

Music 11A 2022 Summer Quarter

Introduction to Western Classical Music

Instructor: Grijda Spiri (gspiri@ucsc.edu)

TA: David Long (drlong@ucsc.edu) & Jinwei Sun (jsun59@ucsc.edu)

Class Time: Asynchronous

Office Hours Zoom Link: By appointment. Please email me for an 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. It will be a 5 weeks fast pace journey. We will study the style and structure of this music in chronological order, starting from Medieval to Modern music. You do not need to have any music background to take this class, and being able to read music is not a prerequisite.

The class will be asynchronous. You will have weekly access to the lectures, which you can find them online inside every week's agenda. You have to listen to the videos and by the end of each class day, you will have to submit a quiz (open book, open note, and is designed to help you understand the types of questions that will appear on the final exam) and a 200-250 words response. Do not be scared of the number of chapters for the weekly reading as are generally between 2-3 pages each. The TAs also schedule Zoom Meetings (TBA) TA for the listening materials each week.

Grading and course requirements

Weekly Writing Assignment 30% (6% for each assignment)

Weekly Take Home Quiz 32 % (8% for each quiz)

Final Exam 38%

Final Exam:

The final exam occurs during the final exam period, Wednesday, July 20th, 12:00-3:00 p.m.

The exam will be cumulative (all of the material since the beginning of the term).
It will have 60 questions (multiple choice questions and true or false questions)

10 Questions will be based on the listening playlist, and the rest of them will be questions based on each week's material. Remember to listen to the video materials, read the chapters, and check the slides to answer the questions.

If you have questions or conflicts, please email me and we will find a solution that fits you best.

Course Materials

We will be using the book *The Enjoyment of Music* (thirteen editions) by Forney, Kristine, and Andrew Dell'Antonio. 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.

Weekly Schedule

Week 1 – June 20 - 24 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: Take at home

Listening

Gregorian chant,

Hildegard of Bingen, Alleluia, O virga mediatrix,

Machaut, Ma fin est mon commencement,

Monteverdi, Si ch'io vorrei morire.

Week 2 – June 27 -July 1 (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 Take at Home

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 4 - 8 (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: Take at Home

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 11 - 15 (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: Take at Home

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 18 - 22 (Modernism and Post-Modernism)

Schoenberg and Atonality

Intro to Jazz and Blues
Bernstein and Musical Theater
Williams and Music for Films

Reading Chapters: 52, 53, 56, 63, 68
Assignment 5: Writing Prompt
Quiz 5: Take at Home

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

Wed July 20, FINAL EXAM 12:00-3:00 pm

**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*

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 22rd, 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 violates 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. Students and instructors should refer to the Academic Integrity page at the Division of Undergraduate Education for the full policy and disciplinary procedures on academic dishonesty.

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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