An upper division college-level course dealing with women composers for both music majors and nonmusic majors is outlined. The course provides an historical and analytical survey of western music through works composed by women, with emphasis on the 19th and 20th centuries. Students listen to music, participate in class discussions, and listen to lectures. The syllabus lists the required texts, discusses grading, and contains a weekly schedule. The major part of the syllabus consists of a bibliography of the listening and reading assignments. The assignments are organized under the following categories: introduction; Middle Ages; Renaissance; baroque period; classic period; romantic period; 20th century to 1950; women in U.S. folk, blues, gospel, and ragtime music; and 20th century since 1950. (RM)
SYLLABUS FOR A WOMEN STUDIES COURSE ON

WOMEN COMPOSERS

By:

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June 1985
Music 475: WOMEN COMPOSERS
Instructor: Deborah Hayes

SYLLABUS

This course was offered at the University of Colorado, Boulder, for the first time spring semester 1982. It is an upper division course for music majors and nonmusic majors.

Course Description. An historical and analytical survey of western music through works composed by women, with emphasis on the 19th and 20th centuries. Course includes lectures, class discussion, and listening to music.

Required Texts. All texts are on reserve in the Music Library (this building). The two books are available in the bookstore. Copies of the tapes may be purchased in the audio-visual department of Norlin Library or listened to there. The packet of listening guides and readings may be purchased in Campus Copies in Norlin Library.


Tapes 1-4 for Music 475, compiled by Deborah Hayes. (Contain 54 examples in chronological order, as listed below under listening assignments.)

"Music 475: Listening Guides to Tapes 1-4," by Deborah Hayes.

"Music 475: Readings," compiled by Deborah Hayes.

Grading. Semester grades will be based on the three exams and the term project. Also considered will be participation in class discussions, based on completion of assigned listening and reading. Exams call for identification of musical examples, information on composers, and short essays on topics from the readings. The term project is a paper of about ten pages plus a list of sources; class time is available for presentations, too. The project may be on any subject—a composer and her works, a group of composers, a musical style or form, or an aesthetic or historical subject. Discussions with the instructor early in the semester are encouraged, to define your major interests and to plan a reasonable one-semester project.

Schedule (1985)

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<th>Week</th>
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<td>Jan. 23-25</td>
<td>Introduction</td>
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<td>II</td>
<td>Jan. 28-30-Feb. 1</td>
<td>Middle Ages</td>
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<td>III</td>
<td>Feb. 4</td>
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<td>Feb. 6-8</td>
<td>Baroque Period, ca. 1600-1750</td>
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<td>IV</td>
<td>Feb. 11-13-15</td>
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(Music 475, Schedule, cont.)

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<th>Date(s)</th>
<th>Events/Periods</th>
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<td>V</td>
<td>Feb. 18-20-22</td>
<td>Classic Period, ca. 1750-1800</td>
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<td>VI</td>
<td>Feb. 25</td>
<td>Exam no. 1 (to 1800)</td>
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<td>Feb. 27-Mar. 1</td>
<td>Romantic Period, ca. 1800-1900</td>
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<td>VII</td>
<td>Mar. 4-6-8</td>
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<td>VIII</td>
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<td>Spring Break</td>
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<td>X</td>
<td>Apr. 1-3-5</td>
<td>Twentieth Century to 1950</td>
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<td>XI</td>
<td>Apr. 8</td>
<td>Exam no. 2 (19th cen.)</td>
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<td>Apr. 10-12</td>
<td>Twentieth Century to 1950, cont.</td>
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<td>XII</td>
<td>Apr. 15-17-19</td>
<td>Women in U.S. Folk, Blues, Gospel, Ragtime</td>
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<td>XIII</td>
<td>Apr. 22-24-26</td>
<td>Twentieth Century since 1950</td>
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<td>XIV</td>
<td>Apr. 29-May 1</td>
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<td>XV</td>
<td>May 6-8-10</td>
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<td>XVI</td>
<td>May 13</td>
<td>Exam no. 3 (20th cen.)--Final Exam time, 7:30 pm</td>
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<td>May 18</td>
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Listening and Reading Assignments
(* denotes selections included in packet of readings)

- **Introduction:** (selections in chronological order)
  - **Reading:**

(continued)
(Music 475, Introduction, cont.)


* "Overtones" (editorial), Music Educators Journal, LXV/5 (Jan. 1979), 5.


* Trisha Flynn, "His Story--Where is Her Story?" Denver Post, February 24, 1985, Contemporary, p. 2.


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Middle Ages:

Listening: (tape 1 side A)


Example 3. Countess of Dia (ca. 1100-ca. 1212): A chantar m'er de so q'ieu no voliria, canso, ca. 1200. Performed by Hesperion XX: Montserrat Figueras, voice; Jordi Savall, lira; Gabriel Garrido, drum. EMI Reflexe 1 C 065-30 241.

(continued)
(Music L75, Middle Ages, cont.)

Reading:
Neuls-Bates, Women in Music: sec. 4, "Hildegard of Bingen, Abbess & Composer" (Grant); sec. 5, "Three Women Troubadours" (Bogin); and sec. 6, "Women Among the Minstrels and as Amateur Musicians."

- Renaissance:
Reading:
Neuls-Bates, Women in Music: sec. 7, "The Renaissance Lady" (Castiglione); and sec. 8, "Vocal and Instrumental Music Performance at an Italian Convent" (Bottrigari).

