

Music 4: Introduction to Western Music

Spring 2006

Nathan Brock, instructor

Class Meeting: Tuesdays and Thursdays, 12:30 – 1:50, Warren rm. 2001

Text: *Listen, Brief Fifth Edition*, by Kerman and Tomlinson (CD set not required)

Listening: online at <http://reserves.ucsd.edu/eres/default.aspx> . Click on Electronic reserves, and then follow the instructions to the correct department and course. (You need to be on campus or have a proxy account activated for this. Contact your TA if you have any difficulty.)

Contact information: Instructor – email, nabrock@ucsd.edu
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During the next ten weeks, we will be exploring the heritage of Western European classical music. This course has three main goals. First, we would like you to become deep thinkers about music; you will develop the ability to listen attentively to music and to be able to talk and write about it. Second, we will emphasize the experience of live concert music, both by encouraging you to attend concerts, through the use of the concert reports you will be required to file, and by introducing you to the kinds of music you are likely to encounter in such concerts. Finally, we hope to teach you about the rich and still-living history of Western concert music; the course will teach this history in a roughly chronological order, and our exams will be primarily concerned with such historical information (though not, for the most part, dates) and with listening.

There will be a midterm and the final exam; you will also be required to attend four concerts, two of which you will write up in concert reports. These concerts must be from the list of events listed below; each of these events will also be attended by either the instructor or one of the teaching assistants (or some previously announced substitute). You must sign a sheet held by this person at the end of the event in order to receive credit for your attendance. For two of these concerts you must also write short concert reports; these should be about a page in length each and should include information about the pieces played as well as some idea of your response to each. Try to be as open-minded as possible; even if you dislike a piece strongly, try to find some element in the performance you found laudatory or interesting. When attending the concerts, please be courteous; try to be as quiet as possible, clap when others in the audience clap, turn off your cell phones, and do not take notes during the performance, since the pencil noise is actually quite distracting. One concert report must be completed by the midterm date; the second will be due on the final exam date. A portion of your grade will also come from your section, and will include attendance.

Grade breakdown:

Final Exam: 40%
Midterm Exam: 25%
Concert Attendance: 10% (2.5% per concert)
Concert Reports: 10% (5% per report)
Section Grade: 15% (to be organized by the TA)

Possible concert events available for credit:

April 6, 8:00pm – Robert Gluck (electronic music), Warren Studio A
April 9, 4:00pm – Fiona Chatwin (singer), UCSD Art Gallery
April 17, 8:00pm – Edith Wu (piano), Mandeville Recital Hall
April 18, 8:00pm – Katalin Lukacs (piano), Mandeville Recital Hall
April 21, 8:00pm – Soirée (classical music), Mandeville Recital Hall
April 25, 8:00pm – Reiko Manabe (flute), Mandeville Recital Hall
April 26, 8:00pm – Sonor Concert 1 (contemporary music), Mandeville Auditorium

April 27, 8:00pm – Sonor Concert 2 (contemporary music), Mandeville Auditorium
 April 29, 8:00pm – Kartik Seshadri (Indian classical music), Mandeville Auditorium
 May 3, 8:00pm – Emily Dufour (cello), Mandeville Recital Hall
 May 6, 8:00pm – La Jolla Symphony Concert 1, Mandeville Auditorium
 May 7, 3:00pm – La Jolla Symphony Concert 1, Mandeville Auditorium
 May 12, 8:00pm – Technology Concert, Warren Studio A
 May 13, 8:00pm – Spring Festival Concert 1, Warren Studio A
 May 17, 8:00pm – red fish blue fish (percussion), Mandeville Auditorium
 May 18, 8:00pm – MUS 206 Concert (contemporary music), Mandeville Recital Hall
 May 19, 8:00pm – Spring Festival Concert 2, Warren Studio A
 May 20, 8:00pm – Spring Festival Concert 3, Warren Studio A
 May 22, 8:00pm – Indian Music, Mandeville Auditorium
 May 23, 8:00pm – Nina Eidsheim (singer), Mandeville Recital Hall
 May 24, 8:00pm – 201F Concert (contemporary music), Mandeville Recital Hall
 May 25, 8:00pm – Piano Students, Mandeville Recital Hall
 May 30, 8:00pm – Chamber Orchestra, Mandeville Auditorium
 May 31, 8:00pm – Justin DeHart (percussion), Mandeville Recital Hall
 June 2, 8:00pm – Violins and Violas, Mandeville Recital Hall
 June 5, 8:00pm – Chamber Ensemble (classical music), Mandeville Recital Hall
 June 11, 3:00pm – La Jolla Symphony Concert 2, Mandeville Auditorium

Course Schedule:

4 April: Introduction to Classical Music – Terms, Concepts, and the Course
 reading: Chapters 1-4

6 April: Medieval and Renaissance Music – from Chant to Polyphony
 reading: Chapters 4 and 6

Baroque Music, 1600-1750

11 April: The Opera and the Rise of Instrumental Music
 reading: Chapter 7; ppg. 129-139

13 April: Late Baroque Music – Philosophy, Telemann, and the French Classique
 reading: Chapter 8

18 April: Two Masters – G.F. Handel and J.S. Bach
 reading: Ppg. 139-148; Chapter 10

Classical Music, 1750-1820

20 April: The Enlightenment and the transition to the Classical Style
 reading: Chapter 11

25 April: The Symphony and the String Quartet
 reading: Chapter 12; ppg. 204-206

27 April: Opera in the Classical Era, from Gluck to Mozart
 reading: ppg. 206-211

2 May: Ludwig van Beethoven
 reading: Chapter 14

4 May: **Midterm:** One concert report due by this date.

Romantic Music, 1820-1900

9 May: The Romantic World and Early Romantic Orchestral Music
 reading: Chapter 15; ppg. 262-269

11 May: Solo and Chamber Music of Schubert, Schumann, and Chopin
 reading: Ppg. 249-261

16 May: Romantic Opera – Verdi, Wagner, and their precursors
 reading: Chapter 17

18 May: Music of the High Romantic Period – Liszt, Brahms, Tchaikovsky
 reading: Ppg. 288-292, 298-301

23 May: Nationalism in the 19th Century and Late Romantic Music
reading: Ppg. 292-297; 302-307

25 May: Extensions of the Romantic Aesthetic into the 20th Century
reading: Ppg. 329-333

Music of the Twentieth and Twenty-First Centuries, 1900-2006

30 May: Music before WWII 1: The Second Viennese School
reading: Chapter 19; ppg. 338-346

1 June: Music before WWII 2: Stravinsky, Neoclassicism, and the Nationalists
reading: Ppg. 333-337, 347-351; Chapter 21

6 June: Post-War Music 1: Modernism, Avant-Garde, Electronic Music, and Complexity
reading: Chapter 22

8 June: Post-War Music 2: Minimalism, Post-Modernism, Politics, and miscellaneous
No reading.

Final Exam: Tuesday, June 13th, 11:30-2:30 p.m.

Second concert report due by this date.