

Syllabus

Course: Music 15: “Music Appreciation”

Term: Spring 2008

Instructor: Edmond Johnson

Website: <http://www.music15.com>

Lectures

Time: Tuesday and Thursday, 11am – 12:15pm

Location: Lotte Lehmann Concert Hall

Discussion Sections

This course has fifteen different discussion sections. You **must** attend the section in which you are enrolled unless you have made specific arrangement otherwise with your TA.

▪ Monday:	11:00-11:50	Music 1207	(32565)
▪ Monday:	12:00-12:50	Music 2224	(32516)
▪ Monday:	12:00-12:50	Music 1207	(32615)
▪ Tuesday:	8:00-8:50	Music 1207	(32573)
▪ Tuesday:	9:00-9:50	Music 1207	(32524)
▪ Wednesday:	11:00-11:50	Music 1207	(32581)
▪ Wednesday:	12:00-12:50	Music 2224	(32623)
▪ Wednesday:	1:00-1:50	Music 1213	(32532)
▪ Thursday:	8:00-8:50	Music 1207	(32649)
▪ Thursday:	9:00-9:50	Music 1207	(32540)
▪ Friday:	9:00-9:50	Music 1213	(32631)
▪ Friday:	11:00-11:50	Music 1207	(32607)
▪ Friday:	12:00-12:50	Music 1213	(32557)
▪ Friday:	12:00-12:50	Music 1207	(32599)
▪ Friday:	1:00-1:50	Music 1213	(32656)

Required Course Materials

The Enjoyment of Music (10th edition) by Kristine Forney and Joseph Machlis with accompanying 4 CD set. (Available in both print and eBook editions at the UCen Bookstore; **be sure to purchase 10th edition.**)

Point Structure

This course is out of **200 points** total:

Quizzes (5)	20 points	} 10%
Opera Assignment	10 points	
Concert Reports (2)	20 points	} 15%
Paper I	25 points	
Paper II	35 points	} 30%
Midterm	45 points	
Final	45 points	} 45%

Extra Credit Opportunities

The midterm and final will each have a small number of extra credit questions. **No other extra credit will be granted.**

Course Instructor

Edmond Johnson

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Teaching Assistants

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Office: 2240

Office hours will be announced in class and posted on the website. See email policy below.

Grading Scale

194 – 200	A+
186 – 193	A
180 – 185	A-
174 – 179	B+
166 – 173	B
160 – 165	B-
154 – 159	C+
146 – 153	C
140 – 145	C-
134 – 139	D+
120 – 133	D
0 – 119	F

Course Website

Important resources for this class are available on the course website (<http://www.music15.com>). Brief outlines will be posted on the site for each lecture, as well as the instructions for papers and assignments. Please note that while the lecture outlines are intended to be a helpful reference, they are certainly *not* comprehensive lecture notes and will not serve as an adequate substitute for attending lecture. In addition to the lecture outlines, a lexicon of useful definitions and an area with audio and video resources can be found on the website.

Please note: The website may be temporarily unavailable while undergoing routine updates. Additionally, technical issues can possibly result in more extended outages. If you have trouble accessing the site, please wait ten minutes and check it again before contacting the instructor or your TA for assistance. Please save or print a copy of all course assignment instructions so that you will be sure to have access to them even in the rare case of a prolonged website outage.

Assignments

This course requires the completion of two papers; two concert reports; and a short opera assignment. Detailed instructions for all of these will be posted on the course website. For more information, visit the site and go to the *Assignments* section.

Announcements and Modifications

This syllabus is subject to change. Any modifications will be announced in class and posted on the course website. Please check the site regularly for any updates.

Class Policies

Attendance

On-time attendance at all lectures and sections is expected; you are responsible for all material whether you were in class or not. In addition, there will be five quizzes given during section which may or not be announced in advanced. The lowest of the five quiz grades will be dropped. Being absent or arriving late on a quiz day may result in missing a quiz and they can not be made up.

