

Music 120-C: The History of Music in Western Culture III

Asher Tobin Chodos

achodos@ucsd.edu

[Course Website](#)

Spring 2017

Office Hours: Tues/Thurs noon-1pm

Office: CPMC 232

Lecture: T/Th 11am-12:20pm

Lecture Room: CPMC 145

Final Exam: 06/13/2017, 11:30a-2:29p

Weekly Discussion Section (required)

TA: Kyle Motl – kmotl@ucsd.edu

Wednesdays at 11am in CPMC 145

Course Description

This course offers an overview of major developments in Western music from 1815 through the late 20th century. We approach this material in two ways: 1) we will aim to understand the formal principles at work, and 2) we will aim to understand the relationship of these principles to historical and cultural context. Students will come away with a fluent technical and historical understanding of the Western canon from Romanticism through post-Modernism. This course also offers students an chance to hone research skills and equips them to think critically about the relationship of music to society.

Required Materials

- Richard Taruskin and Christopher Gibbs, *The Oxford History of Western Music, College Edition*.
- Supplemental readings will frequently be required; they will be available on UCSD course reserves. **Note that in order to access most supplemental readings, a UCSD IP address will be necessary. Off campus access via the UCSD VPN is not always reliable for this purpose.**
- **Listening assignments**, assigned for each lecture, are a mixture of youtube videos, Spotify links and operatic selections available on Met On Demand. Login credentials for the latter two will be provided to you in class.

Prerequisites/Corequisites

Prerequisites: Mus 120A and Music 120B

Corequisite: Mus 101C

Course Objectives

Successful students:

1. Have a strong grasp of the narrative history of Western Classical Music in Romanticism, Modernism, and Post-Modernism.
2. Can reference many of the defining works from each of these aesthetic epochs.
3. Can compare these musical periods intelligently.
4. Can make interesting connections between the music of these epochs and contemporaneous intellectual and political trends.
5. Can pursue an original musicological research project that develops a theme from course materials.

Course Structure

Lecture and Class Preparation

Every lecture has a dual focus. First, I will discuss the music itself; a formal principle, say, or a stylistic development. Then, I will make some kind of connection to historical or cultural context; the ideas of a philosopher, say, or a relevant political event.

For this reason, every lecture has an associated reading and listening assignment. These are to be completed before the lecture in question. These are detailed in the course schedule attached to this syllabus and on the course website.

Discussion Section

Each week, students are required to attend a discussion section led by the TA. This is **required** and will provide valuable supplemental work, as well as review for the exams.

Exam Format

Exams will be written response (not multiple choice) and will have three sections:

1. Listening IDs: name the composer and the work.
2. Short answer questions demonstrating basic comprehension.
3. Essays demonstrating critical/analytical fluency.

Required Work/Grade Breakdown

1. One Midterm Exam, held on 5/4 (20%)

2. Two Short Writing Assignments (20%)

Prompts for these will be given well in advance of due dates. Each writing assignment (600 - 1000 words) will be an opportunity for students to develop the historical or interpretive ideas discussed in lecture. These may involve original research. Writing assignments are due, in hard copy, in class on:

- 4/25 – [click here for Prompt 1](#)
- 5/18 – [click here for Prompt 2](#)

3. One longer research project (15%)

Due, in hard copy, in class, on the day of the final exam. Topics must be cleared with instructor; formal proposals are due via email by 5/25.

[Click here for guidelines for research project](#)

4. Written Final Exam (06/13/2017, 11:30a-2:29p) or Oral Exam and presentation (30%)

Students may elect to take a traditional written exam or an oral exam. The oral exam will last approximately 30 minutes: a 15-minute presentation by the student, with 15 minutes for questions. The exam will test students' comprehension of the materials covered throughout the quarter, and it will assess the rigor of their original thinking about it. **Students who elect to take an oral exam must notify me via email by 5/11.**

5. Attendance and Participation (15%)

Attendance will be taken every day in lecture and discussion section.

Course Policies

During Class

Computers are allowed for note-taking, but please do not use them for anything else during class. Please do not use your phone during class.

Attendance Policy

Attendance is required at all lectures and discussion sections. Your attendance/participation grade (15% of the total grade) will be evaluated at the discretion of the TA. To excuse an absence, send one email explaining the absence to me and the TA.

Policies on Incomplete Grades and Late Assignments

When students cannot complete the course work, I will grant incomplete grades. These can be amended, as outlined in the UCSD policy on incompletes ([click here](#)). I will accept late work up to two days after the deadline. After the third day, late assignments will not be accepted.

Academic Integrity and Honesty

Homework is not collaborative unless specifically noted in class. Instances of plagiarism and cheating will be taken seriously and could lead to a failing grade in the course. Official UCSD policy is available [here](#).

Accommodations for Disabilities

Students registered with the Office for Students with Disabilities are to provide copies of their AFA (Authorization for Accommodation) letters to both the course instructor and the OSD Liaison of the Music Department (Lynn Ennis). If you have any questions about utilizing your OSD accommodation, please contact Lynn Ennis at mus-ug@ucsd.edu or 858-534-8226. You may also contact the Office of Students with Disabilities directly at osd@ucsd.edu or 858-534-4382.

Course Overview

The schedule is subject to change – check on the course website for up-to-date assignments. **For specific reading and listening assignments, refer to the course website, which will be actively maintained to reflect our progress if it should diverge from the attached schedule.**

Week 01, 04/03 - 04/07: Late Beethoven, Romantic Aesthetics, and Opera in the early 19th Century

Week 02, 04/10 - 04/14: Lieder and miniatures. Spectacle, virtuosity and “genius.”

Week 03, 04/17 - 04/21: The Absolute Music idea and associated ideological polemics.

Week 04, 04/24 - 04/28: Wagner and Verdi. **Writing assignment 1 due 4/25**

Week 05, 05/01 - 05/05: The symphony at the end close of the century. **Midterm Exam on 5/4**

Week 06, 05/08 - 05/12: Modernism I: Paris and Vienna at the turn of the century.

Week 07, 05/15 - 05/19: Modernism II: The beginnings of Jazz. Neoclassicism and dodecaphony. **Writing assignment 2 due 5/18**

Week 08, 05/22 - 05/26: Ellington, Bebop, and Western Art Music until 1940. **Final paper proposals due 5/25**

Week 09, 05/29 - 06/02: Postwar trends in the United States, music and Academia.

Week 10, 06/05 - 06/09: The aesthetic footprint of the Neoliberal era; conceptualism in the 21st century. **Final Exam, and due date for final paper: 06/13/2017, 11:30a-2:29p.**