SYLLABUS

22-24 January  Introduction: terminology and chronology

BACH: Choral Works

29-31 January  Cantata 140, “Wachet auf, ruft uns die Stimme,” BWV 140
5-7 February  Magnificat, BWV 243
12-14 February  Kaffee-Kantate [Coffee Cantata], “Schweigt stille, plaudert nicht,” BWV 211

19 February  Exam / First Paper Due

GILBERT & SULLIVAN/Orientalism/Aestheticism

21 February  Introduction

26-28 February, 4-6 March

Gilbert & Sullivan: The Mikado

11 March  Review

13 March  Exam / Second Paper Due

17-21 March  Spring Recess

WAGNER: DER RING DES NIBELUNGEN

25-27 March  Introduction

1-3 April  Das Rheingold

8-10 April  Die Walküre

15-17 April  Siegfried

22-24 April  Göttterdammerung

29 April  Review

1 May  Exam / Third Paper due
You are required to attend one preceptorial section per week, as follows:

Section 002 – Monday 9:30 – 10:45 (Room 218) – Edward Green (egmusic@rcn.com)
Section 003 – Monday 11:00 – 12:15 (Room 320) – Edward Green
Section 004 – Thursday 3:30 – 4:45 (Room 318) – Nicol Hammond (nch237@nyu.edu)
Section 005 – Friday 9:30 – 10:45 (Room 318) – Ivan Goff (ivan.goff@nyu.edu)
Section 006 – Friday 11:00 – 12:15 (Room 318) - Ivan Goff
Section 007 – Friday 11:00 – 12:15 (Room 365) – Nicol Hammond

In these sections, the Preceptors (Ivan Goff, Edward Green, and Nicol Hammond) will cover aspects of music fundamentals (terminology, visuals symbols, listening strategies), and they will also be available to answer questions related to all assignments, listening, reading, and viewing. Each preceptorial section will have its own papers and examinations, and these results will be factored into your final grade. Clearly, ATTENDANCE IS HIGHLY RECOMMENDED.

** REQUIRED MUSIC **

- **Bach, Johann Sebastian:**
  - “Wachet auf, ruft uns die Stimme”, BWV 140
  - *Magnificat*, BWV 243
  - “Schweigt stille, plaudert nicht” (Kaffee-Kantate), BWV 211

- **Gilbert & Sullivan: The Mikado**

- **Wagner: Der Ring des Nibelungen**
  - *Das Rheingold*
  - *Die Walküre*
  - *Siegfried*
  - *Götterdämmerung*

You are responsible for listening to all four operas and reading their respective libretti. You should become familiar with all the characters and place names; we will concentrate on certain sections in class, but you ought to have listened to each entire work before we discuss it. If you intend to purchase either a set of cds or dvds, please check with me first: there are several inexpensive versions that, while attractive, are severely cut, and this could prove problematic when you do the assignments.
REQUIRED TEXTS AND AUDIO-VISUAL ELEMENTS


You are required to have read the following materials, listened to the cds, and looked at the appropriate videos or dvds BEFORE we discuss the compositions and individuals they concern in class. Copies of all will be on reserve in Bobst Library on the 2nd floor.

FOR THE PART OF THE SYLLABUS DEALING WITH BACH:

  - Chronology
  - Part I: “Johann Sebastian Bach: A Portrait in Outline”
  - Part II:
  - Part VII: “Bach in the Romantic Era”

FOR THE PART OF THE SYLLABUS DEALING WITH ORIENTALISM:

- Said, *Orientalism*:
  - Prefaces and Introduction
  - Chapter 1: “The Scope of Orientalism”
• Said, *Culture and Imperialism*
  o Introduction
  o Chapter 1: “Overlapping Territories, Intertwined Histories”
  o Chapter 2: “Consolidated Vision,” concentrating on sections I through IV

• William S. Gilbert, *The Mikado* (1885)
  o *The Mikado* (complete libretto)
  o [Other Readings – to be determined]
  o *The Mikado* (dvd & cd performances)
  o *Topsy-Turvy* (1999), dir. Mike Leigh (dvd)

**FOR THE WAGNER RING:**

• Wagner, *Der Ring Des Nibelungen*, all four libretti in the Spencer translation and complete performances on cd and dvd. The complete RING is one of the most recorded cycles in the repertory; you can choose among a variety on reserve and also in the general AFLC collection.
  o *Das Rheingold*
  o *Die Walküre*
  o *Siegfried*
  o *Götterdämmerung*


• Wagner: Essays in the *Prose Works* (on reserve)
  o "Beethoven's Choral Symphony at Dresden, 1846"
  o "Art and Revolution" (Paris, 1849)
  o "The Artwork of the Future (1850) – this essay is best read in the version printed in the Strunk *Source Readings* (see citation above for “Beethoven’s Instrumental Music”), where the annotations are exemplary.
  o *Opera and Drama* (1851) - excerpts
  o "A Music-School for Munich" (1865)
  o "On Conducting" (1869)

**OTHER SUGGESTED READING** (chapters from these books will be assigned as appropriate because, sadly, the Prentice-Hall books are out of print):

  Rosen, *The Romantic Generation* (Harvard University Press; on reserve)
  Ringer, *Early Romantic Music* (Prentice-Hall; on reserve)
  Samson, *Late Romantic Music* (Prentice-Hall; on reserve)
All the reserve materials, as well as the tapes and CDs for listening and the movies we will view, will be in the Music Library (Avery Fisher Music and Media Center [AFLC], Bobst, 2nd floor). If you cannot find a particular item on reserve (it may be in use for another class, for instance), then just look up the work in the general collection catalogue and ask for another performance: there are multiple CDs and DVDs in the AFLC. If you choose to purchase any of the scores, many are available in Dover reprints and can be had for discounted prices from Joseph Patelson Music House (56th Street off 7th Avenue, directly behind Carnegie Hall; 212/582-5840), on Amazon.com, or directly from Dover online.

It will be worth your while to become familiar with the great on-line dictionary for music, The New Grove Dictionary of Music and Musicians (2000) (www.grovemusic.com), which can be accessed free of charge from any NYU computer. There is a fine search engine, and the 29-volume hard copy is also available in the Music Library as well as in the office of the Music Department (24 Waverly Place, Room 268). There are earlier editions of Grove on the shelves in Bobst, and it is sometimes interesting to compare articles (it appeared approximately every 20 years, but only the last one is on line and is being updated continuously). Apart from the Gilbert & Sullivan Archive web-site (www.math.boisestate.edu/GaS), OTHER ON-LINE REFERENCE TOOLS ARE USED AT YOUR OWN PERIL, save such as The Catholic Encyclopedia, the Encyclopedia Britannica, and a very few others. WIKIPEDIA is off-limits, and I suggest that you check with your Preceptor or with me concerning on-line references for any of the papers. I am a firm believer in BOOKS and use of the Library as your primary reference location, not on-line sources.

COURSE REQUIREMENTS

The requirements for the course include a series of three (3) papers and examinations at the end of each section of the syllabus (Bach, Orientalism, Wagner), and a grade in the Preceptorial. No late papers will be accepted. There is no Final Examination.

Please note the manner of bibliographic citation for music titles, book titles, articles, etc. used in this syllabus. If you like, you can use it as a model for your written work. You can also use other systems AS LONG AS YOU ARE CONSISTENT.

Office hours: Wednesday, 2.00-5.00 p.m., BY APPOINTMENT. 24 Waverly Place, Room 268D; call Pauline Lum (212/998-8301) to schedule. Telephone: 212/998-8309; email: rcm1@nyu.edu. I would like to hear in advance from ANYONE who anticipates missing class.