Late Assignments

Students are expected to turn in all papers and assignments on time. Ten-week long terms move extremely fast and it is essential that you keep up with coursework. If you are struggling with an assignment contact the instructor or teaching assistant for help *early on* so that we have time to assist you. All assignments are due *at the beginning of class* on the day they are due. Anything received after that time and date will be considered late and will be penalized by a reduction of one third of a letter grade. A further *full letter grade reduction* will be taken for each additional day an assignment is late. (For example, a paper turned in late on the day it is due which would originally get an A will instead get an A-; the same paper turned in the following day would get a B-; on the third day a C-; etc.)

Make-up Exams

Make-up exams will only be given for medical reasons *with official documentation*. Make-up exams may be given in a different format from the original (for example, as an essay test).

Email Policy

While email is generally the best way of getting in touch with either the instructor or TAs, please note that it may not always be possible for us respond immediately. Furthermore, it is often difficult for TAs to provide detailed feedback about assignments and papers over email. If you wish to discuss an assignment in depth you should consider making an appointment with your TA or dropping by their regularly scheduled office hours and consulting with them in person.

Please note: We regret that we can *not* accept course assignments or papers sent as email attachments. You must submit a printed copy.

Academic Conduct

Academic integrity will be taken extremely seriously in this course and students are expected to follow the policy as set forth in the UCSB Campus Regulations, Chapter VII, Section A, Paragraph 2:







Academic Conduct. It is expected that students attending the University of California understand and subscribe to the ideal of academic integrity, and are willing to bear individual responsibility for their work. Any work (written or otherwise) submitted to fulfill an academic requirement must represent a student's original work. Any act of academic dishonesty, such as cheating or plagiarism, will subject a person to University disciplinary action. Using or attempting to use materials, information, study aids, or commercial "research" services not authorized by the instructor of the course constitutes cheating. Representing the words, ideas, or concepts of another person without appropriate attribution is plagiarism. Whenever another person's written work is utilized, whether it be a single phrase or longer, quotation marks must be used and sources cited. Paraphrasing another's work, i.e., borrowing the ideas or concepts and putting them into one's "own" words, must also be acknowledged. Although a person's state of mind and intention will be considered in determining the University response to an act of academic dishonesty, this in no way lessens the responsibility of the student. (<http://www.sa.ucsb.edu/regulations/>)

Instances of cheating and plagiarism may result in *failure* of the relevant assignment or exam and, in some instances, the entire course. Additionally, violators will be reported to Office of Judicial Affairs. *Do not cheat! Do not plagiarize!*

On the Cover: Jean-Baptiste-Camille Corot, *Orpheus Leading Eurydice from the Underworld*, 1861 (top); Pablo Picasso, *Still Life on a Piano*, 1912 (middle); Josef Danhauser, *Liszt at the Piano*, 1840 (bottom).

Course Schedule

How to Read the Course Schedule

-  indicates readings from the *Enjoyment of Music* textbook.
-  indicates an excerpt from the *Supplementary Reader*.
-  indicates a listening assignment.
-  indicates a listening assignment with video.
-  indicates a listening assignment that can be found on the course website.
-  (1:55-57) indicates that the listening assignments can be found on CD 1, tracks 55-57 of the book's cd pack.

Note: Reading and listening assignments should be done before the day which they are listed.

WEEK ONE	
TUESDAY, APRIL 1 LECTURE 1	<p>Introduction: Appreciating Music Introduction to Course Brief Overview of Music History Materials of Music, Part I (📖 8-26) -Pitch, Rhythm, and Melody</p>
THURSDAY, APRIL 3 LECTURE 2	<p>The Medieval Era: Monks, Nuns, and Music (Oh my!) The Medieval Era and its Music (📖 66-80) Materials of Music -Text Setting and Textures</p> <p>🎧 Hildegard von Bingen: <i>Alleluia, O virga mediatrix</i> (🎧1:1-3) 🎧 Notre Dame School: <i>Gaude Maria virgo</i> (🎧1:4-5)</p>
WEEK TWO	
TUESDAY, APRIL 8 LECTURE 3	<p>The Renaissance Introduction (📖 85-89) The Motet and the Mass (📖 90-96) Materials of Music -Meter and Harmony</p> <p>🎧 Josquin: <i>Ave Maria</i> (🎧1:16-22) 🎧 Palestrina: <i>Pope Marcellus Mass</i> (🎧1:23-24)</p>
THURSDAY, APRIL 10 LECTURE 4	<p>Troubadours, Motets, & Madrigals: Early Secular Music Guillaume Machaut and the Chanson (📖 80-84) Introducing the Madrigal (📖 97-105)</p> <p>🎧 Raimbaut de Vaqueiras: <i>Kalenda maya</i> (🎧1:6-10) 🎧 Machaut: <i>Puis qu'en oubli</i> (🎧1:11-15) 🎧 Monteverdi: <i>Ecco mormorar</i> (🎧1:29-31) 🎧 Farmer: <i>Fair Phyllis</i> (🎧1:32-33)</p>

