



UNIVERSITY OF CALGARY
FACULTY OF ARTS
SCHOOL OF CREATIVE AND PERFORMING ARTS
MUSI 332: Music History and Literature 3
Winter 2024

Instructor Office Email Office Hours	Dr. Ralph Maier CHF220 ralph.maier@ucalgary.ca By appointment
Day(s),time(s) of Class	M/W: 2:00-3:15 All essential course activities will be conducted in person.
Learning resources: required readings, textbooks and materials	Burkholder, Peter J., Donald J. Grout and Claude V. Palisca. <i>A History of Western Music</i> . 10 th ed (with digital access). New York: W.W. Norton & Company, 2018. Burkholder, Peter J. and Claude V. Palisca. <i>Norton Anthology of Western Music. Volume 3: The Twentieth Century and After</i> . 8 th ed. New York: W.W. Norton & Company, 2019. Students may elect to purchase digital access to the required text in lieu of hard copies. See the U of C Bookstore's web page for details.
Learning Technologies and Requirements	There is a D2L site for this course which contains required important class resources and materials (see d2l.ucalgary.ca). In addition to D2L access, a good set of stereo headphones or earbuds is strongly recommended.
Prerequisites	Admission to the Music major or minor.
Course description	MUSI 332 is a multimedia survey course exploring the history and development of musical thought and practice in Western culture from the end of the nineteenth century onwards, and the socio-historical contexts that helped shape them. Class discussions will center on a survey of significant genres, styles, composers, and works.
Course learning outcomes	In addition to providing students with an in-depth look at a fascinating period of rich and vastly divergent musical practices, this course will assist students in further developing the concepts, criteria and methods pertaining to the study of music history. In-class analyses of works will offer students a means of tracing and evaluating significant changes in musical trends. Lectures, class discussions, readings, and quizzes will encourage the development of an expanded musical vocabulary and provide a forum for intelligent discussion. Completion of a term paper will reinforce fundamental research techniques and correct bibliographic skills.
Course schedule	See below

Assessment Components	Description	Date	Worth (%)
Listening Quiz 1	70-minute in-class listening quiz based on lectures, required listening and course readings: excerpt identification / multiple choice / true or false / short answer / mini-essays.	Jan.29	15%
Listening Quiz 2	As above.	Mar.4	15%
Listening Quiz 3	As above.	Mar.27	15%
Midterm Exam	70-minute in-class midterm exam based on lectures and required readings: multiple choice / true or false / short answer / essay.	Feb.12	25%
Term Paper	Term paper: topics and details will be discussed in class and posted by Mar.1	Due Apr.7, End of day	30%
Assessment expectations	<p>Guidelines for Submitting Assignments: All written work will be evaluated in terms of content, form, and language competency. Writing skills are important to academic study across all disciplines. Consequently, instructors may use their assessment of writing quality as a factor in the evaluation of student work. Please refer to the Undergraduate Calendar E.2 Writing Across the Curriculum policy for details.</p> <p>Expectations for Attendance and Participation: Please refer to the Undergraduate Calendar E.3 Attendance for details.</p> <p>Guidelines for Formatting Assignments: Please consult the Chicago Manual of Style (term paper only).</p> <p>Missed or Late Assignments: Make-up exams or extensions will not be granted without the most compelling reasons. Submission of written work past its due date may be penalized by one grade increment per day (A becomes A-, A- becomes B+, etc.). Please consult the instructor in advance if such circumstances arise.</p> <p>Criteria That Must Be Met to Pass: Assignments will only be awarded a passing grade where students convincingly demonstrate a working familiarity of the music, composers, genres, and cultures represented in class lectures, course activities, assigned readings and required listening.</p>		
Grading scale	<p>Examples of exams from previous/similar courses will be posted on D2L. The grading scheme for all course assignments and exams is as follows:</p> <p>96% and over = A+; 91-95% = A; 86-90% = A-; 81-85% = B+; 76-80% = B; 71-75% = B-; 66-70% = C+; 61-65% = C; 56-60% = C-; 50-55% = D; Below 50%: F.</p> <p>Undergraduate: https://www.ucalgary.ca/pubs/calendar/current/f-1-1.html</p> <ul style="list-style-type: none"> A grade of "C-" or below may not be sufficient for promotion or graduation, see specific faculty regulations. The number of "D" and "D+" grades acceptable for credit is subject to specific undergraduate faculty promotional policy. <p>Graduate: https://www.ucalgary.ca/pubs/calendar/current/f-1-2.html</p>		

