Jan. 23 - 1. Introduction; Music and Associations with History
Jan. 30 - 3. Medieval Poetry and Monophonic Song
Feb. 4 - 4. Polyphony and the Medieval Mind
Feb. 6 - 5. Music and the Quest for the "Renaissance"
Feb. 11 - 6. Humanism in the Music of the Renaissance Era: Was there Any?
Feb. 13 - 7. Mannerism and the Culture of the Renaissance in Transition
Feb. 18 - 8. Music and the Protestant Reformation
Feb. 20 - 9. Music and the Roman Catholic Counter-Reformation
Feb. 25 - 10. Baroque Art: Was It, and What was It?
Feb. 27 - 11. Venice's Indian Summer, or What the Arts Can Do for a Has-Been Great Power
Mar. 4 - FIRST EXAMINATION (On the material of Lectures 1-11)
Mar. 6 - 13. Sorting out the Ingots in Spain's Golden Age
Mar. 11 - 12. Music in Elizabethan English Culture
Mar. 13 - 15. Louis XIV and Art as Absolutist Propaganda
Mar. 18 - 16. Music and the 18th-Century Classical Revival
Mar. 20 - 17. Freemasonry and Music in the Age of Reason
MAR. 25 - SPRING RECESS (Sat. Mar. 23 through Mon. Apr. 1)
Apr. 3 - 18. The French Muses Manipulated: From "Revolutionist Realism" to Bonapartist/
Apr. 8 - 19. Music and Early Romanticism
Apr. 15 - 21. Music and the Bourgeoisie
Apr. 17 - SECOND EXAMINATION (On the material of Lectures 12-13, 15-21)
Apr. 22 - 22. The Cosmopolitan vs. the Homespun in Colonial and Early Federal U.S.A.
Apr. 24 - 23. The 19th-Century U.S.A. and the Germanic Conquest
Apr. 29 - 24. Transcendental Americanism and Charles Ives
May 1 - 26. Music and the American Crisis between the Wars
May *6 - 27. Mid-20th-Century Turmoil: Promises and Prices of the Technological Age
May 8 - Recapitulation
May 17 - FINAL EXAMINATION (on the entire course, but stressing Lectures 22-24, 25-
-27): Friday afternoon, 5:05 p.m. (in the regular classroom)

*N.B. - For those writing them, all term papers are due at or by class time on May 6.
History 315:
MUSIC, THE ARTS, AND HISTORY: A MULTIMEDIA APPROACH
Mr. Barker

Required Materials:

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Reading Assignments:

The following list is a very approximate effort to key the texts to the lectures, so that you may fill in needed background before each lecture. A perfectly exact matching of books to each other or to each lecture is, of course, impossible. The respective approaches of each book and of the lectures inevitably differ from each other, so that the gaps, overlappings, or divergences between them are unavoidable. Little of the American material the course considers, for example, is treated in these texts. On the other hand, the texts do include material that may not be completely presented in the lectures. The Grout book in particular covers music history in its own terms in quite differing proportion from our course treatment; hence the great disparities of page-groupings per lecture in some cases below. But even text material not covered in class will still be necessary, directly or indirectly, for understanding the course and performing well on the examinations. Above all, you will get more out of the course the more work you put into it, and the more carefully you keep up with the reading.

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<td>5-6</td>
<td>pp. 151-259, 355-371</td>
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For Lecture(s): In Grout:
8-9 pp. 259-60, 310-337
(FIRST EXAMINATION)
12-14 pp. (within the preceding)
15 pp. 410-415
16-18 pp. 490-497, 540-623
19-21 pp. 624-806
(SECOND EXAMINATION)
22-24 (none)
25-27 pp. 807-884

In addition to the required textbook alternatives, as discussed above, all students are required to read three more books during the semester. These books have been selected as studies using interdisciplinary approaches which may be read and criticized in terms of how effectively they do, or do not, take music into account. These books will contribute to your mastery of the course material and will be taken into consideration in exams. They will be read within the successive thirds of the semester, in the following sets of choices:

I. During the first third of the semester (before Exam I), read one of the following:
   a. C. H. Haskins, The Renaissance of the Twelfth Century (1927; Meridian paperback M69)
   b. J. Huizinga, The Waning of the Middle Ages, A Study of the Forms of Life, Thought and Art in France and the Netherlands in the XIVth and XVth Centuries (1924; Doubleday Anchor paperback A42)
   c. W. Sypher, Four Stages of Renaissance Style: Transformations in Art and Literature, 1400-1700 (1955; Doubleday Anchor paperback A44)
   d. E. Wölfflin, Renaissance and Baroque (1888; Cornell University Press paperback)

II. During the second third of the semester (before Exam II), read one of the following:
   c. E. Lockspeiser, Music and Painting: A Study in Comparative Ideas from Turner to Schoenberg (1963; Harper Icon paperback I40)
   d. J. Barzun, Darwin, Marx, Wagner: Critique of a Heritage (1941; Doubleday Anchor paperback A127)

