

COURSE SYLLABUS

Music 11A 2023 Summer Session 1

Introduction to Western Classical Music

Instructor: David Long (drlong@ucsc.edu)

Class Time: Asynchronous

Office Hours (Zoom): By appointment. Please e-mail to set an appointment

Class Description:

Introduction to Western Classical Music will introduce you to the fundamental concepts of Western music and provide an overview of the history of Western Classical Music. The course will last 5 weeks and be taught at a rapid pace. We will study the styles, structure, and prominent figures of Western Classical Music chronologically, beginning with the origins of tonal harmony during the Medieval era, all the way up through to the Modern era. **You do not need to have any musical background to take this class, nor is it required that you be able to read music.**

This class will be taught asynchronously. Students will have access to video lectures on canvas, each filed under the appropriate week along with the corresponding course materials. Students will view each video, and by the end of each class day, students will submit a quiz (open book, open note) which will be designed to help understand the types of questions that will appear on the final exam. These quizzes will be due at the end of each class day at 11:59pm.

Listening examples comprise a portion of weekly quizzes and writing assignments. Developing the ability to listen to music actively is foundational to understanding Western Classical Music, and there will be a section of each video dedicated specifically to helping you develop this skill. It is strongly encouraged that students listen to these sections multiple times to help understand and master the skill of active listening.

Additionally, students are required to write 200-250 words responses each week, based on the material presented in both the videos and your weekly reading assignments. The instructor will be available for questions/support with the reading and listening materials.

Grading:

Weekly Writing Assignment	30% (6% for each assignment)
Weekly Take Home Quiz	32 % (8% for each quiz)
Final Exam	38%

Final Exam:

Final Exam will occur during the final exam period **Wed, July 26, 2023**

The Final Exam will be **cumulative**, covering all material presented from the beginning to the end of the course, and will have 60 questions (multiple choice **and** true or false)

10 questions will cover listening examples presented in the course, the rest will be questions based on each week's material. Be sure to listen to the video materials, read the chapters, and check the slides to answer the questions.

Questions on the final exam will be given one at a time and will be randomized from a question bank. Every student must join a mandatory Zoom meeting while taking the exam which will be proctored by the instructor. Students must have their cameras turned on for the duration of the exam.

Feel free to e-mail the instructor with any concerns.

Course Materials:

The Enjoyment of Music (fourteenth edition) by Forney, Kristine, and Andrew Dell'Antonio.

This textbook can be purchased directly from at <https://digital.wwnorton.com/enjmusic14>

[Links to an external site.](#) This text can also be purchased electronically

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Course Schedule:

Week 1: June 26 – 30

From Medieval to Renaissance

Course Intro
What is Music
Intro to basic music elements
Gregorian Chant
Hildegard of Bingen
Polyphony and Organum
G. Machaut
Renaissance Music
Madrigals in Italy

Reading Chapters: 1, 2, 3, 5, 6, 7, 10, 14, 15, 16, 17, 20.

Assignment 1: Writing Prompt

Quiz 1: On Canvas

Listening

Gregorian chant,
Hildegard of Bingen, Alleluia, O virga mediatrix,
Machaut, Ma fin est mon commencement,
Monteverdi, Si ch'io vorrei morire.

Week 2: July 3 – 7

The Baroque Era

The Baroque Era
Women Composers in Baroque Italy
Purcell and Early Opera
J.S. Bach and the Lutheran Cantata
Handel and the English Oratorio
Vivaldi and the Baroque Concerto

Reading Chapters: 21, 22, 23, 24, 27, 28
Assignment 2 Writing Prompt
Quiz 2: On Canvas

Listening List

Cozzolani Magnificat & Strozzi, Amor dormiglione,
Purcell, Dido, and Aeneas, Dido's lament.
J. S. Bach, Cantata No. 140, (1) Chorale fantasia.
Handel, Messiah, "Rejoice Greatly," & Hallelujah Chorus;
Vivaldi, Spring from The Four Seasons

Week 3: July 10 – 14

18th Century – Classicism

Intro to the Eighteenth-Century Classicism

Haydn & Classical Chamber Music
Haydn and the Symphony
Mozart and the Concerto
Beethoven and the Classical Sonata
Beethoven and the Symphony
Mozart Opera and Requiem.

Reading Chapters: 29, 30, 31, 33, 34, 35, 36
Assignment 3: Writing Prompt
Quiz 3: On Canvas

Listening List:

Haydn, Symphony No. 94 in G Major (Surprise),
Mozart, Piano Concerto in G Major, K. 453,
Beethoven Symphony No 5.

Mozart Overture of Magic Flute
Mozart Aria: Papageno
Mozart Requiem Lacrimosa.

Week 4: July 17 – 21

The Romantic Era

Schubert, Schumann, and the Early Romantic Lied
Chopin and Romantic Piano Music
Brahms and the Nineteenth-Century Symphony
Berlioz and the Program Symphony

Reading Chapters: 37, 39, 41, 43
Assignment 4: Writing Prompt
Quiz 4: On Canvas

Listening List

Schubert, “Erlkönig”
Schumann, “In the Lovely Month of May
Chopin, Polonaise, Op. 40, No. 1 (Military)
Berlioz, Symphonie fantastique V,
Brahms, Symphony No. 3 in F Major, III

Week 5: July 24 – 28

Modernism and Post-Modernism

Schoenberg and Atonality

Intro to Jazz and Blues
Bernstein and Musical Theater
Williams and Film Music

Reading Chapters: 52, 53, 56, 63, 68
Assignment 5: Writing Prompt
Quiz 5 (Final Exam): On Canvas (**See below for specifics**)

Listening List

Williams: Imperial March from The Empire Strikes Back/
Bernstein: West Side Story, excerpt
Holiday: Billie’s Blues

Duke Ellington: Take the A Train

FINAL EXAM will be held on Canvas and can be taken ANY TIME between Thursday, July 27 and Friday July 28. The time allotted for the Final is 3 hours. Once you begin the exam, you have 3 hours to complete it and then it will automatically stop.

