise)
Download tracks from textbook website using your download cards.
CD and track numbers are listed on the inside front and back covers of the textbook. NOTE: The Wright CDs do not contain all the required listening.
- ¥ 1, 0–2:00 = Music on YouTube playlist, video 1, start at beginning and stop at 2 minutes
- CHALK = Music on Chalk

The abbreviated citations for the readings are explained at the end of the course schedule.

WEEK ONE ENLIGHTENMENT AND “CLASSICAL” MUSIC, 1750–1800

April 1 (M) LECTURE 1 THE RISE OF “CLASSICAL MUSIC” IN ENLIGHTENMENT-ERA VIENNA

- Music*
1. Wolfgang Amadé Mozart, *Eine kleine Nachtmusik (A Little Evening Music)*:
Mvt. I of 4 [Σ 2(8-10) / YouTube video 1]
 2. Mozart, *Der Messias* (arrangement of Handel’s *Messiah*):
Aria and chorus, “O Thou that Tellest Good Tidings in Zion” [CHALK]
 3. Franz Joseph Haydn, *The Creation*, opening of part I: [¥ 2, 0–13:35 only]
I. “Representation of Chaos”
II. “Now Vanished before the Holy Beams”
- Words*
1. Craig Wright, *Listening to Music*, 148–161, 199 (hereafter, “Wright”)
 2. Bruno Nettl, “Mozart and the Ethnomusicological Study of Western Culture”
[SRMH]
- Film*
- Peter Schaffer/Milos Forman, *Amadeus* (Screening on April 4) [Teaser on ¥ 3]

April 3 (W) LECTURE 2 ENLIGHTENMENT AND ARISTOCRACY IN THE EIGHTEENTH-CENTURY OPERA HOUSE

- Music*
1. Mozart, *The Marriage of Figaro*
 - Act I: Overture and Scenes 1–2 (complete) [¥ 4, 0–17:10]
 - Act III: Scene 8 [¥ 5, 12:30–20:20]
- NOTE: Σ 2: 7 has one aria only (“Se vuol ballare”).
The full assignment is on the YouTube playlist.
- Words*
1. Mozart and Lorenzo da Ponte, Synopsis and libretto of *The Marriage of Figaro*
 2. Pierre Augustin Caron de Beaumarchais, *The Marriage of Figaro*
(original play, 1785 English translation): Figaro’s soliloquy in Act V
 3. Emmanuel Kant, “What Is Enlightenment?”

April 4 (Th) **Film Screening:** *Amadeus* (Logan Arts Ctr., Film Screening Room 201), 7 p.m.

April 5 (F) DISCUSSION SECTIONS
Due: Listening Exercise 12.1 (by 7:00 a.m. via textbook website)

WEEK TWO

FROM ENLIGHTENMENT TO REVOLUTION, 1780–1830

Apr. 8 (M) LECTURE 3 COMMUNICATING WITH AUDIENCES IN THE EIGHTEENTH-CENTURY CONCERT HALL

Music Mozart, Piano Concerto no. 23 in A major (complete, 3 mvts.)

[¥ 6]
[Σ 2(20–22) has mvt. I only]

Words 1. Wright, 169–173, 186–187, 194–197
2. Mozart, Selected letters
3. Johann Friedrich Reichardt, Letters from a trip to Vienna, 1810 [SRMH]

Apr. 10 (W) LECTURE 4 THE GREAT COMPOSER'S REVOLUTIONARY VISION

Music 1. Ludwig van Beethoven, Symphony no. 5 in C minor (complete, 4 mvts.)

[Σ 3(4–13) / ¥ 7]

Words 1. Wright, 207–225 (skip section on “Pathétique” Sonata, 209–211)
2. London *Harmonicon*, Description of Beethoven [WT]
3. Beethoven, “Heiligenstadt Testament”
4. E. T. A. Hoffman, “Beethoven’s Instrumental Music”
5. *Musikalische Eilpost* reviewer, “Our Concerts”

Apr. 11 (Th) **Due: Short Response 1 (by 5 p.m.)**

Apr. 12 (F) DISCUSSION
Due: Listening Exercise 18.2 (by 7 a.m.)

