

**Advanced Social Studies: Music History**  
**Spring 2012, E Block Classroom: 207 Instructor: Eric de Lora**  
**Office Hours: Friday Lunch/212 E-mail: ericd@maybeckhs.org**

**COURSE DESCRIPTION**

A course for musician and non-musician alike, the class traces the history of music from the late 17th century to the present. Attention centers on the various "schools" of composition: the "creation" of music in the Middle Ages; the impact of humanism on music in the Renaissance; the elaborate Baroque sounds of Bach and Handel, the Classic emphasis on forms of Haydn and Mozart, the extended Romantic compositions of Beethoven and his later nationalistic disciples; and the rich diversity in musical works created by the "modern" composers of the 20<sup>th</sup> century. We also look at the role personality plays in the creative process as well as the larger role music plays in society as a whole. Considerable emphasis is placed on listening to recorded music, video, and live performance. There is ample opportunity for reading, thinking and writing about music.

**COURSE OBJECTIVES**

1. To fully understand the how and why in the process of music-making.
2. To engage in an active, critical inquiry into the nature and role of music and its place in history.
3. To gain an increased understanding of the nature and the interpretation of primary and secondary musical and historical sources.
4. To evaluate effective musical choices by listening to live professional music performances.

**COURSE TOPICS**

***Part One: The Ancient and Medieval Worlds (until the Renaissance)***

Week 1: 1. Music in Antiquity/2. The Christian Church in the First Millennium /3. Roman Liturgy & Chant

Week 2: 4. Song and Dance Music in the Middle Ages /5. Polyphony through the Thirteenth Century /6. French and Italian Music in the Fourteenth Century

***Part Two: The Fifteenth/Sixteenth Century (Renaissance)***

Week 3: 7. Music and the Renaissance /8. England and Burgundy in the Fifteenth Century /9. Franco-Flemish Composers, 1450–1520

Week 4: 10. Sacred Music in the Era of the Reformation /11. Madrigal and Secular Song in the Sixteenth Century

Week 5: 12. The Rise of Instrumental Music/13. New Styles in the Seventeenth Century /  
14. The Invention of Opera

**Paper I Due: March 2, 2012.**

***Part Three: The Seventeenth Century (Baroque)***

Week 6: 15. Music for Chamber and Church in the Early Seventeenth Century /16. France, England, Spain, and the New World in the Seventeenth Century /17. Italy and Germany in the Late Seventeenth Century

Week 7: 18. The Early Eighteenth Century in Italy and France /19. German Composers of the Late Baroque

***Part 4: The Eighteenth Century (Classic)***

Week 8: 20. Musical Taste and Style in the Enlightenment /21. Opera and Vocal Music in the Early Classic Period

Week 9: 22. Instrumental Music: Sonata, Symphony, and Concerto at Mid-century /23. Classical Music in the Late Eighteenth Century

***Part Five: The Nineteenth Century (Romantic)***

Week 10: 24. Revolution and Change /25. The Romantic Generation: Song and Piano Music /26. Romanticism in Classic Forms: Orchestral, Chamber, and Choral Music

**Paper II Due: April 27, 2012.**

Week 11: 27. Romantic Opera and Musical Theater to Mid-century /28. Opera and Musical Theater in the Later Nineteenth Century /

Week 12: 29. Late Romanticism in Germany and Austria /30. Diverging Traditions in the Later Nineteenth Century

***Part Six: The Twentieth Century (Eclectic)***

Week 13: 31. The Early Twentieth Century /32. Modernism and the Classical Tradition

Week 14: 33. Between the World Wars: Jazz and Popular Music /34. Between the World Wars  
Week 15: 35. Postwar Crosscurrents /36. Music since 1970

**Paper III Due: June 1, 2012.**

**Final Exam: June 5, 2012.**

### **REQUIRED TEXTS AND SUPPLIES**

Text: *A History of Western Music* (Burkholder, Grout, Palisca). 8/2009.

- One Blank Notebook with ample supply of lined notebook paper.
- Pencil, Pen or other writing instrument.