WEEK THREE

TUESDAY, APRIL 15

LECTURE 5

Musical Instruments and Ensembles

Instrument Demonstrations (📖 40-49)

Ensembles (📖 49-57)

📺 Instrumental Demonstrations (DVD-ROM)

THURSDAY, APRIL 17

LECTURE 6

The Baroque Voice I: The Birth of Opera

Introduction to the Baroque (📖 116-123)

Opera (📖 124-129)

- 🎧 Monteverdi: *L'Orfeo* excerpt (📺)
- 🎧 Purcell: *Dido's Lament* (📺1:34-36)

Due at beginning of class:
Paper I

WEEK FOUR

TUESDAY, APRIL 22

LECTURE 7

The Baroque Voice II: Cantata and Oratorio

The Sacred Cantata in Germany, the Oratorio in England (📖 133-143)

- 🎧 Bach: Cantata no. 80: *A Mighty Fortress is Our God*
 - └1. Choral fugue (📺1:43-49)
 - └8. Chorale (📺1:50-51)
- 🎧 Handel: *Messiah*
 - └18. "Rejoice Greatly" (📺1:52-54)
 - └44. "Hallelujah" (📺1:55-57)

THURSDAY, APRIL 24

LECTURE 8

Instrumental Music in the Baroque Era

Form, Tempo, & Dynamics (📖 27-35)

Vivaldi and the Concerto (📖 144-150)

The Orchestral Suite (📖 151-156)

- 🎧 Handel: *Water Music*: Alla hornpipe (📺2:1-3)
- 🎧 Vivaldi: *Spring* from the *Four Seasons* (📺1:62-67)

WEEK FIVE

TUESDAY, APRIL 29

LECTURE 9

The Classical Era: Form and Function

Introduction (📖 176-181); More on Form (📖 166-175)
Haydn and the Symphony (📖 182-196)

- 🎧 Haydn: Symphony no. 94, “Surprise” excerpt
 - └II. Andante (🕒1:79-85)
- 🎧 Mozart: *Eine Kleine Nacht Musik* excerpts
 - └I. Allegro (🕒1:71-75)
 - └III. Allegretto (🕒1:76-78)

**Last day to turn in:
Concert Report I**

THURSDAY, MAY 1

LECTURE 10

Mozart: Man and Myth

Mozart (📖 184-186); Opera (📖 216-227)

- 🎧 Mozart: *Marriage of Figaro* excerpts
 - └Aria: “Non so più” (🕒2:49-52)
 - └Recitative: “Ah! Son perduto!” (🕒2:53)
 - └Trio: “Cosa sento!” (🕒2:54-56)

WEEK SIX

TUESDAY, MAY 6

MIDTERM EXAM

Midterm Exam

Bring **green scantron** and **#2 pencil**.
Be on time!

THURSDAY, MAY 8

LECTURE 12

Beethoven and the 5th Symphony

Beethoven (📖 197-205)

- 🎧 Beethoven: Symphony no. 5
 - └I. Allegro (🕒2:4-9)
 - └II. Andante con moto (🕒2:10-16)
 - └III. Allegro: scherzo and trio (🕒2:17-20)
 - └IV. Allegro (🕒2:21-28)

WEEK SEVEN

TUESDAY, MAY 13

LECTURE 13

Romanticism at the Piano: Beethoven, Liszt, and Chopin

Romanticism (📖 230-237); Moonlight Sonata (📖 210-211)
Chopin (📖 250-253)