	<ul style="list-style-type: none"> All grades of "C+" or lower are indicative of failure at the graduate level and cannot be counted toward Faculty of Graduate Studies course requirements. Individual programs may require a higher passing grade.
Academic Accommodation	<p>It is the student's responsibility to request academic accommodations according to the University policies and procedures listed below. The Student Accommodations policy is available at https://ucalgary.ca/student-services/access/prospective-students/academic-accommodations.</p> <p>Students needing an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS) in accordance with the Procedure for Accommodations for Students with Disabilities (https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Accommodation-for-Students-with-Disabilities-Procedure.pdf).</p> <p>Students who require an accommodation in relation to their coursework or to fulfill requirements for a graduate degree, based on a Protected Ground other than Disability should communicate this need in writing to their Instructor.</p> <p>SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/.</p>
MUSI 230Academic integrity, plagiarism	<p>Academic Misconduct refers to student behavior which compromises proper assessment of a student's academic activities and includes: cheating; fabrication; falsification; plagiarism; unauthorized assistance; failure to comply with an instructor's expectations regarding conduct required of students completing academic assessments in their courses; and failure to comply with exam regulations applied by the Registrar.</p> <p>For information on the Student Academic Misconduct Policy and Procedure please visit: https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Student-Academic-Misconduct-Policy.pdf and https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Student-Academic-Misconduct-Procedure.pdf. Additional information is available on the Academic Integrity Website at https://ucalgary.ca/student-services/student-success/learning/academic-integrity.</p>
Internet and electronic communication device	<p>The use of laptop and mobile devices is acceptable when used in a manner appropriate to the course and classroom activities. Please refrain from accessing websites and resources that may be distracting to you or for other learners during class time. Students are responsible for being aware of the University's Internet and email use policy, which can be found at https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Acceptable-Use-of-Electronic-Resources-and-Information-Policy.pdf.</p>
Intellectual Property	<p>Course materials created by instructors (including presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the course at the same time may be allowed under fair dealing.</p>
Copyright	<p>All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Acceptable-Use-of-Material-Protected-by-Copyright-Policy.pdf) and requirements of the copyright act (https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html) to ensure they are aware of the consequences of unauthorised sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy https://www.ucalgary.ca/pubs/calendar/current/k.html.</p>

Freedom of Information and Protection of Privacy	Student information will be collected in accordance with typical (or usual) classroom practice. Students' assignments will be accessible only by the authorized course faculty. Private information related to the individual student is treated with the utmost regard by the faculty at the University of Calgary.
Student Support	Please visit this link for important information on UCalgary's student wellness and safety resources: https://www.ucalgary.ca/registrar/registration/course-outlines
Arts Students' Centre Program Advising:	Have a question but not sure where to start? The Arts Students' Centre is your information resource for everything in the Faculty of Arts. Call us at 403-220-3580 or email us at ascarts@ucalgary.ca . You can also visit the Faculty of Arts website at http://arts.ucalgary.ca/undergraduate which has detailed information on common academic concerns.
Faculty of Graduate Studies:	For graduate studies email: graduate@ucalgary.ca or call 403 220 4938. Visit the Faculty of Graduate Studies for more details: https://grad.ucalgary.ca/

MUSI 332 W2024 Lecture Plan, Listening List and Required Reading (tentative)

Wednesday, Jan.3. Chapter 31: The Early Twentieth Century: Vernacular Music (HWM pp.756-69); focus: African American Traditions (HWM pp.766-9).

- Scott Joplin, *Maple Leaf Rag* (1899).

Monday, Jan.8. Chapter 32: The Early Twentieth Century: The Classical Tradition (HWM pp.770-803); focus: German Modernism: Mahler and Strauss (HWM pp.773-81).

- Gustav Mahler: *Kindertotenlieder*: No. 1, *Nun will die Sonn' so hell aufgehn* (1901).
- Richard Strauss: *Salome*, Op. 54: Scene 4, Conclusion, *Ah! Ich habe deinen Mund geküsst* (1903-5).

Wednesday, Jan.10. Chapter 32: The Early Twentieth Century: The Classical Tradition (HWM pp.770-803); focus: French Modernism: Debussy and Ravel (HWM pp.781-9).

- Claude Debussy: *Nocturnes*: No. 1, *Nuages* (1897-99).
- Maurice Ravel: *Rapsodie espagnole*: I. *Prélude à la nuit*; II. *Malagueña* (1907-8).

Monday, Jan.15. Chapter 32: The Early Twentieth Century: The Classical Tradition (HWM pp.770-803); focus: Modernism and National Traditions (HWM pp.790-9); focus: The Avant-Garde (HWM pp.799-801).

- Manuel de Falla: *Homenaje* (1920)
- Erik Satie: *Embryons desséchés*: No. 3, *de Podopthalma* (1913).

Wednesday, Jan.17. Chapter 33: Radical Modernists (HWM pp.804-47); focus: Arnold Schoenberg (HWM pp.805-16).

- Arnold Schoenberg: *Pierrot lunaire*, Op. 21: No. 8, *Nacht*, No. 13, *Enthauptung* (1912).
- Arnold Schoenberg: *Piano Suite*, Op. 25: I. *Prelude*; V. *Minuet and Trio* (1921-3).

