

# Course Syllabus

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## Music 27: Introduction to Music

Fall 2016

Professor Smart

T Th 11:00-12:00

Office hours: Mon 1-2, T Th 12-1 in 204 Morrison Hall

Graduate Student Instructors: Daniel Legrand (head GSI, [dalegrand@berkeley.edu](mailto:dalegrand@berkeley.edu)), Maglyn Bertrand ([maglyn.bertrand@berkeley.edu](mailto:maglyn.bertrand@berkeley.edu)), Peter Humphrey ([peterhumphrey@berkeley.edu](mailto:peterhumphrey@berkeley.edu)), Edward Jacobson ([edward.jacobson@berkeley.edu](mailto:edward.jacobson@berkeley.edu)), Amalya Lehmann ([alehmann@berkeley.edu](mailto:alehmann@berkeley.edu)), Nour El Rayes ([nelrayes@berkeley.edu](mailto:nelrayes@berkeley.edu)), and John Walsh ([jcwalsh@berkeley.edu](mailto:jcwalsh@berkeley.edu)).

This course focuses on learning to hear and describe the musical languages and styles used in European classical music, concentrating on the period from about 1730 (the time of Bach, Handel and Vivaldi) to the present. After a first unit devoting to learning some musical vocabulary and listening skills, each day's class will be devoted to one or two short pieces, which we'll get to know well. We'll take four main approaches to studying these pieces: 1) learning to hear and describe in words the musical techniques used in different times and places; 2) learning how the musical style fits in with historical events and with the experience of everyday life in the time when it was composed; and 3) thinking about how music communicates feelings, how melodies, rhythms, and harmonies can make listeners feel strong emotions and also make us think; and 4) investigating how the techniques and styles of classical music continue to shape the way we hear and respond to music now and to influence contemporary popular genres.

**Course Materials:** Purchase of an iClicker is required for this course. You must register your iClicker immediately (following the instructions given [here: http://www.iclicker.com/support/registeryourclicker/](http://www.iclicker.com/support/registeryourclicker/) (Links to an external site.)) and bring it to class every day.

Required listening and readings will be on bCourses, listed by modules. Unlike what you find in a textbook, the assigned readings will often comment on the music from a specific angle, or will fill in broad historical background that will help us listen to the piece more attentively. I'll be asking you (in class and in written assignments) to read these materials critically, even to react against them sometimes.

The Powerpoint slides used in each lecture will often be your best resource for detailed pointers about what to listen for in the piece, or for listening guides--and since I'll always post these on bspace soon after each class, you won't need to scramble to write down what's on the slides.

\*\*\* Unless you have a disability that requires it, laptops and other screen devices are not permitted in class.

**Exams, Assignments, and Evaluation:** There will be two midterms and a final exam, and two substantial written assignments (750-1000 words each). The first assignment is a short essay that offers a detailed and original interpretation of the words and music of a single song (chosen from a list of songs supplied by Prof. Smart and the GSIs). In the second assignment you'll engage with a musical work composed within the past 20 years and create an educational tool or essay designed to promote that work to contemporary audiences and/or to educate them about it.

Midterms and exams will consist of a combination of short-answer and essay questions. All exams will include listening questions, in which you will be asked to describe the main features of excerpts from music we've studied.

Attendance at both lecture and section is crucial to success in this course. It is NOT POSSIBLE to pass the course unless you submit **all** of the required assignments and exams. Late assignments will be accepted up until one week after the due date, with the grade lowered progressively.

Midterm 1	10%
Midterm 2	12%
Assignment 1	18%
Assignment 2	20%
Final Exam	20%
Attendance and Participation in Lecture	5%
Section	15%
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	100%

**Academic Integrity:** We expect all test and assignments to be your own original work, not previously been submitted for credit in another course. In assignments you may use words or ideas drawn from published sources or Web sites, but these must be credited either in a footnote or in parentheses after the material you are referring to. If you're citing word-for-word from a published

source or from a Web site, place the borrowed phrases in quotation marks and cite the original source. If you are unsure about the expectations for an assignment or test, feel free to ask Professor Smart or your GSI before submitting your work.

Any evidence of cheating will result in a score of zero (0) on that assignment or examination. Cheating on the final exam results in an "F" for the course. Cheating includes bringing notes or electronic materials into an exam or quiz, using notes or written or electronic materials during an exam or quiz, copying off another person's exam or quiz, allowing someone to copy off of your exam or quiz, and sharing answers with other students in any other manner. Incidences of cheating will be reported to the Office of Student Conduct, which may administer additional punishment.

## **SEMESTER SCHEDULE**

The date on which a piece is listed is the date when it will be discussed in lecture or section. Before class that day you should complete any assigned reading, listening, or viewing. Sections meet on Thursday, Friday, and Monday. If you have a Monday section the work assigned will be listed under the previous week (e.g. for your section on Mon. September 19, the assigned piece or reading will appear under "section" for the previous week).

### **Unit 1: Elements of Music**

August 25: How Music Means—The Playlists of the Election Season

Assignment: after class, read "The Power of Sound: the 2016 Presidential Campaign"

**\* No section meetings this week.**

August 30: listening, and melody

Assignment: read Mannes, "How We Listen"; and experiment with Chrome Music Lab: Kandinsky (<https://musiclab.chromeexperiments.com/Kandinsky> (Links to an external site.))

1 September: rhythm

Assignment: read overview of "Materials of Music" on bCourses

section: timbre as technology (from orchestration to audio production)

Assignment: try out and visualize different timbers on [Chrome Music Lab: Spectrogram](#) (Links to an external site.) and play <http://www.musicgames.net/livegames/orchestra/orchestra2.htm> (Links to an external site.) until you've correctly identified all the instruments once

6 September: harmony, texture

Assignment: spend 15 min playing with Chrome Music Lab: [Chords](#) (Links to an external site.) and [Arpeggios](#) (Links to an external site.) What kinds of sounds and contrasts can you create? Are minor chords really sad and major chords happy?