### **EVALUATION**

Your final grade will come from:

- 20% In class participation and discussion.
- 15% Writing: study guides.
- 05% Writing: concert reviews.
- 30% Research: 3 papers (18-20 pages total).
- 10% Midterm Listening Exam
- 20% Final exam (includes Final Listening Exam)

### **ASSIGNMENTS**

#### **1. In class participation and discussion:**

This is a central element in this course. To share your astute insights and ask important questions are of vital importance in the class. Patience and listening skills are vital. Be sure to give yourself ample time to think about what you are reading and discussing. Reflection and recording of those thoughts are an important part of learning and growth. Especially as we watch and discuss the films weekly. Be prepared!

#### **2. Writing:**

Our primary text will be: *A History of Western Music* (Burkholder, Grout, Palisca). 8/2009.

We will read a large portion of the text. Your writings consist of two parts: 1) answers to specific questions on the study guides and thoughts that occur to you during each assignment and 2) written reviews of the music we will hear in class together. (In all cases written work should be submitted in an electronic format. I suggest you keep/maintain an online folder specifically used for just this course. I will keep track of all submissions but it is always wise to keep copies of everything you send me, just in case I don't actually receive and record it. The folder can also be used for collecting and organizing your thoughts and writings on handouts, chapter responses, note-taking and research).

#### **3. Research/Papers:**

**Part A: Two (2) short 5-6 page analysis papers** on a student-chosen topic relevant to music history that may derive from the textbook, handouts, the concerts or the films. (Students will be encouraged to select their own topics about which they feel strongly and which they intend to provide convincing and compelling arguments). The papers should include footnotes from several sources (not only Wikipedia), as well as a bibliography of 6-8 references. *The Grove Dictionary of Music and Musicians* (available online through public libraries is THE place to begin).

**Part B: One (1) large 8-10 page paper** concerning one composer from music history (1400-2000) and an analysis of 5-10 pieces from the composer's body of work. Central to the paper is critically thinking about the topic by answering several why questions pertinent to the subject, with the emphasis on ultimately coming to strong conclusion as to what the writer believes about the subject. The paper should include footnotes from several sources (not only Wikipedia), as well as a bibliography of 15-20 references. Substantial bibliographic references will ensure that the writer has researched the topic adequately. *The Grove Dictionary of Music and Musicians* (available online through public libraries is THE place to begin). You have the entire term to prepare. (We will make a field trip to the Jean Hargrove Music Library on the UC Berkeley campus & possibly the Berkeley Public Library to introduce you to music resources.)

#### **4. Concert Critiques:**

You will need to attend two (2) professional concerts outside of class over the course of this semester. You are required to see both performances and to write and hand-in a Concert Critique (review) on each. Use the *New York Times* music reviews as a model for your own. Ask me for a recommendation. ***Elementary and High school ensemble concerts will not fulfill this requirement.***

### **5. Midterm/Final Listening Exams:**

We will have two listening exams each based on 20 pieces heard and discussed in class each quarter (40 pieces total for both quarters). I will provide you with the list of pieces and make it available on the Maybeck website. Each of the pieces is available on YouTube in a number of performances. Most important is the ability to identify the piece in some way and match it to its correct response. We will discuss what/how to listen in class. You should then listen as much as necessary on your own to feel confident in identifying the pieces.

### **6. Final Exam:**

We will have a comprehensive final exam at the end of the course in June. It will be three hours in length and consist of 2-3 essay questions, two essays of three to four pages each from a choice of prompts to demonstrate mastery of the subjects in question. Begin studying and organizing your notes now.

### **PRACTICES** (*Thanks to Dave Ramin for these thoughts.*)

- I hope you feel welcome in this class and help make others feel welcome too. It should be an intriguing study – we will be encountering some serious issues. I hope you have a positive, rewarding and even exciting time this semester in our class. If not, please let me know. Never hesitate to talk with me before or after class, during office hours or any other time we can arrange. My email is at the top of this syllabus for you to use.
- Always remember: understanding something is not necessarily agreeing with it. With this in mind, our primary rule in class is: *Everyone, everything treated with RESPECT.*