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
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
IV. MUSIC AS MOCKERY, MUSIC AS MEMORIAL

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, “SACRIFICAL 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