

General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number Ethnomusicology 60
 Course Title J.S. Bach in His World and Ours
 Indicate if Seminar and/or Writing II course _____

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis X
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice X

Foundations of Society and Culture

- Historical Analysis X
- Social Analysis X

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more)
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

In this course we will analyze the music and texts of the composer Johann Sebastian Bach with attention given to social, historical, and cultural contexts from circa 1700 to the present day. This includes how Bach, as working musician, responded to historical and cultural currents of his time (Reformation, patronage system), and the changing meaning and reception of his music through the present.

3. "List faculty member(s) who will serve as instructor (give academic rank):

Tara Browner, Professor

Do you intend to use graduate student instructors (TAs) in this course? Yes X No _____

If yes, please indicate the number of TAs 2

4. Indicate when do you anticipate teaching this course over the next three years:

2010-2011	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2011-2012	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2012-2013	Fall	_____	Winter	<u>X</u>	Spring	_____
	Enrollment	_____	Enrollment	<u>120</u>	Enrollment	_____

5. GE Course Units

Is this an ***existing*** course that has been modified for inclusion in the new GE? Yes ___ No X

If yes, provide a brief explanation of what has changed. _____

Present Number of Units: _____ Proposed Number of Units: _____

6. Please present concise arguments for the GE principles applicable to this course.

- General Knowledge Students will learn about the historical events that fueled the reformation, the flow of musical styles across national boundaries in Europe, and how musical developments of the time (for example, tunings) reflected larger cultural movements toward uniformity that were the foundation of the industrial revolution.
- Integrative Learning Students will be required to integrate skills as listeners with detailed and descriptive writing about musical expression and how sound structure reflects changing cultural values.
- Ethical Implications Different segments of the course will deal with such topics as Luther's anti-Semitism, and how Bach's music was positioned against that of Felix Mendelssohn to "prove" German musical/racial superiority.
- Cultural Diversity Among the topics we will explore are the worldwide appeal of Bach's music, especially in Asia, and how it has been a source of inspiration for jazz performers.
- Critical Thinking Critical Thinking will be one of the most important elements of this class. Students will be required to read challenging texts and to think critically on their written assignments. They will also learn to listen critically and comparatively about music, and integrate this with cultural analysis.
- Rhetorical Effectiveness There will be some emphasis on rhetorical effectiveness on written assignments and class discussion, specifically in the assignment where they do a comparison of the same work performed by different musical groups.
- Problem-solving
- Library & Information Literacy Students will learn about the music library and its resources, and do some on-line research on music.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

1. Lecture:	<u>4</u>	(hours)
2. Discussion Section:	<u>1</u>	(hours)
3. Labs:	<u> </u>	(hours)
4. Experiential (service learning, internships, other):	<u> </u>	(hours)
5. Field Trips:	<u> </u>	(hours)

(A) TOTAL Student Contact Per Week 5 **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation:	<u>2</u>	(hours)
2. Reading	<u>2</u>	(hours)
3. Group Projects:	<u>N/A</u>	(hours)
4. Preparation for Quizzes & Exams:	<u>2</u>	(hours)
5. Information Literacy Exercises:	<u>N/A</u>	(hours)
6. Written Assignments:	<u>2</u>	(hours)
7. Research Activity:	<u>2</u>	(hours)

(B) TOTAL Out-of-class time per week

10	(HOURS)
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GRAND TOTAL (A) + (B) must equal at least 15 hours/week

15	(HOURS)
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Catalog text:

Ethnomusicology 60: J.S. Bach in His World and Ours

Lecture, four hours; discussion, one hour. Examination of the life and music of J.S. Bach in the historical and cultural context of his era through its musical manifestations in the present, including changes in performance styles, scholarly studies, reception, and contemporary fan culture.

Syllabus for Ethnomusicology 60

J.S. Bach in His World and Ours

Tara Browner, Instructor

Required Texts: *Bach*, Malcolm Boyd (Oxford University Press), 2000.

Additional readings will be in a course reader available from Course Reader Materials in Westwood, and required listening assignments will be available through the UCLA Music Library online listening reserves. You must have Real Player (available as a free download) installed on your computer to do the listening.

Introduction

The purpose of this course is to introduce students to German Baroque era composer Johann Sebastian Bach (1685-1750), examining his life and works in the cultural and historical matrix of its time, and its performance and reception through the present day. The discipline of ethnomusicology explores music not just through historical documents and analysis, but considers questions within the broader framework of cultural patterns of human knowledge and behavior. Therefore rather than experiencing Bach as an individual and unique musical genius, you will learn ways he fit within larger institutional and stylistic frameworks of his era, and how, as a working musician, he produced music acting within systems of patronage and church based employment that transcends his time, living on in our own.

Expectations

You will have two blue book essay examinations in this course, consisting of a mid term and final exam. Each exam will include five listening examples that you must identify. In addition, two papers of five pages each in length are required. The first is a book review on one of the following two books:

1. *Evening in the Palace of Reason: Bach Meets Frederick the Great in the Age of Enlightenment*, James Gaines (Harper Perennial), 2006.

or (with permission)

2. *Gödel, Escher, Bach: An Eternal Golden Braid*, Douglas Hofstadter (Basic Books), 1979.

The second paper is a comparative analysis of cantata performances from a list of “pairs,” with one recording being in a more traditional style (Richter/Munich Bach choir recordings), and the second done as a historically informed performance (John Eliot Gardiner), and write a review comparing the two. Further instructions for this assignment can be found below.