- Baroque Period:
Listening: (tape 1A)
Ex. 1. Francesca Caccini (1587-ca. 1640): La liberazione di Ruggiero dall'isola d'Alcina (1625)—excerpts from Prologue and Scene 1. Martine Johns, mezzo-soprano; Michael May, harpsichord; Yvonne Cade, cello; with violin ritornellos. Gemini Hall 1010.
Ex. 5. Isabella Leonarda (1620-1704): Kyrie from Messa prima, op. 18 (1696). Schola Cantorum of the University of Arkansas, Fayetteville, with violins 1 and 2, cello, and organ; Jack Groh, conductor. Leonarda 115.

Reading:
Neuls-Bates, Women in Music: sec. 10, "Francesca Caccini, Singer-Composer" (Masera); sec. 11, "Elisabeth-Claude Jacquet de La Guerre, Composer and Harpsichordist" (Borroff).

- Classic Period:
Listening: (tape 1B)

(continued)
(Music 175, Classic Period, cont.)

4. 


Reading:

Neuls-Bates, Women in Music: sec. 13, "Music as an Accomplishment" (Jane Austen); and sec. 14, "Marianne von Martinez, Composer and Singer" (Burney).

*Cohen, Encyclopedia: "Princess Anna Amalie; and "Duchess Anna-Amalia;" "M. Danzi."

Romantic Period:

Listening: (tapes 1B and 2).


Ex. 15. Louise Ferenc, née Dumont (1804-75): Trio for Piano, Flute, and Cello in e-minor, op. 45 (1852)—first movement. Katherine Hoover, flute; Carter Brey, cello; Barbara Weintraub, piano. Leonarda 104.


Ex. 24. Amy Beach: Concerto in c-sharp minor for Pianoforte and Orchestra, op. 45 (1900)—second movement, Scherzo. Mary Louise Boehm, pianist; Westphalian Symphony Orchestra; Siegfried Landau, conductor. Turnabout 31685.

Reading:

Neuls-Bates, Women in Music: sec. 17, "Clara Schumann, Pianist" (Litzmann); sec. 23, "Clara Schumann" (ibid.); sec. 22, "Fanny Mendelssohn Hensel" (S. Hensel);

(continued)
sec. 39, "A Corollary to the Question, Sexual Aesthetics in Music Criticism" (on Beach and Smyth); sec. 24, "Ethel Smyth" (autobiography); sec. 46, "Ethel Smyth, 'Female Pipings in Eden'."

Ahmer, Unsung, pp. 76-86 (Beach).

Twentieth Century to 1950:

Listening: (tapes 2B and 3A)
Ex. 34. Louise Talma (1906- ): Alleluia in the Form of a Toccata (1944). Nancy Fierro, piano. Avant 1012.
Reading:
*Cohen, Encyclopedia: "Rebecca Clarke," "Lili Boulanger," "Germaine Tailleferre."
Ammer, Unsung: pp. 123-127 (Bauer), 127-134 (Crawford Seeger), 89-91 (Daniels), 136-139 (Talma).
Neuls-Bates, Women in Music: sec. 48, "Ruth Crawford Seeger" (letters); "sec. 38, "Mabel Daniels: Fighting Generalizations About Women" (excerpts from An American Girl in Munich, Boston, 1905).

Women in U.S. Folk, Blues, Gospel, Ragtime:
Reading:
*Carolynn Anderson Lindemann, "Meet the Women Composers of Rags," *ibid.*, 50-51.


*Rosetta Reitz, "Mean Mothers: Independent Women's Blues," *ibid.*, 57-60.


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**Twentieth Century since 1950:**

**Listening:** (tapes 3 and 4)

Ex. 35. Peggy Glanville-Hicks (1912- ): *The Transposed Heads* (1954)--excerpts from Scene IV. Audrey Nossaman (Sita), Monas Harlan (Shridaman), William Pickett (Nanda), Dwight Anderson (Voice of Kali); Chorus and members of the Louisville Orchestra; Moritz Bomhard, conductor. Louisville 645-6.


Ex. 40. In the Pink, arr. by Lennie Niehaus of Dring's *Pink Minor*. Leigh Kaplan, piano; Bud Shank and Bill Perkins, flutes; Ray Brown, bass; Shelly Manne, percussion. Cambria 1016.


Ex. 44. Vivian Fine (1913-): *Missa brevis* (1972). Jan De Gaetani, mezzo-soprano (four parts live, four on tape); Eric Bartlett, David Finckel, Michael Finckel, Maxine Neuman, cellists. CRI 434. (Tape has parts 1-4 and 8-10.)

Ex. 45. Barbara Kolb (1939-): *Looking for Claudio* (1975). David Starobin, guitar, with tape--six guitars, mandolin (David Starobin); Gordon Gottlieb, vibraphone and chimes; Alexandria Ivanoff, soprano; Patrick Mason, baritone 1 and 2. CRI 361.

Ex. 46. Elisabeth Lutyens (1906- ): Bagatelles nos. 1 and 2 from *5 Bagatelles* (1962). Richard Deering, piano. Pearl 537.


(continued)

Reading:
Ammer, Unsung: pp. 175-177 (Glanville-Hicks), 177-180 (Musgrave), 152-156 (Bonds), 189-191 (Oliveros), 235-237 (Fine), 184-5 (Kolb), 230 (Diemer), 193-4 (Dlugoszewski), 238-9 (Van de Vate), 240-2 (Zaimont).
Neuls-Bates, Women in Music: sec. 49, "Elisabeth Lutyens;" and sec. 50, "Nancy Van de Vate."
*Laurie Anderson," from liner notes for 1750-Arch no. 1765.