III. During the final third of the semester (before Final Exam), read one of the following:
   b. B. W. Tuchman, The Proud Tower, A Portrait of the World before the War: 1890-1914 (1966; Bantam paperback Q3003)
   c. C. E. Schorske, Fin-de-siècle Vienna: Politics and Culture (1980; Vintage paperback)

No one is required to purchase any of these books, but every student is expected to read three of them, one from each group. Copies of all are available in the Reserve Collection of the College Library in the Helen C. White Building. But, to relieve the strain and inconvenience of relying upon such resources, you may wish to consider purchasing copies for yourself of the books you read: all are in paperback editions, as indicated, although, thanks to the perpetual treachery of publishers, not all may be in print at the given moment.

Written Work:

The work to be done in this course depends upon the number of credits sought (and registered) for it. The course may be taken for either three or four credits. All students are responsible for attending the full four hours of class meetings each week and all students will take all exams. Undergraduate students who wish the fourth credit (for which they must be properly registered) will earn it by writing a term paper, in one of the formats described below. Quite apart from this, students may, if they wish, replace the Second Examination with a paper: if they are three-credit students, as a
straight substitution; if they are four-credit students, as a second paper, in effect. These arrangements apply to undergraduates: graduate students will receive only three credits for the course but are expected to do the four-credit work-load. Finally, students in the Honors Program who wish Honors Credit in the course may earn this (regardless of how many credits they are registered for) by some additional reading and discussion, to be arranged with the instructor.

Term papers may be written in a choice of the following forms:

a. a research paper, of between 10 and 25 pages, on a topic to be chosen in consultation with the instructor, appropriate to the scope and spirit of the course;
b. an extended critique, of between 10 and 25 pages, on one of the three books read as required during the course (chosen from the additional reading listed above);
c. an extended critique, of between 10 and 25 pages, on a book or group of books to be chosen in consultation with the instructor, titles other than those assigned above but appropriate to the scope and spirit of the course.

It must be stressed that papers, in whichever of the forms indicated above, must be appropriate to this course: that is, they must deal in some kind of interdisciplinary interrelationships, and not with material totally within one discipline (and, thus, more appropriate to some other course within conventional categories of disciplines and fields). And, all choices must be approved by the instructor.

Students wishing to write more than one paper for the course—presumably a four-credit student who writes a paper under those terms, but who also wishes to replace the Second Examination—will be encouraged to do the second paper in a form other than that in which the first paper is to be written, among those indicated above. Students wishing to make the substitution for the Second Examination should inform the instructor of this decision before that examination date, after which this option is closed save by special permission. Again, all students writing any papers must check their topics with the instructor: independent choice in any course is risky, and in one of this kind it is particularly dangerous. The instructor will help in defining the topic in warning about problems, and in starting on bibliography, to avoid floundering, to save time, and to make the most out of this experience with written work. All papers under whatever options, will be due at a date to be announced, about a week before the end of the semester; any papers submitted after that date—except by special permission from the instructor for exceptional circumstances—will be regarded as late and as subject to deduction of credit in the grade given.

Examinations:

Unless otherwise announced, there will be two one-hour examinations, and a two-hour final examination. No one (graduates or undergraduates) will be exempted from any of these examinations except by the undergraduate option of substituting a paper as described above. Examinations will consist of essay questions entirely. Details as to format and contents will be discussed as the semester proceeds. Make-up examinations are not automatic and are given only under extraordinary circumstances. Students missing an exam must present satisfactory explanation for doing so to be granted a make-up. If not, that part of the course work will automatically receive an "F" for the student. Reasons for a make-up are usually on grounds of documented ill-health, or family or religious obligations. Note that make-up exams are likely to be more difficult than the ones they replace. Moral: do not miss an exam unless it is absolutely unavoidable!

Extra Meetings:

No "discussion sections" are a part of the course's normal format, but the instructor will be glad to provide opportunities for further contact and for exchange or clarification of ideas, in two ways. First, if enough students express interest, some informal extra meetings for discussion purposes can be arranged at convenient times. A tendency would be voluntary, but initiation and continuance of such meetings will be entirely conditional on serious student response and commitment to such sessions. Second, the instructor hopes to arrange several meetings at his home, for evenings of listening to recorded music to supplement the course experience in a relaxed and sociable atmosphere. The scheduling of these gatherings will be discussed.
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MUSIC, THE ARTS, AND HISTORY: A MULTIMEDIA APPROACH - Mr. Barker - Instructions-2

For Lecture(s): In Grout: In Fleming:
8-9 pp. 250-287 pp. (within the preceding)
(First Examination)
12-14 pp. (within the preceding) pp. 285-296
15 pp. 341-371 pp. 297-311
16-18 pp. 409-519 pp. 340-372
19-21 pp. 520-681 pp. 312-326, 373-396
(Second Examination)
22-24 (none) (none)
25-27 pp. 682-752 pp. 397-595

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