

Music 27: Introduction to Western Music

Spring 2018
Professor Smart

1

How Music Works

Weeks 1 & 2

vocabulary for melody, rhythm, instrumentation; how does music relate to the world and to experience?

2

Words & Music, Voices & Songs

Weeks 3-6

how can music paint words? comment on words? disagree?

how do voices express emotion?

* **Quiz: Feb 9 or Feb 12 (written in section)**

* **essay (interpret words/music in a song): due Feb 20**

3

Music and Power in the 18th century (concerto & symphony)

Weeks 6-9

how do political realities affect music? how can music without words say things about the world? What's the difference between Mozart and Beethoven?

4

Coercion and Corruption on Stage: Close-up on Verdi's *Rigoletto*

Weeks 10-11

how did opera sneak social criticism into elite entertainment?

how is opera like musical theater? how do voices convey characters? * **Midterm Exam: March 16 & 19 (in section)**

5

Technology and sound (19th & 20th centuries)

Weeks 12-14

how did technology and progress change classical music? how does the performing body change as music changes? does music really progress?

* **essay (compare two recordings): due April 24**

* **final exam: May 7, 11:30AM-2:30PM**

Office Hours, Graduate Student Instructors

lecture: T Th 2:00-3:00

Professor Smart's office hours: Wed 11-12, T Th 3-4PM in 210 Morrison Hall

Graduate Student Instructors: Melanie Gudesblatt (head GSI), Arathi Govind, Gabrelle Lochard, Jonathan Meci, Kim Sauberlich, Desmond Sheehan, Parkorn Wangpaiboonkit

Sections meet on Fridays and Mondays. Attendance in section and in lecture is required.

Course Materials

Purchase of an iClicker is required for this course. You must register your iClicker on bCourses and bring it to class every day. See instructions here for setting up iClickers:

<https://www.ets.berkeley.edu/services-facilities/clickers/students-getting-started>

There is no textbook for Music 27. Everything you need will be on bCourses, listed by modules keyed to the units on the syllabus and to specific class meeting dates. For each lecture, the bCourses module will include a sound file of the piece we're studying and often a short reading about the music or related idea. There will be also be one short **required** assignment each week; you'll find these on bCourses as well, listed by date. Professor Smart will post her lecture slides a few days after each class. These (and your own notes) will often be your best resource when studying for exams.

Components of Semester Grade	
Quiz	10%
Midterm	15%
Essay 1	15%
Essay 2	20%
Final Exam	20%
Weekly Homework (bCourses)	5%
Lecture Participation (iClickers, discussion)	5%
Section	10%

	100%

Preparation *before* lecture and active participation *during* lecture is required, as is attendance and participation in section.

On designated days, small groups of students (by section) will be assigned to sit in the front of the hall and participate in discussion, while others comment on the discussion via blog. Schedule TBA.

important dates

Feb. 9/12 (in section): Quiz

Feb. 20: essay 1 due

March 16/19 (in section): midterm exam

April 24: essay 2 due

May 7, 11:30-2:30: final exam

Academic Integrity: We expect all test and assignments to be your own original work, and not to have been submitted for credit in another course.

Attribution and Plagiarism: You must be original in composing the writing assignments in this class. To copy text or ideas from another source (including your own previously, or concurrently, submitted course

work) without appropriate reference is plagiarism and will result in a failing grade for your assignment and usually further disciplinary action. If you use words or ideas drawn from published sources or Web sites, these must be credited either in a footnote or in parentheses. 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 expectations, ask Professor Smart or your GSI before submitting your work.

Collaboration and Independence: Reviewing lecture and reading materials and studying for exams can be enjoyable and enriching things to do together with one's fellow students. We recommend this. However, homework assignments should be completed independently and materials turned in as homework should be the result of one's own independent work. Do not collaborate or work with other students on assignments or projects unless you have been given permission or instruction to do so.

Cheating: Anyone caught cheating on a quiz or exam will receive a failing grade and will also be reported to the University Office of Student Conduct. 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. In order to guarantee that you are not suspected of cheating, please keep your eyes on your own materials and do not converse with others during the quizzes and exams

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<http://copyright.universityofcalifornia.edu/index.html>

SEMESTER SCHEDULE

Unit 1: How Music Works

Week 1

16 January: why listen closely? (welcome and introduction)

18 January: melody

[culminate in explaining a pop song, or something similar]

*** No section meetings this week.** Sections will begin on Friday January 26.

Week 2

23 January: rhythm

25 January: harmony, texture

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

Unit 2: Music and Words, Voice and Song

Week 3

30 January: the singer-songwriter of the 19th century (Franz Schubert and the Lied)

1 February: Schubert, "Erlkönig"

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

Week 4

6 February: songs by Robert Schumann and Clara Wieck Schumann

8 February: songs by Robert Schumann and Clara Wieck Schumann

section: **Quiz**; Mahler, "Wo die schönen Trompeten blasen" *Das Knaben Wunderhorn*

Week 5

13 February: the earliest devotional music; plainchant ("In paradisum") and Hildegard of Bingen, "Columba aspexit"

15 February: songs of worship--Josquin, Missa Pange lingua

No sections this week (Presidents' Day).

Week 6

20 February: Bach, Cantata #140, "Wachet auf," 1st and last movements

Essay 1 due: interpretation of words and music in a song

Unit 3: Music and Power in the 18th Century

22 February: Vivaldi, Concerto in Bb major, Op. 4, first movement

section: Bach, Brandenburg Concerto No. 5

Week 7

27 February: Mozart Symphony 40, first movement

1 March: Mozart, Piano Concerto in A major, K.488, 1st movement

section: Mozart, Piano Concerto in A major (focus on performance and the cadenza)

Week 8

6 March: Beethoven Symphony No. 3, "Eroica," first movement

8 March: Beethoven Symphony 3, "Eroica" continued

section: review for midterm, plus performing Beethoven

Unit 4: Coercion and Corruption on Stage: Close-up on Verdi's *Rigoletto*

Week 9

13 March: the invention of opera (Monteverdi, *Orfeo*)

15 March: opera and seduction/rape--Mozart, *Don Giovanni*

section: **Midterm exam**

Week 10

20 March: more seduction and corruption--Verdi's *Rigoletto*

22 March: *Rigoletto* continued

section: how to stage *Rigoletto*

SPRING BREAK

Unit 5: Technology and Sound (19th century to the present)

Week 11

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

5 April: virtuoso piano music--Chopin and Liszt

section: how to critique performances (preparation for second essay)

Week 12

10 April: Stravinsky, *The Rite of Spring*, opening section

12 April: Schoenberg, *Variations for Orchestra*; Webern

section: modernism and gender

Week 13

17 April: John Cage, *Sonatas and Interludes*

19 April: Shostakovich, Symphony No. 15, or String Quartet No 8

section: Steve Reich, *Different Trains*

Week 14

24 April: panel discussion with composers

Essay 2 due: compare two recordings of the same piece

26 April: conclusions

section: conclusions and review

final exam: Monday, May 7, 11:30AM-2:30PM, Hertz Hall