****With thanks to Grijda Spiri, PhD for providing her 11A syllabus for use as a template for this class**

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DRC Remote Accommodations:

The Disability Resources Center reduces barriers to inclusion and full participation for students with disabilities by providing support to individually determine reasonable academic accommodations. Operations continue via remote appointments. If you have questions or concerns about exam accommodations or any other disability-related matter, email the DRC Schedulers at drc@ucsc.edu for an appointment.

Small-Group Tutoring:

Small Group Tutoring (SGT) supports students academically to advance educational equity by designing inclusive learning environments outside of the classroom. In SGT, you can expect the Tutor to facilitate cooperative group activities designed to have students work together on the course content and develop study skills for the course. SGT is offered at least three times each week for the entire quarter. The Tutor is an undergraduate student who took the class, did well, and is trained to facilitate group sessions to focus on students' needs to succeed in the course. SGT is open to all students enrolled in the class and they must sign up on our online system: TutorTrac. When students sign up for SGT, they are committed to attending every week. For Summer 2020, students can begin signing up for tutoring on Monday, June 22nd, and tutoring will begin Wednesday, June 24th. Students only have to sign up once for tutoring and their appointments will repeat weekly. Sign-ups will close on Friday, August 14th for all Summer sessions Sign-Ups. This means that after August 14th, no new students can sign up for tutoring.

Want SGT to be successful for you? Bring your books, lecture notes, and questions, and be open to working collaboratively with your peers. You can sign up using this link: <https://ucsc.go-redrock.com/tracweb40/NoAccess.4sp?errText=insufficient%20credentials%20to%20view%20content>

You can also find the link on our website: <https://lss.ucsc.edu/index.html>

Academic Dishonesty:

Academic integrity is the cornerstone of university education. Academic dishonesty diminishes the university as an institution and all members of the university community. It tarnishes the value of a UCSC degree. All members of the UCSC community have an explicit responsibility to foster an environment of trust, honesty, fairness, respect, and responsibility. All members of the university community are expected to present as their original work only that which is truly their own. All members of the community are expected to report observed instances of cheating, plagiarism, and other forms of academic dishonesty in order to ensure that the integrity of scholarship is valued and preserved at UCSC.

In the event a student is found in violation of the UCSC Academic Integrity policy, he or she may face both academic sanctions imposed by the instructor of record and disciplinary sanctions imposed either by the provost of his or her college or the Academic Tribunal convened to hear the case. Violations of the Academic Integrity policy can result in dismissal from the university and a permanent notation on a student's transcript. For the full policy and disciplinary procedures on academic dishonesty, students and instructors should refer to the Academic Integrity page at the Division of Undergraduate Education.

Title IX:

The university cherishes the free and open exchange of ideas and enlargement of knowledge. To maintain this freedom and openness requires objectivity, mutual trust, and confidence; it requires the absence of coercion, intimidation, or exploitation. The principal responsibility for maintaining these conditions must rest upon those members of the university community who exercise the most authority and leadership: faculty, managers, and supervisors.

The university has therefore instituted a number of measures designed to protect its community from sex discrimination, sexual harassment, sexual violence, and other related prohibited conduct. Information about the Title IX Office, the online reporting link, applicable campus resources, reporting responsibilities, the UC Policy on Sexual Violence and Sexual Harassment, and the UC Santa Cruz Procedures for Reporting and Responding to Reports of Sexual Violence and Sexual Harassment can be found at titleix.ucsc.edu.

The Title IX Office is actively responding to reports and requests for consultation. If you are not currently working with someone in the office and want to make a report/request a consult, you can expect the fastest response by using our online reporting link. For more information please visit the Title IX Operations under Covid-19 page.

What is Plagiarism?

<https://guides.library.ucla.edu/citing/plagiarism> (Links to an external site.)

“Paraphrasing ideas, data or writing from someone else’s work without properly acknowledging the original source.”

Best Practices for Avoiding Plagiarism: <https://guides.library.ucla.edu/citing/plagiarism/avoid> (Links to an external site.)

“Always cite other people's work, words, ideas, and phrases that you use directly or indirectly in your paper. Regardless of whether you found the information in a book, article, or website, and whether it's text, a graphic, an illustration, chart or table, you need to cite it. When you use words or phrases from other sources, these need to be in quotes.”

Understand good paraphrasing

“Simply using synonyms or scrambling an author's words and phrases and then using these "rewrites" uncredited in your work is plagiarism, plain and simple. Good paraphrasing requires that you genuinely understand the original source, that you are genuinely using your own words to summarize a point or concept, and that you insert in quotes any unique words or phrases you use from the original source. Good paraphrasing also requires that you cite the original source.”

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This syllabus is subject to change according to class needs.