WEEK THREE THE ROMANTICS: LIFE IMITATING ART, 1820–1850

Apr. 15 (M) LECTURE 5 ROMANTICISM AND RECREATION: BOURGEOIS MUSIC AT HOME

- Music*
1. Schubert, *Military March* no. 1 in D for piano, four hands [¥ 8, first 2:15 only]
 2. Franz Schubert, *Der Erlkönig* (The Elf-King) [Σ 3(14) / ¥ 9]
 3. Clara Schumann, *Romance* no. 1 for violin and piano [¥ 10]
 4. Robert Schumann, *A Woman's Love and Life*, complete [¥ 11]

NOTE: Σ 3: 15 contains one song only ("Du Ring. . .").
The full assignment is on YouTube.

- Words*
1. Wright, 226–249
 2. Adalbert von Chamisso, *A Woman's Love and Life* (Libretto of Schumann cycle)
 3. Schumann, *Davidsbündlerblätter* (Pages from the League of David) [SRMH]
 4. Charles Baudelaire, "The Salon of 1846"
 5. Ruth Solie, "Girling at the Parlor Piano"

Apr. 17 (W) LECTURE 6 THE ROMANTIC ARTIST AT THE VANGUARD OF SOCIETY

- Music*
1. Hector Berlioz, *Symphonie fantastique* (Fantastical Symphony):
Mvt. IV of 5, "March to the Scaffold" [Σ 3(16–17) / ¥ 12]
 2. Liszt, Piano Concerto no. 2 in A major, complete [¥ 13]

- Words*
1. Wright, 250–257, 268, 272–275
 2. Berlioz, Writings on *Symphonie fantastique*
 3. Leipzig *Allgemeine musikalische Zeitung*, review of Liszt concert in Vienna [WT]
 4. Liszt, "Concerning the Situation of Artists and Their Condition in Society" [WT]

Apr. 19 (F) DISCUSSION
Due: Listening Exercise 20.1, 21. 1 (by 7 a.m.)

WEEK FOUR

SOCIETY ON STAGE: NINETEENTH-CENTURY OPERA, 1840–1870

Apr. 22 (M) LECTURE 7 VERDI'S ITALY: INDIVIDUAL, SOCIETY, AND NATION

Music Giuseppe Verdi, *La traviata* (The Woman Gone Astray):
Act I, Scenes 3–6 [¥ 14, 09:30–32:00]
[Σ 4: 7–12 contains scenes 4 and 6 only. Full assignment on YouTube.]

Words 1. Wright, 276–284
2. Verdi, Synopsis and libretto of *La traviata*
3. Giuseppe Mazzini, *Philosophy of Music* [SRMH]
4. Richard Taruskin, “Nationalism” (*Grove Dictionary of Music*) (begin reading)

Apr. 24 (W) LECTURE 8 WAGNER'S GERMANY: ART AND MYTH

Music Richard Wagner, *The Ring of the Nibelungs* (four-opera cycle), excerpts

1. *The Rhine Gold* (“prequel” opera):
 - a. Prelude (Beneath the Rhine River) [¥ 15]
 - b. The earth goddess Erda warns Wotan,
king of the Gods, to avoid the ring [¥ 16]
2. *The Valkyrie* (first of opera trilogy):
 - a. “Ride of the Valkyries” (Act III opening) [Σ 4(13–14) / ¥ 17, 0–6:00]
[Σ version is orchestral arrangement;
¥ version is original opera version]
 - b. Wotan's farewell to Brünnhilde (Act III) [Σ 4(15–16) / ¥ 18, 0–5:00]

Words 1. Wright, 285–293
2. Wagner, Synopsis and libretto of *The Rhine Gold*
3. Wagner, *The Artwork of the Future* [SRMH]
4. George Bernard Shaw, *The Perfect Wagnerite*, excerpts
5. Radiolab, “The Ring and I” (radio program)

Apr. 25 (Th) **Due: Short Response 2 (by 5 p.m.)**

Apr. 26 (F) DISCUSSION
Due: Listening Exercise 23.1 and 24.1 (by 7 a.m.)

