

MUS 4 - Introduction to Western Music - de Filippo [WI 24]

Music 4: Introduction to Western Music

University of California, San Diego Winter Quarter 2024

Instructor: Stephen de Filippo (he/him)

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(PLEASE DO NOT MESSAGE ME THROUGH CANVAS, I WILL NOT SEE IT. EMAIL ME DIRECTLY. I have 2 email addresses credited to my name. I will only read your email if you use the one listed above. Thank you!)

Please put "MUS 4" in the subject line and include your full name in the email body. Please allow up to 48 hours to receive a response; if you do not hear back from me within that window, please send me a friendly reminder.

Lectures: Tuesday/Thursday 11:00am-12:20pm (Warren Lecture Hall 2005)

Office Hours: Thursday 3:00pm (on zoom: <https://ucsd.zoom.us/j/96298457628?pwd=Qmg0dkxQNjV4YVdQcDNXcU8xcVZVQT09> [_ \(https://ucsd.zoom.us/j/96298457628?pwd=Qmg0dkxQNjV4YVdQcDNXcU8xcVZVQT09\)](https://ucsd.zoom.us/j/96298457628?pwd=Qmg0dkxQNjV4YVdQcDNXcU8xcVZVQT09))

Course site: canvas.ucsd.edu

Listening List (Spotify): <https://open.spotify.com/playlist/5BXtDlfHhJ9FnS6oF9lCo8?si=e22517cc55f644ac> [_ \(https://open.spotify.com/playlist/5BXtDlfHhJ9FnS6oF9lCo8?si=e22517cc55f644ac\)](https://open.spotify.com/playlist/5BXtDlfHhJ9FnS6oF9lCo8?si=e22517cc55f644ac)

Sections and Teaching Assistants (TAs)

A00 (Lecture) TuTh 11:00a-12:20p Stephen de Filippo

A01 M 10:00a-10:50a Camilo Zamudio

A02 M 11:00a-11:50a Camilo Zamudio

A03 W 11:00a-11:50a Myra Hinrichs

A04 W 12:00p-12:50p Myra Hinrichs

A05 F 9:00a-9:50a Ni Zheng

A06 F 10:00a-10:50a Ni Zheng

A07 F 11:00a-11:50a Katherine Pittman

A08 F 12:00p-12:50p Katherine Pittman

TA Contact info + Office Hours

Myra Hinrichs - mhinrich@ucsd.edu (mailto:mhinrich@ucsd.edu) (office hours: by appointment)

Katherine Pittman (they/she) - kspittma@ucsd.edu (mailto:kspittma@ucsd.edu) (office hours: by appointment)

Ni Zheng - n1zheng@ucsd.edu (mailto:n1zheng@ucsd.edu) (office hours: by appointment)

Camilo Zamudio - hzamudio@ucsd.edu (mailto:hzamudio@ucsd.edu) (office hours:)

Course Overview

This course offers an extensive survey of Western music spanning from the Middle Ages to the mid-20th Century, focusing predominantly on notated concert music. Throughout the exploration, we will delve into the musical trends of each historical period, examining the contributions of specific composers and delving into the intersections of political, social, and musical histories. Music will be approached as both a sonic and a social experience, with particular attention given to the contextual factors influencing each composer's work. A significant emphasis will be placed on listening to and engaging in discussions about various musical works, underlining their critical importance in the course.

Course Objectives

1. Examine the development of notated concert music in the Western world through the study of specific time periods, composers and compositions.
2. Consider the historical development of music in relation to the social and political history of each time period.
3. Develop active listening skills through guided listening prompts, assignments and discussion.

Assignments

- Lecture Responses (14%)
- Section Attendance & Participation (15%)
- 2 Short Papers (21%)
- Midterm Exam (20%)
- Final Exam (Listening Test) (30%)

In-class responses: (14%)

In lieu of lecture attendance, 8 times during the Quarter, without prior notice, you will be asked to make a 3-4 sentence response to music that you have just heard in class. These are not to be

“analytical”, but rather are an on-the-spot reporting of what you experienced.

Avoid generic comments such as “I didn’t get it” or “It was fantastic”, and concentrate on particular features of the actual musical experience. Try to use the musical terms that we have learned in class. Prompts will often be given as a QR code or module on canvas, so please bring either your phone/laptop/tablet to class so you can participate.

Section Attendance and Participation: (15%)

Discussion sessions with your TA during the quarter are mandatory – participation is critical to your grade! Students are expected to arrive on time and participate actively, to the best of their circumstances. Students should be up to date with lecture material before their section meets each week. You must attend 7 out of 10 discussion sections during the quarter to receive full a passing grade attendance/participation. Your TA may have more specific requirements that are unique to your section.

Your assigned TA will be responsible for entering this information into Canvas. If a student's circumstances prevent them from being able to attend section, for example due to illness or other circumstances, please be in touch with me and your TA by email ASAP.

2 Short Papers: (21%) [10.5% each]

Students must complete two responses-based assignments throughout the quarter in response to the prompt provided (600 words, roughly two pages double-spaced).