Monday, Jan.22. Chapter 33: Radical Modernists (HWM pp.804-47); focus: Alban Berg; Anton Webern (HWM pp.816-22).

- Alban Berg: *Wozzeck*, Op. 7: Act III, Scenes 2-3 (1917-22).

Wednesday, Jan.24. Chapter 33: Radical Modernists (HWM pp.804-47); focus: Igor Stravinsky (HWM pp.822-32).

- Igor Stravinsky: *The Rite of Spring*: *Danse des adolescents*; *Danse sacrée* (1911-13).

Monday, Jan.29. Listening Exam 1 based on Joplin – Berg.

Wednesday, Jan.31. Chapter 33: Radical Modernists (HWM pp.804-47); focus: Bela Bartok (HWM pp.832-9).

- Bela Bartok: *Music for Strings, Percussion and Celesta: III. Adagio* (1936).

Monday, Feb.5. Chapter 33: Radical Modernists (HWM pp.804-47); focus: Charles Ives (HWM pp.839-46).

- Charles Ives: *The Unanswered Question* (ca.1906-8, revised ca. 1930-5).
- Charles Ives: *Piano Sonata No. 2: III. The Alcotts* (ca.1916-9, revised 1920s-40s).

Wednesday, Feb.7. Chapter 34: Between the World Wars: Jazz and Popular Music (HWM pp.848-68); focus: Blues (HWM pp.856-8); Duke Ellington (HWM pp.863-6).

- Bessie Smith: *Back Water Blues* (1927).
- Duke Ellington: *Cottontail* (1940).

Monday, Feb.12: Midterm Exam.

Wednesday, Feb.14. Chapter 35: Between the World Wars: The Classical Tradition (HWM pp.870-97); focus: France (HWM pp.870-4); Germany (HWM pp.874-80).

- Darius Milhaud: *La creation du monde*, Op. 81a: First tableau (1923).
- Paul Hindemith: *Symphony Mathis der Maler: Prelude, Grablegung* (1933-4).

February 18-24: Term break – no lectures.

Monday, Feb.26. Chapter 35: Between the World Wars: The Classical Tradition (HWM pp.870-97); focus: The Soviet Union (HWM pp.880-4); The Americas (HWM pp.884-7).

- Sergey Prokofiev: *Alexander Nevsky*, Op. 78: IV. *Arise, Ye Russian People* (1938-9).
- Heitor Villa-Lobos: *Bachianas brasileiras No. 5: No. 1, Aria (Cantilena)* (1938).

Wednesday, Feb.28. Chapter 35: Between the World Wars: The Classical Tradition (HWM pp.870-97); focus: The United States (HWM pp.887-97).

- Aaron Copeland: *Appalachian Spring*: Excerpt with Variations on *'Tis the Gift to Be Simple* (1943-4, orchestrated 1945).
- William Grant Still: *Afro-American Symphony* (Symphony No. 1): First Movement, Moderato assai (1930).

Monday, March 4: Listening Exam 2 based on Stravinsky – Villa-Lobos.

Wednesday, March 6. Chapter 36: Postwar Crosscurrents (HWM pp.898-918) focus: The Cold War and the Postwar Boom (HWM pp.899-902) AND Chapter 37: Postwar Heirs to the Classical Tradition (HWM pp.919-53); focus: Extensions of Tradition (HWM pp.923-8).

- Benjamin Britten: *Peter Grimes*: Act III, Scene 2, *To hell with all your mercy!* (1944-5).
- Olivier Messiaen: *Quatour pour la fin du temps: I. Liturgie de cristal* (1940-1).

Monday, March 11. Chapter 37: Postwar Heirs to the Classical Tradition (HWM pp.919-53); focus: John Cage and the Avant-Garde (HWM pp.934-41); New Sounds and Textures (HWM pp.941-9).

- John Cage: *Sonatas and Interludes*: Sonata V (1946-8).
- Edgard Varèse: *Poème électronique* (1957-8).

Wednesday, March 13. Chapter 38: The Late Twentieth Century (HWM pp.955-89); focus: Minimalism and Postminimalism (pp.971-7).

- Steve Reich: *Come Out* (1966).
- Steve Reich: *Electric Counterpoint* (1987).

Monday, March 18. Chapter 38: The Late Twentieth Century (HWM pp.955-89); focus: Polystylism / The New Accessibility (HWM. pp.981-8).

- Alfred Schnittke: *Concerto Grosso No.1: II. Toccata* (1976).
- Arvo Pärt: *Seven Magnificat Antiphons: I. O Weisheit; IV. O König aller Völker* (1988, revised 1991).

Wednesday, March 20: “Flex” lecture.

Monday, March 25: Summation.

Wednesday, March 27: Listening Exam 3 based on Copeland – Pärt.
(Last day of lectures before Easter break: last day of term is Tuesday, April 2)

Term Papers due Sunday, April 7, end of day.