WEEK FIVE

HISTORY AND IDENTITY IN THE CONCERT HALL, 1850–1900

Apr. 29 (M) LECTURE 9 MUSICAL MONUMENTS AND ART-RELIGION

- Music*
1. Johannes Brahms, *A German Requiem*, excerpts (3 mvts. out of 6):
 - Mvt. I, “Blessed Are Those Who Mourn” [¥ 19–20]
 - Mvt. III, “Lord, Make Me to Know that My Days Have an End,” conclusion [¥ 21]
 - Mvt. IV, “How Lovely Are Your Dwelling Places” [Σ 4:22–23 / ¥ 22]

- Words*
1. Wright, 302–305, 308
 2. Brahms, Libretto for *German Requiem*
 3. *New York Times*, “Death of Johannes Brahms” (1897)
 4. William Johnston, *The Austrian Mind*: “Fascination with Death”

May 1 (W) LECTURE 10 SELF AND OTHER: MUSICAL NATIONALISM AND EXOTICISM

- Music*
1. Camille Saint-Saëns, *Samson and Delilah* (opera):
“Danse Bacchanale” [¥ 23, 1:00–8:40]
 2. Modest Mussorgsky, *Pictures at an Exhibition*, excerpts:
 - “Promenade” (first mvt.) [Σ 3(22) / ¥ 24, 0–1:27]
 - “The Great Gate of Kiev” (last mvt.) [Σ 4(1) / ¥ 24, 25:03–end]
 3. Antonin Dvorak, Symphony no. 9 in E minor, “From the New World”:
Mvt. II of 4 [Σ 4:24–26 / ¥ 25, 10:42–23:40]

- Words*
1. Wright, 262–266, 309–311
 2. Dvorak, “Music in America” [SRMH]
 3. Ralph Vaughan Williams, “Should Music Be National?” [Fisk]
 4. Benedict Anderson, *Imagined Communities*, excerpt
 5. Taruskin, “Nationalism” (finish reading)

May 3 (F) **MIDTERM EXAM** (9:30–10:20 a.m., Cobb Hall 307)

WEEK SIX**THE CLASSICAL AND THE POPULAR IN THE AMERICAN CENTURY, 1900–1965**

May 6 (M) LECTURE 11 VARIATIONS ON AMERICA: CLASSICAL MUSIC FROM POPULAR SOURCES

- Music*
1. Charles Ives, “Putnam’s Camp” (mvt. II of *Three Places in New England*) [¥ 26]
 2. William Grant Still, Symphony no. 1, “Afro-American”: Mvt. I of 4 [¥ 27]
 3. Bessie Smith, *Lost Your Head Blues* [Σ PopCD(2) / ¥ 28]
 4. George Gershwin, *Rhapsody in Blue* [¥ 29 and 30]
 5. Gershwin (performed by Judy Garland), “I Got Rhythm” [¥ 31]

- Words*
1. Wright, 359–362, 388–391
 2. Ives, Still, and Gershwin, Selected writings

May 8 (W) LECTURE 12 THE JAZZ TRADITION IN AMERICA: STYLE AND IDENTITY

- Music*
1. Scott Joplin, *Maple-Leaf Rag* [Σ PopCD(3), ¥ 32]
 2. Louis Armstrong, *Willie the Weeper* [Σ IntroCD(8), ¥ 33]
 3. Dizzie Gillespie, *Salt Peanuts* [Σ PopCD(5), ¥ 34]
 4. Gerry Mulligan/Miles Davis, *Jeru* [Σ PopCD(6), ¥ 35]
 5. Richard Rodgers/John Coltrane, *My Favorite Things* [¥ 36]

- Words*
1. Wright, 391–395, 398–404
 2. Ingrid Monson, “Doubleness in Jazz Improvisation,” excerpt (SKIP 300–310)

May 9 (Th) **Due: Short Response 3 (by 5 p.m.)**

May 10 (F) DISCUSSION
Due: Listening Exercise 36 (by 7 a.m.)

