

MUSIC

'Til Death Do Us Part: Mortality Made Musical

- I. BASIC ELEMENTS OF MUSIC THEORY 20%
 - A. Sound and Music
 - 1. Definitions
 - a. Music is sound organized in time
 - b. Music of the Western world
 - 2. Physics of Musical Sound
 - a. Sound waves
 - b. Instruments as sound sources
 - B. Pitch, Rhythm, and Harmony
 - 1. Pitch
 - a. Pitch, frequency, and octaves
 - b. Pitch on a keyboard
 - c. Pitch on a staff
 - d. Pitch on the grand staff
 - e. Overtones and partials
 - f. Equal temperament: generating the twelve pitches by dividing the octave
 - g. Scales: leading tone, tonic, dominant
 - h. Intervals
 - i. Intervals of the major scale
 - j. Minor scales and blues inflections
 - k. Melody defined; example, using scale degrees
 - l. Contour
 - m. Range and tessitura
 - 2. Rhythm
 - a. Beat
 - b. Tempo
 - c. Meter: duple, triple, and quadruple
 - d. Rhythmic notation
 - e. Time signature
 - f. Simple and compound subdivision
 - g. Mixed and irregular meter
 - h. Syncopation
 - i. Polyrhythm
 - 3. Harmony
 - a. Common-practice tonality
 - b. Chords
 - i. Triads
 - ii. Inversions
 - c. Keys
 - i. Keys and key signatures
 - ii. Hierarchy of keys: circle of fifths

- d. Harmonic progression
 - i. Dissonance and consonance
 - ii. Diatonic triads
 - iii. The dominant triad's special role
 - iv. Bass lines
 - v. The dominant seventh chord
 - vi. Example: a harmonized melody
 - e. Other diatonic chords
 - f. Chromatic harmonies and modulation
 - g. Beyond common practice
- C. Other Aspects of Musical Sound
- 1. Texture, Counterpoint, Instrumentation, More Timbre
 - 2. Dynamics, Articulation, Ornamentation
- D. Form in Music
- 1. Perceiving Musical Form
 - 2. Elements of Form
 - a. Motive
 - b. Phrase
 - c. Cadence
 - d. Theme
 - e. Introduction and coda
 - 3. Common Forms
 - a. Repetition
 - b. Variation
 - i. Theme and variations
 - ii. 12-bar blues
 - iii. Improvisation
 - c. Contrast
 - i. Ternary and rondo forms
 - ii. 32-bar form
 - iii. Verse-chorus form
 - d. Development
 - i. Fugue
 - ii. Sonata form
- E. Which Is the Real Music? Scores, Recordings, and Performance
- II. CHURCH, HOME, STAGE: DEATH KNOWS NO BOUNDARIES 30%
- A. The Middle Ages: Rome, France, and Christianity
- 1. Regulating Ritual—The Liturgy
 - a. Mass
 - b. Offices
 - c. Proper and Ordinary
 - 2. Chant: A Little Bird Told Me
 - 3. Dreading Death
 - 4. LISTENING EXAMPLE 1: “DIES IRAE” – EXCERPT (13TH CENTURY) – ANONYMOUS

- a. Enough Is Enough: The Council of Trent
- b. Subsequent “Life” for a Death Chant
- B. The Renaissance: Music in the Home and Courts
 - 1. New Genres, New Media
 - 2. Death, Be Kind
 - 3. LISTENING EXAMPLE 2: “O DEATHE, ROCK ME ASLEEPE” (C. 1536) – ANNE BOLEYN (ATTRIBUTED)
- C. The Baroque: Music Reaches the Stage
 - 1. The Florentine Camerata and Monody
 - 2. The Actors Start to Sing
 - 3. Music Conquering Death
 - 4. LISTENING EXAMPLE 3: *L’ORFEO*, “TU SE’ MORTA” [ORFEO’S LAMENT] (1607) – CLAUDIO MONTEVERDI
 - 5. Opera Hits the Road (and Goes Public)
 - 6. The Continuo Age
 - 7. Death, Invited
 - 8. LISTENING EXAMPLE 4: *DIDO AND AENEAS*, “THY HAND, BELINDA/WHEN I AM LAID IN EARTH” [DIDO’S LAMENT] (1689) – HENRY PURCELL
 - 9. Dying on Stage
- D. The Classic Period: Patrons and the Public
 - 1. Pursuing Happiness
 - 2. A Changing World
 - 3. Death, Unfinished
 - 4. LISTENING EXAMPLE 5: REQUIEM, K. 626 “SEQUENCE: LACRIMOSA DIES ILLA” (1791) – WOLFGANG AMADEUS MOZART

III. MUSIC OF THE ROMANTIC ERA: DEATH AS DRAMA 23%

- A. Hearts on Sleeves
- B. Tiny Jewels: The Romantic Miniature
 - 1. Death as Tempter
 - 2. LISTENING EXAMPLE 6: “ERLKÖNIG,” OP. 1, D. 328 (1815) – FRANZ SCHUBERT
- C. Music Goes Massive
 - 1. Death, Diabolically
 - 2. LISTENING EXAMPLE 7: *SYMPHONIE FANTASTIQUE*, MVT. V “DREAM OF A WITCHES’ SABBATH” (1830) – HECTOR BERLIOZ
 - 3. From the Concert Halls to the Movies
- D. The Swan Song
 - 1. Death, Alone
 - 2. LISTENING EXAMPLE 8: *SECHS LIEDER*, OP. 1, NO. 1 “SCHWANENLIED” (PUB. 1846) – FANNY MENDELSSOHN HENSEL
- E. Opera on a Grand Scale
 - 1. Death, Together
 - 2. LISTENING EXAMPLE 9: *AIDA*, “O TERRA, ADDIO” [THE TOMB SCENE] (1871) – GIUSEPPE VERDI

IV. MUSIC AS MOCKERY, MUSIC AS MEMORIAL 27%

- A. A Funeral March
 - 1. Death So “Sad”
 - 2. LISTENING EXAMPLE 10: SYMPHONY NO. 1 IN D MAJOR “THE TITAN,” MVT. III “FEIERLICH UND GEMESSEN, OHNE ZU SCHLEPPEN” (1888/REV. 1906) – GUSTAV MAHLER
- B. Art, Present and Past
 - 1. Dancing to Death
 - 2. LISTENING EXAMPLE 11: *THE RITE OF SPRING*, “SACRIFICIAL DANCE (THE CHOSEN ONE)” (1913) – IGOR STRAVINSKY
- C. Musical Monuments
 - 1. Flying to Death
 - 2. LISTENING EXAMPLE 12: *LE TOMBEAU DE COUPERIN*, “TOCCATA” (1917) – MAURICE RAVEL
- D. New Sounds, Old Terrors
 - 1. Death Approaches
 - 2. LISTENING EXAMPLE 13: *THE BANSHEE* (C. 1925) – HENRY COWELL
 - 3. Concert Hall Threnodies
 - 4. A Medieval Sequence and the Silver Screen
- E. Music for Grief
 - 1. Music as Therapy
 - 2. Measuring the Music (Therapeutically)
 - 3. Repurposed for Death
 - 4. LISTENING EXAMPLE 14: *ADAGIO FOR STRINGS* (ARRANGEMENT OF STRING QUARTET IN B MINOR, OP. 11, MVT. II) (1938) – SAMUEL BARBER