

A Quick Guide to Music History and Musicology at Haverford College

Large music schools and universities frame their music history courses as surveys of the literature (learning genres, norms, and what we'll call 'style history'). Programs in liberal arts schools tend to be more circumspect, avoiding textbook histories in favor of an approach that alerts students to music history as a scholarly discipline rather than a static body of information to be learned. Thus in each of the 200 level history courses we move back and forth between works, lives, and institutions (on one hand) and musicological questions, methods, and debates (on the other). Students engage current scholarship, but also move ahead to offer their own synthesis and reaction to the materials we study. The aim is both to foster musical thought and to encourage students to be thinking musicians. The courses, in brief:

Music 111b. Introduction to Western Music surveys music of the 18th through 20th centuries, exploring music of the concert and opera hall, from Vivaldi, Bach, and Handel through Mozart, Haydn, Beethoven, Chopin, Verdi, Wagner, Brahms, Stravinsky, Bartok, and many others. You'll learn to be a better listener, and also begin to put music in its aesthetic and historical contexts. No pre-requisites

Music 229a. Thinking about Music is required of all music majors and minors (sophomore or junior year). This gateway class centers on a set of foundational themes and questions, each designed to help you think critically about music and its place in culture. It ranges widely among the historical periods and social contexts considered elsewhere in the sequence, and engages a focal list of "core" works or performances. It would also introduce you to research materials (through our strong Tri-Co collections and bibliographical tools). Music 110, 111, or Music 203 are appropriate pre-requisites.

The remainder of the curriculum is a set out in six cultural histories of music. In each, we consider the many roles played by music (as worship, entertainment, edification) and the many roles played by composers, performers, and listeners. Throughout we also measure changing approaches to organization, texts, and representation. Music 110, 111, or Music 203 are appropriate pre-requisites for each.

220a . Saints and Sinners. Musical Europe before 1400 considers the place of music making in monasteries, cathedrals, and courts; mystics, penitents, and poets; the fabric of monophonic music and the development of polyphony notation; music by clerics, troubadours, and composers like Hildegard, Leonin, Machaut, Landini, Vitry, and others.

221b Music, Ritual, and Representation, 1400-1600 explores the remarkable emergence of new ways of representing poetic and dramatic texts in musical form, charting the cultural forces of Renaissance, Reformation, and printing in the 15th and 16th centuries in music by Dufay, Josquin, Lasso, Marenzio, and others.

222a Composers, Players, and Listeners in the 17th and 18th centuries traces sharp changes in musical style and the equally striking changes in roles for soloists, composers, and audiences in an international context of patronage and publishing. From Monteverdi to Bach and Handel.

223b Between Galant and Learned: Musical Life and the Enlightenment ranges from the conservatories of Naples to opera houses of Vienna and Paris. Music by Pergolesi, Gluck, Haydn, Mozart, the young Beethoven, and many others; debates on music and language; the craft of composition; private patrons and public music; music and social change.

224a Music, Myth, and Meaning in the 19th Century examines the songs, operas, piano music and symphonic works of Berlioz, Liszt, Schubert, the Schumanns, Loewe, Wagner, Verdi, Dvorak, Mahler, and Brahms in the rich landscape of literary Romanticism and nationalism; philosophies of music and music history.

225b Novelty and Renewal in 20th-Century Music assembles music by Debussy, Schoenberg, Berg, Stravinsky, Bartok, Hindemith, Weill, Prokofiev, Shostakovich, and many others, considered through reactionary priorities of modernist aesthetics. The search for order and control; music and the state; music, film, and electronic technologies; new roles for composers, performers, and listeners.