May 10 (F) **REQUIRED CONCERT: “Contempo: Tomorrow’s Music Today”**
7:30 p.m., Fulton Recital Hall (in Goodspeed Hall, fourth floor). FREE admission.

WEEK SEVEN

MUSIC IN OR OUTSIDE SOCIETY IN THE AGE OF TOTAL WAR, 1900–1945

May 13 (M) LECTURE 13 BREAKDOWN OF THE SYSTEM: TWO MODERNISTS THROUGH THE WARS

- Music*
1. Igor Stravinsky, *The Rite of Spring*: Opening [Σ 5(8–9), ¥ 37]
 2. Stravinsky, *Symphony in C*: Mvt. I of 4 [¥ 38]
 3. Arnold Schoenberg, *Pierrot Lunaire*, excerpt: “Madonna” [Σ 5(10), ¥ 39]
 4. Schoenberg, String Quartet no. 4: Mvt. III of 4 [¥ 40]
- Words*
1. Wright, 330–348
 2. Stravinsky, *Poetics of Music*, excerpts [SRMH]
 3. Schoenberg, “Composition with Twelve Tones” [Fisk]
 4. Alban Berg, *Society for Private Music Performances in Vienna: A Statement of Aims*, excerpt [SRMH]

May 14 (T) **Film Screening:** *Olivier Messiaen: The Music of Faith*
Logan Arts Center, Film Screening Room (201), 7 p.m.

May 15 (W) LECTURE 14 ART AND SOCIAL RESPONSIBILITY IN WORLD WAR II

- Music*
1. Olivier Messiaen, *Quartet for the End of Time*:
Mvt. VII of 8, “Tangle of Rainbows, for the Angel who
Announces the End of Time” [¥ 41]
 2. Dmitri Shostakovich, Symphony no. 7 in C, “Leningrad”:
Mvt. I of 4 [¥ 42, 0–26:30]
- Words*
1. Wright, 349–350, 352–353
 2. Joseph Goebbels, Speech for the Düsseldorf Music Festival [SRMH]
 3. *Ideological Platform of the Russian Association of Proletarian Musicians* [WT]
 4. Shostakovich, Selected writings [Fisk]
 5. Elizabeth Wilson, *Shostakovich: A Life Remembered*, Memoirs of Shostakovich’s friends
 6. Peter Bannister, “Olivier Messiaen: ‘Plain Old Propaganda?’”

Film *Olivier Messiaen: The Music of Faith* (Screening on May 14)

May 17 (F) DISCUSSION
Due: Listening Exercise 39 (by 7 a.m.)

WEEK EIGHT

MUSIC IN OR OUTSIDE SOCIETY IN THE COLD WAR, 1945–1970

May 20 (M) LECTURE 15 HIGH MODERNISM: ART FOR ART’S SAKE AFTER “ZERO HOUR”

- Music*
1. Edgar Varèse, *Poème électronique* [Σ 5(22) / ¥ 43, at least 0-4:00]
 2. John Cage, *Sonata X for Prepared Piano* [¥ 44]
 3. Cage, *4'33"* [Live performance in Friday discussion sections]
 4. Krzysztof Penderecki, *Threnody, “To the Victims of Hiroshima”*
(original title: *8'37"*) [¥ 45]
- Words*
1. Boulez, “Schoenberg Is Dead” [WT]
 2. Babbitt, “Who Cares If You Listen?” [Fisk]
 3. Cage, *Silence*: “Experimental Music” and “Lecture on Nothing”

May 22 (W) LECTURE 16 AMERICAN SOCIETY ON THE BROADWAY STAGE AND SCREEN

- Music*
1. Leonard Bernstein, *West Side Story*, excerpts:
 - Prologue [¥ 46]
 - “America” [¥ 47]
 - “Gee, Officer Krupke” [¥ 48]
 - “Tonight,” ensemble [Σ PopCD(8), ¥ 49]
- Words*
1. Wright, 406–408
 2. Leonard Bernstein, *The Infinite Variety of Music*: “An Open Letter” [Fisk]
 3. Brooks Atkinson, *NY Times* review of *West Side Story* on Broadway (1957)
 4. Raymond Knapp, *The American Musical and the Formation of National Identity*, excerpts
 5. Elizabeth Wells, “‘A Boy like That’: The Gangs of West Side Story”