8 September: **no class; complete online assignment due Monday 9/12**

section: more on the playlists of election season [OR: music and athletic performance]

## **Unit 2: Words and Music, Voice and Song**

13 September: the singer-songwriter of the 19<sup>th</sup> century (Schubert and the Lied)

Songs: "Der Jüngling an die Quelle" and "Ave Maria"

Assignment: listen to Schubert's "Ave Maria" and Beyoncé's (from "I Am Sasha Fierce"); think about why she recorded this and how she uses the Schubert original

15 September: Schubert, "Erlkönig"

Assignment: read Kapilow, "Erlkönig" (in *Why is it great?*)

section: Schumann and the song cycle (the concept album of the 19<sup>th</sup> century?)

"Im wunderschönen Monat Mai" from *Dichterliebe* (also songs 12 and 16); and short **QUIZ** on materials of music/musical meaning

20 September: Clara Schumann, "Der Mond kommt still gegangen" and "Er ist gekommen"

Assignment: read "From the Writings of Schumann" and Seashore, "Why Have There Been No Great Women Composers?" (1940)

22 September: the earliest devotional music; plainchant (“In paradisum”) and Hildegard of Bingen, “Columba aspexit”

Assignment: listen to [“Twelve Hours of a Gregorian Chant \(Links to an external site.\)”](#)



” for as long as you can

section: Mahler, “Wer hat das Liedlein erdacht?” and “Wo die schönen Trompeten blasen” from *Das Knaben Wunderhorn*

27 September: Bach, Cantata #140, “Wachet auf” (1<sup>st</sup>, 4<sup>th</sup> and 7<sup>th</sup> movements)

**Assignment 1 due**

29 September: the invention of opera; Monteverdi, *Orfeo*, “Possente spirto”

Assignment: read aria text and introduction to opera on bCourses

section: REVIEW FOR MIDTERM; also “What happened when and why does it matter?”

4 October: Handel, *Alcina*; two arias for Alcina, “Tornami a vagheggiar” and “Ombre pallide” (enchantment scene)

Assignment: read texts of the arias and discussion on bCourses

### **Unit 3: Music and the Social World in the 18<sup>th</sup> Century**

6 October: Vivaldi, Concerto in Bb major, Op. 4, first movement

read: discussion of Vivaldi and the concerto in Venice on bCourses

section: **MIDTERM 1**

11 October: Haydn, Symphony No. 104, first movement

Read: discussion of Haydn and the Enlightenment on bCourses

13 October: Mozart Symphony 40, first movement

Assignment: read "Mozart, Trickster," on [Think Denk \(Links to an external site.\)](#)

section: Mozart, Piano Concerto in A major, K.488, 1st movement; and the controversy over performance styles

18 October: Beethoven Symphony No. 3, "Eroica," first movement

Assignment: read the Heiligenstadt Testament and overview of sonata form on bCourses

20 October: Beethoven Symphony 3, "Eroica" *continued*

section: Beethoven, String Quartet, Op. 135, or Sonata for Piano Op. 110, first movement

#### **Unit 4: Individualism and Romanticism**

25 October: Chopin, Ballade in Ab

Assignment: read Issacoff, description of Chopin as a performer

27 October: Liszt "Vallée d'Obermann" from *Années de Pèlerinage, I*

Assignment: read Loesser, "The Great Rave"

section: Schumann, *Carnaval*

Assignment: Issacoff, section on Schumann, from *A Natural History of the Piano*

1 November: Verdi, *La traviata* (excerpts from Act I)



Assignment: watch the opera's [opening scene](#) (Links to an external site.)  
(Glyndebourne 2014) and the [last section of Violetta's aria](#) (Links to an external site.)



(Salzburg 2012)

3 November: Wagner, *Die Walküre* (excerpts from Act I)



Assignment: watch [The Ride of the Valkyries](#) (Links to an external site.)  
scene of Act 3, Metropolitan Opera)

(first

section: Mahler, Symphony No. 1, third movement

Assignment: read excerpts from Natalie Bauer-Lechner's memoir of friendship with Mahler

## **Unit 5: Music of the Twentieth and Twenty-first Centuries (Modern and Postmodern styles)**

8 November: Stravinsky, *The Rite of Spring*, opening section

Assignment: read Ross, "Stravinsky and *The Rite*"

10 November: Schoenberg, *Pierrot lunaire*, "Nacht" and "Der Mondfleck"

Assignment: read Ross, "Doctor Faust," Part 2 (pp. 45-61)

section: Shostakovich, String Quartet No 8, movements 1-3

Read: Lesser, "Elegy" and "Nocturne" from *Music for Silenced Voices*

15 November: John Cage, *Sonatas and Interludes*

Assignment: Silverman, excerpts from *Begin Again: A Biography of John Cage*

17 November: Adams, *Nixon in China*, opening scene and "News Aria"

Assignment: Ross, sections on minimalism from *The Rest is Noise*

section: **MIDTERM 2**

22 November: conversation with a composer

### **Thanksgiving break**

29 November: Nico Muhly, *Mothertongue* (2008) and Lisa Bielawa, *Chance Encounter*

Assignment: read [review of \*Mothertongue\*](#) (Links to an external site.) on Pitchfork and browse Bielawa's [Web site](#) (Links to an external site.)

1 December: conclusions and review; **Assignment 2 due**

section: section: Steve Reich, *Different Trains*

Assignment: Taruskin on *Different Trains*

**Final Exam: Wednesday, December 14, 9-11 AM, in Hertz Hall**