- 🎧 Beethoven: Piano Sonata op. 27 no.2 “Moonlight” (⌚2:40-43)
 - └ I. Adagio sostenuto (⌚2:17-20)
 - └ II. Allegretto (⌚2:44-48)
- 🎧 Liszt: Hungarian Rhapsody no. 2 (🎹)
- 🎧 Chopin: Polonaise op. 40, no. 1 “Military” (⌚2:67-71)

THURSDAY, MAY 15

LECTURE 14

Romanticism in Miniature: Schubert, Schumann & Schumann

Schubert and the Lied (📖 240-242)
Robert Schumann and the Song Cycle (📖 244-246)
Clara Wieck Schumann (📖 255-257)

- 🎧 Schubert: *Erlking* (⌚2:57-64)
- 🎧 Robert Schumann: “In the Lovely Month of May” (⌚2:65-66)
- 🎧 Clara Schumann: Nocturne, op. 6 (⌚3:1-4)

WEEK EIGHT

TUESDAY, MAY 20

LECTURE 15

Romanticism Enlarged: Berlioz and Wagner

Berlioz and Program Music (📖 264-269)
Wagner and the Gesamtkunstwerk (📖 311-315)
📖 Reader 5: Berlioz’s *Symphonie Fantastique*

- 🎧 Berlioz: *Symphonie Fantastique*, IV. March to the Scaffold (⌚3:12-17)
- 🎧 Wagner: *Die Walküre* (excerpt) (⌚3:44-49)

THURSDAY, MAY 22

LECTURE 16

Other Strands: Brahms, Verdi, and Smetana

Verdi and V.E.R.D.I. (📖 302-306)
Smetana and Nationalism (📖 271-273)
Brahms (📖 282-283)

- 🎧 Brahms: Symphony no. 3, III. (⌚3:26-28)
- 🎧 Verdi: *Rigoletto* excerpts
 - └ Aria: “La donna è mobile” (⌚3:38-39)
 - └ Quartet: “Un dì, se ben rammentomi” (⌚3:40-43)
- 🎧 Smetana: *The Moldau* (⌚3:18-25)

**Due at beginning of class:
Paper II**

WEEK NINE

TUESDAY, MAY 27
LECTURE 17

New Sounds: Debussy, Schoenberg, & Stravinsky

Debussy (📖 328-335); Stravinsky (📖 346-349)

Schoenberg (📖 352-357)

- 🎧 Debussy: *Prelude to "The Afternoon of a Faun"* (⌚3:55-59)
- 🎧 Stravinsky: *The Rite of Spring* (excerpts) (⌚4:1-7)
- 🎧 Schoenberg: *Pierrot Lunaire: The Moonfleck* (⌚4:8-9)

THURSDAY, MAY 29
LECTURE 18

Music in America & Introducing the Avant-garde

Copland (📖 367-368)

Crumb and Cage (📖 424-429)

- 🎧 Copland: *Billy the Kid* (⌚4:17-21)
- 🎧 Cage: *Sonata V* (⌚4:65-66)
- 🎧 Cage: *4'33"* (🎧)
- 🎧 Crumb: *Ancient Voices of Children, I.* (⌚4:67-69)

Due at beginning of class:
Opera Assignment

WEEK TEN

TUESDAY, JUNE 3
LECTURE 19

New Directions: From the Beatles to Björk

Technology (📖 450-458); Current Trends (📖 459-464)

Popular Music (📖 401-409)

- 🎧 The Beatles: *A Day in the Life* (🎧)
- 🎧 Pärt: *Cantate Domino* (⌚4:82-85)
- 🎧 Björk: *Mouth's Cradle* (🎧)

THURSDAY, JUNE 5
LECTURE 20

Classical Music and the Cinema

Film Music (📖 440-449)

- 🎬 Bernard Hermann: *Psycho* excerpt (🎧)
- 🎧 John Williams: *Raiders March* (⌚4:57-64)

Last day to turn in:
Concert Report II

Final Exam: Wednesday, June 11: Noon-1:30pm

Remember to bring a **green scantron** and a **#2 pencil!**