May 24 (F) DISCUSSION Live student performances of Cage, *4'33"*

May 25 (Sa) **DUE: CONCERT-RESPONSE ESSAY (by 5 p.m.)**

WEEK NINE

**POPULAR UPRISINGS AND THE RISE OF POPULAR MUSIC,
1955–1995**

May 27 (M) **NO CLASS: MEMORIAL DAY**

May 29 (W) LECTURE 17 ROCK AND HIP HOP: RACE, CELEBRITY, AND SOCIAL CHANGE IN AMERICA

- Music*
1. Chuck Berry, *Roll Over, Beethoven* [¥ 50]
 2. Big Mama Thornton vs. Elvis Presley, *Hound Dog*
(one recording by each) [¥ 51 and 52]
 3. Jimi Hendrix, *The Star-Spangled Banner* at Woodstock, 1969 [¥ 53]
 4. Michael Jackson, “Billie Jean” (from *Thriller*) live in Bucharest, 1991 [¥ 54]
 5. Public Enemy, “Fight the Power” (from *Fear of a Black Planet*) [¥ 55]

- Words*
1. Wright, 416–424
 2. Robin Stilwell, “The Music of the Youth Revolution: Rock through the 1960s”
(Skim 428–434 if necessary)
 3. Mike Daley, “Land of the Free: Jimi Hendrix, Woodstock Festival”
 4. John Rockwell (*NY Times*), “Michael Jackson’s *Thriller*: Superb Job”
 5. David Segal (*NY Times*), “After Michael Jackson, Fame May Never Be the Same”
 6. Mark Katz, *Capturing Sound*: “Music in 1s and 0s,” excerpts

May 30 (Th) **Due: Short Response 4 (by 5 p.m.)**

May 31 (F) DISCUSSION

WEEK TEN**BEYOND WESTERN CIVILIZATION (?), 1965–2013**

June 3 (M) LECTURE 18 POSTMODERNISM AT “THE END OF HISTORY,” 1965–1999

- Music*
1. Philip Glass, *Koyaanisqatsi* (film score), excerpts [¥ 56 and 57]
 2. George Rochberg, *Nach Bach* for harpsichord [¥ 58]
 3. Alfred Schnittke, *Choir Concerto*:
Mvt. III of 4, “God, Grant Deliverance from Sin” [¥ 59]
 4. Kitty Brazelton, “Sex Wind Dream”
(from *LOVE NOT LOVE LUST NOT LUST*) [CHALK only]
- Words*
1. Godfrey Reggio (director), interview on *Koyaanisqatsi* [¥ 60]
 2. Schnittke, Libretto for *Choir Concerto* (Gregor of Narek, *Book of Lamentations*)
 3. Brazelton, Liner notes for *Love Not Love Lust Not Lust*
 4. Rochberg, “On the Third String Quartet” [SRMH]
 5. Evan Ziporyn, “Who Listens If You Care?” [SRMH]
 6. Fredric Jameson, *Postmodernism*, excerpt

June 5 (W) LECTURE 19 GLOBAL FUSION AND FISSION IN THE INTERNET AGE, 2000–2013

Featuring discussion with guest composer Yuan-Chen Li

- Music*
1. Radiohead, *In Rainbows* (album): “House of Cards” [¥ 61]
 2. Eric Whitacre, *Lux Aurumque*, performed by Virtual Choir [¥ 62]
 3. Justin Bieber, “Up,” from concert in Mexico City, June 2012 [¥ 63]
 4. Soosin Firooz, “Our Neighbours” [¥ 64]
 5. Yuan-Chen Li, *Aldebaran* (New composition premiered at May 10 concert)
- Words*
1. Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalization*
Ch. 1, “Here and Now”
 2. Lizzie Widdicombe (*The New Yorker*), “Teen Titan: The Man Who Made Justin Bieber”
 3. Caroline Wyatt (*BBC News*), “Afghanistan’s First Female Rapper Upbeat on Future”
 4. YouTube videos: “The National Youth Orchestra of Iraq” and “Reviving Afghan Music” [¥ 65 and 66]
 5. Websites of Radiohead, Bieber, and Li:
 - <http://radiohead.com/>
 - <http://www.justinbiebermusic.com/>
 - <http://yuanchenli.wordpress.com/>

