

Music 11A 2020 Summer Quarter

Introduction to Western Classical Music

Instructor: Grijda Spiri

TA: David Long

Class Sessions & Office Hours: Online via Zoom

Email: gspiri@ucsc.edu

Use Zoom Link in Canvas

Class Time: M/W 1:00 - 4:00 PM: The class will comprise of a **synchronous** and **asynchronous** learning. We will have every Monday and Wednesdays two sections of 50min lecture and discussion 10 min listening portion. The one remaining one hour it will be your asynchronous learning and you will have to submit a 200-250 word and a take home open book quiz (10-15 questions) each week.

Final Exam: **Wednesday, July 22 @ 1:00 – 4:00 p.m.**

Important Class Policy: If you do not come to class on time, you may find yourself unable to enter the class.

Office Hours Zoom Link: Time: Thursday, 10:15 a.m. – 1:15 p.m **by appointment. Please email me for appointment.**

Class Description: Introduction to Western Classical Music is a course that will introduce you to fundamental concepts of western music and provide an overview of the history of western classical music. We will study the style and structure of this music in a

chronological order starting from the Medieval era to Modern music. Being able to read music is not a prerequisite for this course.

Grading and course requirements

Weekly Writing Assignment	30% (6% each*5)
Weekly Take Home Quiz	40% (10% for the first 15% for week 2 & 3)
Final Exam	30%

Final Exam occurs during the final exam period, **Wednesday, July 22 1:00-4:00 p.m.** If you have questions or conflict, please email me and we will find a solution that fits you.

Important Summer Session Remote 2020 Deadlines:

Session 1:

Drop: Monday, June 29

Request for "W": Friday, July 10

Session 2:

Drop: Monday, August 3

Request for "W": Friday, August 14

8-Week:

Drop: Monday, July 6

Request for "W": Friday, July 24

10-Week:

Drop: Monday, July 6

Request for “W”: Friday, July 24

Summer is unique. You will not be dropped for non-attendance or non-payment. You must drop yourself. Dropping before the deadline results in a full-tuition reversal/refund. Withdraw posts a W for the grade and full tuition is charged (no refund). For all dates and deadlines, including ‘change of grade option’ (P/NP) and grades due, here is the summer academic calendar:
<https://summer.ucsc.edu/studentlife/index.html>

For questions about dropping, requesting a W grade for a course, or withdrawing from the summer quarter, email summer@ucsc.edu.

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 committing to attend 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 Session 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, 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 a 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 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.

Communication policy: This class is designed in a way to reach as many students as possible. Knowledge of reading music is not required for attending this class. I will hold **online office hours** on Thursdays 10:15-1:15PM. For every question you might have you can come over the zoom link (office hours)

What is Plargarism? [UCLA Link]

From: <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 [UCLA Link]

From: <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.**”

Copyright Policies: My lectures and course materials, including powerpoint presentations, tests, outlines, and similar materials, are protected by U.S. copyright law and by [University policy](#).

I am the exclusive owner of the copyright of materials that I create. You may take notes and make copies of course materials for your own use. You may also share those materials with another student who is registered and enrolled in this course.

You may not [reproduce, distribute or display \(post/upload\)](#) recordings of lectures or course materials in any other way – whether or not a fee is charged – without my express written consent. You also may not allow others to do so.

Course Materials

We will be using the book “Forney, Kristine and Andrew Dell’Antonio. *The Enjoyment of Music*. Thirteenth Edition. New York: Norton, 2018.” You can purchase the book directly from the <https://digital.wwnorton.com/enjmusic13> website. You also have the option to purchase an electronic version of the book.

