

3/12

MUSIC, THE ARTS, AND HISTORY: A MULTIMEDIA APPROACH  
HISTORY 315 - Mr. Barker

MW 1:20-3:20 p.m., 228 Educational Sciences Bldg.

Schedule of Topics:  
Spring, 1986

- Jan. 22 - 1. Introduction; Music and Associations with History
- Jan. 27 - 2. Music in the Early Church: From the Fathers to the Papal Primacy
- Jan. 29 - 3. Medieval Poetry and Monophonic Song
- Feb. 3 - 4. Polyphony and the Medieval Mind
- Feb. 5 - 5. Music and the Quest for the "Renaissance"
- Feb. 10 - 6. Humanism in the Music of the Renaissance Era: Was there Any?
- Feb. 12 - 7. Mannerism and the Culture of the Renaissance in Transition
- Feb. 17 - 8. Music and the Protestant Reformation
- Feb. 19 - 9. Music and the Roman Catholic Counter-Reformation
- Feb. 24 - 10. Baroque Art: Was It, and What was It?
- Feb. 26 - 11. Venice's Indian Summer, or What the Arts Can Do for a Has-Been Great Power
- Mar. 3 - FIRST EXAMINATION (On the material of Lectures 1-11)
- Mar. 5 - 13. Sorting out the Ingots in Spain's Golden Age
- Mar. 10 - 12. Music in Elizabethan English Culture
- Mar. 12 - 15. Louis XIV and Art as Absolutist Propaganda
- Mar. 17 - 16. Music and the 18th-Century Classical Revival
- Mar. 19 - 17. Freemasonry and Music in the Age of Reason
- SPRING RECESS (Sat. Mar. 22 through Mon. Mar. 31)
- Apr. 2 - 18. The French Muses Manipulated: From "Revolutionist Realism" to Bonapartist "Gran-  
/deur"
- Apr. 7 - 19. Music and Early Romanticism
- Apr. 9 - 20. Music and 19th-Century Nationalism: The Czech Case
- Apr. 14 - 21. Music and the Bourgeoisie
- Apr. 16 - SECOND EXAMINATION (On the material of Lectures 12-13, 15-21)
- Apr. 21 - 22. The Cosmopolitan vs. the Homespun in Colonial and Early Federal U.S.A.
- Apr. 23 - 23. The 19th-Century U.S.A. and the Germanic Conquest
- Apr. 28 - 24. Transcendental Americanism and Charles Ives
- Apr. 30 - 26. Music and the American Crisis between the Wars
- May 5 - 27. Mid-20th-Century Turmoil: Promises and Prices of the Technological Age
- May 7 - Recapitulation
- May 13 - FINAL EXAMINATION (On the entire course, but stressing Lectures 22-24, 26-27):  
Tuesday afternoon, 2:45 p.m. (in the regular lecture room)

(N.B. - For those writing them, all term papers are due at or by class time on May 5.)

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Required Materials:

You are expected to purchase at least two publications for use in this course, as a minimum; any beyond that are options.

The first is the printed Syllabus, which provides the necessary guidance and reference material for the course work. This should be purchased before the first full lecture, since it contains detailed guides to each individual lecture, and these guides will be needed to get the most out of each presentation. This Syllabus is published by the American Printing and Publishing and is available only at the Omni-Press shop, at 454 W. Johnson Street (corner of Bassett). This Syllabus is NOT obtainable at the book stores or anywhere else.

The other purchase you are expected to make is at least one of a choice of two textbooks which are to be used in this course. You may choose either of the following:

Donald Jay Grout, A History of Western Music (Third Edition, Norton, 1980)

William Fleming, Arts & Ideas (7th Edition, Holt, Rinehart & Winston, paperback, 1986)

The first of these books is a straight history of music, making only minimal effort to relate it to other currents of creativity, thought, and events. The second book traces the various aspects of Western cultural history, stressing the graphic arts and architecture, but relating these to events, thought, and artistic development in general, with music extensively included. You are, again, required to purchase only one of these two books, and you should choose that which better suits your needs. If you have little or no background in music and its history, you would do well to consider the Grout book. It includes some musical illustrations in printed notation and may seem somewhat technical, but it is certainly comprehensible to the lay reader who does not have extensive musical training. If you think you have sufficient musical background, and you would like the more comprehensive cultural approach (with extensive visual illustrations), the Fleming book is recommended. You might wish to team up with someone, each buying one of the books, so that you can then share them, each reading in both books, totally or selectively, as you find appropriate. The more reading you do, the more you will get out of the course. But you must read at least one of the two books. Neither will be on reserve at the library .

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.

| <u>For Lecture(s):</u> | <u>In Grout:</u>              | <u>In Fleming:</u>      |
|------------------------|-------------------------------|-------------------------|
| 1                      | pp. 1-11                      | pp. 1-7 (7-93 optional) |
| 2                      | pp. 11-64                     | pp. 95-116              |
| 3                      | pp. 64-75                     | pp. 117-167             |
| 4                      | pp. 79-115                    | pp. (preceding)         |
| 5-6                    | pp. 116-230, 303-314          | pp. 168-249             |
| 7, 10-11               | pp. 230-249, 287-340, 372-409 | pp. 250-285, 327-339    |



| <u>For Lecture(s):</u>        | <u>In Grout:</u>           | <u>In Fleming:</u>         |
|-------------------------------|----------------------------|----------------------------|
| 8-9<br>(FIRST EXAMINATION)    | pp. 250-287                | pp. (within the preceding) |
| 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<br>(SECOND EXAMINATION) | pp. 520-681                | pp. 312-326, 373-396       |
| 22-24                         | (none)                     | (none)                     |
| 25-27                         | pp. 682-752                | pp. 397-595                |

In addition to the required textbook alternatives, as discussed above, all student 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 M49)
  - 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:
  - a. C. J. Friedrich, The Age of the Baroque: 1610-1660 ("Rise of Modern Europe" Series, Harper Torchbook paperback TB 3004, 1952)
  - b. Paul Hazard, The European Mind, 1680-1715 (1935/1963; Meridian paperback)
  - c. E. Lockspeiser, Music and Painting: A Study in Comparative Ideas from Turner to Schoenberg (1963; Harper Icon paperback IN-40)
  - 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:
  - a. J. Barzun, The Use and Abuse of Art (1974; Princeton University Press paperback)
  - b. B. W. Tuchman, The Proud Tower, A Portrait of the World before the War: 1890-1914 (1966; Bantam paperback Q3303)
  - c. C. E. Schorske, Fin-de-siècle Vienna: Politics and Culture (1980; Vintage paperback)
  - d. M. Weber, The Rational and Social Foundations of Music (1948; Southern Illinois University Press Arcturus Books 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 social atmosphere. The scheduling of these gatherings will be discussed.