June 7 (F) **NO CLASS: READING PERIOD**

June 8 (Sa) **DUE: FINAL ESSAY (by 5:00 p.m.)**

WEEK ELEVEN

June 14 (F)

FINAL EXAM: 8–10 a.m. (Cobb 307)

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RESOURCES

Sources for Syllabus Readings

- SRMH Strunk, Oliver, ed. *Source Readings in Music History*. Revised ed. by Leo Treitler. New York: Norton, 1998.
- WT Weiss, Piero, and Richard Taruskin. *Music in the Western World: A History in Documents*. New York: Schirmer, 1984.
- Fisk Fisk, Josiah. *Composers on Music: Eight Centuries of Writings*. 2nd ed. Boston: Northeastern University Press, 1997.

Materials for Further Study

The following books, scores, and recordings are available for students who wish to use them. They are *not required*, but could be helpful to those who want to explore in greater depth. Wikipedia can sometimes provide a general orientation on a topic and useful links, but can never be trusted and *is never acceptable to cite*. Before asking Google, try these sources instead.

ONLINE RESOURCES (All of these links may also be found on the Chalk site under “Links”)

1. The Regenstein Library’s page of music resources: <http://guides.lib.uchicago.edu/music>.
2. *Oxford Music Online* (Accessible through link in no. 1)
Includes the *New Grove Dictionary of Music and Musicians*, the *Oxford Dictionary of Music*, and several other resources.
Good for looking up composers, genres, technical terms, particular musical works.
(Hard copy also available in the Regenstein third-floor reference section.)
3. *Naxos Music Library* (Accessible through link in no. 1)
Vast collection of music (not only “classical”) streaming online in CD quality.
Contains multiple versions of most works on the syllabus.
4. *Chicago Manual of Style*, 16th edition (Link on Chalk or search library catalog)
For this course (and for many others), the authoritative guide to grammar, punctuation, writing style, and especially *citation formatting*.

For citations, see http://www.chicagomanualofstyle.org/tools_citationguide.html.
5. *Merriam-Webster Online*: <http://www.merriam-webster.com/>
The *Chicago Manual of Style*’s dictionary of reference
6. The University of Chicago Department of Music website: <http://music.uchicago.edu>.
Calendar of performances on campus, information on instructors, courses

MATERIALS ON RESERVE AT THE REGENSTEIN LIBRARY

(Ask at the first-floor circulation desk)

1. Musical scores and recordings for music on the syllabus
For better sound quality and sometimes better performances than the YouTube playlist or Wright CDs.
2. DVDs of films on the syllabus (*Amadeus*, *Koyaanisqatsi*, and *Olivier Messiaen*).
3. R. R. Palmer, Joel Colton, and Lloyd Kramer, *A History of the Modern World*, 9th ed.
(For those who want a more solid grounding in general history, an excellent resource and a good read.)

Also recommended, in the reference reading rooms (Ask at the reference desk or look in Lens):

1. John B. Teeple, *The Timelines of History*
2. Peter Stearns, ed., *The Encyclopedia of World History*
(Concise chronological summaries of world history)
3. Patrick O'Brien, *Philip's Atlas of World History* (third-floor map room)

ELEMENTS OF MUSIC, SONIC AND SOCIAL

SONIC

- Rhythm (How do the musicians—composers and performers—organize time?)
- Melody (How do they organize pitches in linear, “horizontal” sequence?)
- Harmony (How do they organize pitches in “vertical” combination?)
- Color (What timbres, instruments, and dynamics do they use?)
- Texture (Are there layers or groups of sounds, and how do they relate to each other?)
- Form (What happens over the total duration of the performance? Is there a structure, story, or pattern?)