Paper 1 is due Week 6 (9am PST 2/16/24)

Paper 2 is due Week 9 (3/8/24)

More details will be posted on canvas.

Midterm (20%)

The midterm will be conducted online during the Thursday of Week 5, instead of a lecture. This midterm will be administered online through Canvas, you do not need to come into class. A combination of multiple choice, listening response and extended answer questions will make up the content of the midterm. This is an open book exam and you may refer to your lecture notes.

The exam will open Feb 8 9:00am PST and will close Feb 9 9:00am PST

Final Exam (30%)

The final exam will be administered online via Canvas, allowing a 24-hour window for completion. Once initiated, students will have one hour to fulfill the requirements.

During the exam, students will encounter excerpts from compositions featured in the assigned listening list. Their task involves identifying the specific composition, naming the composer, and providing a general timeframe for when the piece was created. Subsequently, students are expected to attentively listen to the musical excerpts, conducting a comprehensive analysis. The analysis should encompass a detailed description of the music, integrating insights from the historical context, biographies, and course developments that have been covered throughout the semester. All excerpts will be taken directly from the [Spotify playlist](https://open.spotify.com/playlist) [_\(https://open.spotify.com/playlist](https://open.spotify.com/playlist)

[/5BXtDlfHhJ9FnS6oF9lCo8?si=fc2afa4c85d3471b](#)) for this course, so try to familiarize yourself with the music. Then, there will also be one short essay question.

The exam will open March 19 9:00am PST and will close March 20 9:00am PST

Late Assignment/Project Policy

Late Assignments and Projects will not be accepted, unless due to demonstrated, extraordinary circumstances, and only when an extension is requested in advance. Please contact your TA in advance.

Grading Scale

A+ = 97-100% B+ = 87-89% C = 77-79% D = 67-69%

A = 93-96% B = 83-86% C = 73-76% D = 63-66%

A – = 90-93% B – = 80-82% C – = 70-72% D = 60-62% F = 59%-below

Name & Gender Pronouns

Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. Class rosters are provided to the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me early in the semester so that I may make appropriate changes to my records. I believe very strongly that the classroom is a place to expand our knowledge and experiences safely, while being respected and valued. I support the values of UC San Diego to "create a diverse, equitable, and inclusive campus in which students, faculty, and staff can thrive". I hope you will join me in creating a class that upholds these values to further enhance our learning as a community. For more information, please visit: <http://diversity.ucsd.edu> Links to an external site.

Accommodations

Students requiring accommodations should discuss their needs with the Office of Students with Disabilities (OSD). Please contact me in the first week of the quarter to discuss ways in which I can be of assistance.

Health and Well-Being

Throughout your time at UC San Diego, you may experience a range of issues that can negatively impact your learning. These may include physical illness, housing or food insecurity, strained relationships, loss of motivation, depression, anxiety, high levels of stress, alcohol, and drug problems, feeling down, interpersonal, or sexual violence, or grief. These concerns or stressful events may lead to diminished academic performance and affect your ability to participate in day-to-day activities. If there are issues related to coursework that are a source of stress or challenge, please speak with me so that I can support you. UC San Diego provides several resources to all enrolled students, including:

- Counseling and Psychological Services(858-534-3755 | ucsd.eduLinks to an external site.)

- Student Health Services (858-534-3300 | ucsd.eduLinks to an external site.)
- CARE at the Sexual Assault Resource Center (858-534-5793 | ucsd.eduLinks to an external site.)
- The Hub Basic Needs

Weekly Schedule (subject to change)

Week 1 - Middle Ages

1/9: Course intro

1/11: Gregorian chant and the development of notation

Listening:

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|---|--|
| Gregorian Chant | |
| Tecum Principium & Dixit Dominus (antiphon & psalm) Mass for Christmas Day “Viderunt omnes” (mass) | |

Reading:

Kelly, T. F. (2015). Capturing Music: The Story of Notation. W. W. Norton & Company.

Week 2 - Middle Ages & The Renaissance

1/16: Hildegard of Bingen

1/18: Elizabethan madrigals & secular music

Listening:

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|---|--|
| Hildegard of Bingen | Elizabethan madrigals & secular music |
| Hildegard of Bingen - Spirit Sancto honor sit Hildegard of Bingen - Ordo Viritutum, “in principal omnes” | Thomas Weelkes - As Vestas Was (early 1600s) John Dowland - Come Again! Sweet Love Doth Now Invite (1597) John Dowland - The Earl of Essex his Galliard (1605) |

Week 3 - The Renaissance & Baroque

1/23: Polyphony in the Catholic Mass

1/25: Baroque Opera & Oratorio of Handel

Listening:

| Polyphony in the Catholic Mass | Baroque Opera & Oratorio of Handel |
|---|---|
| Giovanni Palestrina - Missae L'homme Arme (Kyrie) (1570s) | G.F. Handel - "Thus Saith The Lord" & "But Who May Abide" (From Messiah) (1741) |
| Giovanni Palestrina - Missa Papae Marcelli (Gloria) (1560s) | G.F. Handel - "Empio, dirò, tu sei, togliti" (from Giulio Cesare) (1724) |