Schedule

Week 1 – June 22 & 24

Mon. Introductions, Zoom, Syllabus, Reading & Listening examples, Completing all Quizzes, Exams and Assignments, Intro to basic elements of music (melody, rhythm, meter, texture, form, tempo, dynamics, Medieval Chant (Read short Chapters 1, 2, 3, 5, 6, 7, and from 14 only “a song for worship by Hildegard”)

Wed. Polyphony at Notre Dame/ Machaut & the Medieval Mind/ Renaissance Madrigal/ Medieval and Renaissance Dance Music (Read Chapters 15, 16, 17, 20)

Listening examples – Hildegard of Bingen, *Alleluia, O virga mediatrix*, Notre Dame School, *Gaude Maria virgo* & Machaut, *Ma fin est mon commencement*, Monteverdi, *Si ch’io vorrei morire*.

Writing assignment due Thursday June 25th at 11:59 pm

Take Home Quiz 1 (open books) due Monday 29th at 11:59pm

Week 2 – June 29 -July 1

Mon. The Baroque Era / Women Composers in Baroque Italy/ Purcell & Early Opera/ J. S. Bach & the Lutheran Cantata (Read Prelude, Chapter 21, 22, 23)

Listen (After class) – Cozzolani, *Magnificat* & Strozzi, *Amor dormiglione*, Purcell, *Dido and Aeneas*, *Dido's lament*, J. S. Bach, Cantata No. 140, (1) Chorale fantasia.

Wed. Handel & the English Oratorio/ Vivaldi & the Baroque Concerto, Bach and the Fugue, Intro to Eighteenth-Century Classicism (Read Chapters 24, 27, 28,)

Listen (After class) – Handel, *Messiah*, “Rejoice Greatly,” & Hallelujah Chorus; Vivaldi, *Spring* from *The Four Seasons*

Writing assignment due Thursday July 2nd at 11:59 pm

Take Home Quiz 2 (open books) due Monday 6th at 11:59pm

Week 3 – July 6 & 8

Tues. / Haydn & Classical Chamber Music / Demonstration: string quartet/ Haydn and the Symphony/ Mozart, Chamber Music, and Larger Forms. (Read chapters: 29, 30, 31)

Listen (After class) –Haydn, String Quartet in E-flat Major, Op. 33, No. 2 (Joke), IV, Haydn, Symphony No. 94 in G Major (Surprise), II & Mozart, Piano Concerto in G Major, K. 453, I

Wed. Beethoven and the Classical Sonata/ Beethoven and the Symphony/ Mozart Opera and Requiem. (Read Chapters 33,34,35,36)

Listen (After class) – *Beethoven Symphony No 5*, *Mozart Overture Magic Flute*, *Aria: Papageno*. *Mozart Requiem Lacrimosa*.

Writing assignment due Thursday July 9th at 11:59 pm

Take Home Quiz 3 (open books) due Monday 12th at 11:59pm

Week 4 – July 13 & 15

Mon: Schubert, Schumann, and the Early Romantic Lied/ Chopin and Romantic Piano Music/ Brahms and the Nineteenth-Century Symphony/ Berlioz and the Program Symphony. (Read Chapters 37, 39, 41, 43)

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

Wed. Verdi and Italian Romantic Opera/ Wagner and German Opera, Tchaikovsky Ballet, Puccini and Italian Opera. (Read 44, 45, 46, 47)

Listen (After class) –Verdi, *La donna è mobile*, Wagner, *Die Walküre* finale, Tchaikovsky *Dance of the Sugar Plum Fairy*, Puccini: *Madame Butterfly*, “Un bel dì”

Writing assignment due Thursday July 16th at 11:59 pm

Week 5 – July 20 & 22

Mon. Intro to Jazz and Blues/ Bernstein and Musical Theater, Williams and Music for Films/ Review of material for Exam (Read to 56, 63, 68,)

Listen (After class) – Williams: *Imperial March* from *The Empire Strikes Back*/ Bernstein: *West Side Story*, excerpt/ *Holiday: Billie’s Blues*/ *Take the A Train*, by the Duke Ellington Orchestra

Wed JULY 22, FINAL EXAM 1:00-4:00

Writing assignment due Friday July 23th at 11:59pm

****This syllabus is subject to change****

With thanks to Professor Tanya Merchant and Professor Nina Treadwell for providing their 11D and 11A syllabus for use as a template for this class