SOCIAL

- Composer (Who thinks up the music?)
- Performer (Who makes it sound?)
- Patron (Who pays for it?)
- Audience (Who listens to it?)
- Venue (Where is it heard?)
- Medium (How is it delivered?)
- Canon (How does it relate to tradition?)

(HYBRID)

- Style (A particular, characteristic combination of sonic elements)
- Genre (A set of expectations for a category of music, pairing a characteristic combination of sonic elements—especially form—with a particular combination of social elements)

Music 122: Music in Western Civilization II, 1750–2013
University of Chicago, Spring 2013
Andrew Cashner, Instructor

Assignment for Final Analytical Essay

DUE MONDAY, JUNE 10, by 5:00 p.m.

1500–2000 words (Five to six pages).

Use the document template from the assignment page on Chalk.

Submit electronic file (.doc) via Chalk.

Submit paper copy to Andrew Cashner's mailbox in Music Department office, Goodspeed Hall, 3rd floor.

Both electronic and paper copies must be in by 5 p.m.

Much of this course has considered ways that Western people have used music to shape their own identities—including personal, racial, national, class identities. But Evan Ziporyn (a composer) and Arjun Appadurai (an anthropologist) both point to worldwide cultural shift in the way music, among other media, is shaping identities in a globalizing world tied together by technology.

According to these sources, then, what is ONE primary way in which the social functions of music in Western civilization been changing since about 1990 as a result of technological, economic, and political factors?

Choose one of the following musical performances to support your argument:

- Kitty Brazelton, “Sex Wind Dream” (1999)
- Eric Whitacre, *Lux Aurumque* for Virtual Choir (2009)
- Justin Bieber, “Up” in Mexico City (2012)
- Soosin Firooz, “Our Neighbors” (2012)

You may use one or two additional scholarly sources (from the syllabus or elsewhere) to put these musical sources in context, but you are not required to. The point is for you to suggest how the music might connect to the big global trend you are focusing on.

Include a clear central idea in the first paragraph and topic sentences in each following paragraph that connect the central idea to the evidence presented in that paragraph.

Sources

1. Evan Ziporyn, “Who Listens If You Care?,” *New Observations* no. 86 (1991), 25–28; reprinted in *Source Readings in Music History*, edited by Oliver Strunk and Leo Treitler (New York: Norton, 1998), 1312–1318.

2. Arjun Appadurai, “Here and Now,” ch. 1 of *Modernity at Large: Cultural Dimensions of Globalization* (Minneapolis: University of Minnesota Press, 1996), 1–23.

You may also wish to read chapter 2 of Appadurai, “Disjuncture and Difference in the Global Cultural Economy,” pp. 27–47. The book is available as an e-book through the library website; a hard copy is on library course reserve.

Format

Download the template file 122essay.doc and *type your paper into this template, and do not change the formatting*. Use italics only sparingly, and never underlining or bold. To create footnotes, go to the Insert menu and click Footnote.

Use footnote citations according to the Chicago Manual of Style, 16th ed. Do not include a separate bibliography.

Save the file as lastname-firstinitial-122essay.doc, as in cashner-a-122essay.doc.

To Submit

Attach the .doc file on the Chalk page for this assignment under “Assignment Materials.”

IN ADDITION, print out a paper copy of your essay. On a blank sheet of paper, write out the following statement by hand in ink.

I agree not to unfairly advance my own academic performance or in any way limit or impede the academic pursuits of other students.

Then sign your name, print your name legibly underneath it, and write the date and time. Staple this sheet to the front of your essay.

Put your essay in Andrew Cashner’s mailbox in the Music Department office, Goodspeed Hall, third floor. The office is closed and locked at 5 p.m.

Late Policy

To be counted as on time, the paper must be submitted both electronically and on paper by 5 p.m., Monday, June 10. (NOTE: This date is different—and later—than that listed in the syllabus.)

Late essays will be counted off one letter grade for each day they are late, unless an extension has been arranged with the instructor more than one week in advance of the due date.