Reading:

Bernstein, J. A. (2007). Publish or Perish? Palestrina and Print Culture in 16th-Century Italy. *Early Music*, 35(2), 225-235. <https://www.jstor.org/stable/30138020> [. \(https://www.jstor.org/stable/30138020\)](https://www.jstor.org/stable/30138020)

Music Printing History. (n.d.). Home. Music Printing History. <https://musicprintinghistory.org/> [\(https://musicprintinghistory.org/\)](https://musicprintinghistory.org/)

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Week 4 - Baroque & Classical

30/1: Baroque Instrumental Music

2/1: The Classical Symphony

Listening:

| Baroque Instrumental Music | The Classical Symphony |
|---|--|
| Antonio Vivaldi - Spring (from "The Four Seasons") (1725) | Joseph Haydn - Symphony No. 88 in G major [1st mvmt] (1787) |
| Jean-Baptiste Lully - Passacaille (from Armide) (1686) | Wolfgang Amadeus Mozart - Symphony No. 39 in E-flat major (minuet and trio) (1788) |
| J.S. Bach - Brandenburg Concerto no. 5 (1719) | |

Reading:

Larue, J., Wolf, E. K., Bonds, M. E., Walsh, S., & Wilson, C. (2001). Symphony (Fr. simphonie, symphonie; Ger. Sinfonie, Symphonie; It. sinfonia). *Grove Music Online*. <https://doi.org/10.1093/gmo/9781561592630.article.27254> [. \(https://doi.org/10.1093/gmo/9781561592630.article.27254\)](https://doi.org/10.1093/gmo/9781561592630.article.27254)

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Week 5 - Classical

2/6: The String Quartet

2/8 Midsem

Listening:

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| The String Quartet | |
| Joseph Haydn - String Quartet in E-flat major "The Joke", Op. 33 No. 2 [4th mvmt] (1781) Ludwig van Beethoven - String Quartet No. 14, Op. 131 [1st mvmt] (1826) | |

Reading:

Eisen, C., Baldassarre, A., & Griffiths, P. (2001). String quartet (Fr. quatuor à cordes; Ger. Streichquartett; It. quartetto di cordi, quartetto d'archi). *Grove Music Online*. <https://doi.org/10.1093/gmo/9781561592630.article.40899> [_\(https://doi.org/10.1093/gmo/9781561592630.article.40899\)](https://doi.org/10.1093/gmo/9781561592630.article.40899)

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Week 6 - Romantic

2/13: Beethoven's Eroica Symphony

2/15: The Piano

2/16: **PAPER 1 due, 9am PST**

Listening:

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|---|---|
| Beethoven's Eroica Symphony | The Piano |
| Ludwig van Beethoven - Symphony No. 3 in E flat major [1st mvmt] (1803) | Frédéric Chopin - Nocturne in E-flat Major (1827) Fanny Hensel - September at the River (from Das Jahr) (1846) |

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Week 7 - Romantic & Turn of the century

2/20: Art Song & Lieder

2/22: New approaches to harmony

Listening:

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| Art Song & Lieder | New Approaches to Harmony |
| Robert Schumann - Im Wundershonen Monat Mai (from Dichterliebe) (1840) Franz Schubert - Gretchen am Spinnrade (1814) | Claude Debussy - Voiles (1909) Olivier Messiaen - Apparition de l'Eglise éternelle (1932) |

Week 8 - 20th Century

2/27: The 2nd Viennese School

2/29: Classical Music outside of Europe

Listening:

| The 2nd Viennese School | Classical Music outside of Europe |
|--|---|
| Arnold Schoenberg - "Mondestrunken" & "Enthauptung" (from Pierrot Lunaire) (1912) Anton Webern - Five Pieces for Orchestra (1913) | Toru Takemitsu - November Steps (1967) Astor Piazzolla - Aconcagua: concerto for bandoneon, chamber orchestra & percussion [1st mvmt] (1979) |

Week 9 - 20th Century

3/5: Development of Electronic Music

3/7: Stockhausen & Xenakis

3/8: **PAPER 2 due (9am PST)**

Listening:

| Development of Electronic Music | Stockhausen & Xenakis |
|---|--|
| Wendy Carlos - Brandenburg Concerto #5 (1968) Pierre Schaeffer - Etude aux chemins de fer (1948) | Iannis Xenakis - Mycènes Alpha (1978) Karlheinz Stockhausen - Kontakte (1958) |

Reading:

Di Nunzio, A. (2014, August 25). Musica Informatica: UPIC. <http://www.musicainformatica.org/topics/upic.php> [_ \(http://www.musicainformatica.org/topics/upic.php\)](http://www.musicainformatica.org/topics/upic.php)

Week 10 - 20th Century

3/12: Graphic scores, indeterminacy and improvisation

3/14 RECAP (This session will be released as a pre-recorded video because I will be away)

Listening:

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|--|--|
| Graphic scores, indeterminacy and improvisation | |
| John Cage - Concert for Piano and Orchestra (1958) | |