Listening is an extremely important element of this course, and the listening assignments are available on the UCLA Library Music webpage, through their online listening reserves:

http://unitproj.library.ucla.edu/dlib/audio_reserves/current.cfm?i=1

The password to enter the class site is “Choctaw.” You must have Real Player installed on your computer to do the listening.

Although quite a bit of listening will also be done in class, students are only responsible for the online examples during the mid term and final exams. The “Cantata pairs” for the writing assignment will also be online, on this page.

Grading is as follows:

Midterm exam:	30%
Final exam:	30%
Book Review:	20%
Cantata Pairs paper:	20%

Cantata Pairs Papers General Instructions

For this assignment, you are to choose one pair of cantatas—the same cantata performed by two different groups—and write an analytical paper comparing the two performances. These cantatas can be found online through the music library listening reserves.

The class website has translations of lyrics available for each cantata—just look under the title of the cantata that you choose.

Because you do not have any liner notes, you are allowed to use various online resources to help with your paper. This includes Wikipedia and the links below. But do not copy directly from your source into your paper, as that is plagiarism. If you decide to paraphrase, put the name of your source in parentheses at the end of your paraphrase. If you do consult outside sources, please list them at the end of your paper.

Below are some links for you:

<http://www.bach-cantatas.com/>

<http://www.classical.net/music/comp.lst/works/bachjs/cantatas.php>

<http://www.uvm.edu/~classics/faculty/bach>

For your paper, first give some general information about the cantata, and then you may include information about the groups performing (1) English Baroque Orchestra/Monteverdi Choir/ John Eliot Gardiner; and (2) the Munich Bach Choir and Orchestra conducted by Karl Richter (this is optional). Then discuss the movements side by side, comparing and contrasting each group. They are very different from each other in instruments used, tempo, choir size and interpretation. You are welcome to state which style you prefer at the end of your paper, but remember to give some reasons why you hold this opinion.

Class Policies

1. Attendance is not taken in the large class (Tuesday and Thursday) meetings. It will, however, be taken during section meetings, and students may have points deducted from their overall totals after one absence, at the discretion of your Teaching Assistant (TA). After one warning, disruptive students (for example, talking excessively, constant tardiness) may have up to 10 points (total over the quarter) deducted from their overall point totals (out of 100 points possible). In addition, the Instructor, may, at her discretion, deduct points from student point totals for excessive talking during the large class meetings (students will be notified via e-mail of these deductions). Keep in mind that large classes do not allow anonymity when the Instructor and TAs have photo rosters.
2. There is no extra credit offered in this course. Do not ask.
3. If you have a personal emergency or illness of some kind that takes you away from class for more than two weeks (or four class meetings), please drop the course. In a class of this size, it is simply not possible to offer personal tutoring to catch students up after long absences.
4. If you are found to have your cell phone/smart phone/tablet out during an exam, the automatic assumption is that you are cheating, and you will fail that exam, as you will if seen copying from a neighbor or crib sheet. Plagiarism on papers results in no credit for that paper.

Week 1

Lecture 1: Opening day discussion of course goals and policies.

Excerpts from video: *Great Composers - Bach*

Lecture 2: Background: The Reformation, basics of Bar Form and concept of cantus firmus in the Lutheran Chorale. Mode vs. Scale

German culture and society circa 1700

The Bach Family music mafia (pre JS Bach)

Reading, *Bach*: 1-34.

Weekly Listening: Assignment I, numbers 1 and 2.

Friday Section: Musical Instruments in the Baroque era

Week 2

Lecture 1: Musical language of the Baroque and influences upon Bach

Counterpoint: what is it?

The end of modal counterpoint and development (pull) of tonality

The chorale prelude

Form basics: round, canon, fugue

Lecture 2: Childhood education, Bach's early years at Arnstadt and Mühlhausen.

Diderich Buxtehude and the North German School of Organists

Mechanics of the Organ as an instrument.

Readings, *Bach*: 35-69.

(from course reader) Peter Williams, "BWV565: A Toccata in D minor for Organ by J. S. Bach?," (1981).

Weekly Listening: Assignment I, numbers 3, 4, and 5.

15. *Toccatà & Fugue in D minor*, BWV 565
 E. Power Biggs, organ
 Sony Classical

Assignment II:

1. *Wachet auf, ruft uns die Stimme*, BWV 140
 Helmut Rilling, Bach-Collegium Stuttgart
 Hänssler Edition Bachakademie
 I. Chorus: *Wachet auf, ruft uns die Stimme* (Wake up, the voice calls to us)
 II. Recitative: *Er kommt* (He comes)
 III. Aria (duet): *Wann kommst du, mein Heil?* (When will you come, my salvation?)
 IV. Chorale: *Zion hört die Wächter singen* (Zion hears the watchmen singing)
 V. Recitative: *So geh herein zu mir* (So come in with me)
 VI. Aria (duet): *Mein Freund ist mein!* (My friend is mine!)
 VII. Chorale: *Gloria sei dir gesungen* (May Gloria be sung to you)

2a. St. Matthew Passion
 Otto Klemperer
 Angel Records

1. *Kommt, ihr Töchter, helft mir klagen – O Lamm Gottes unschuldig*

2b. Matthäus-Passion
 Munich Bach Choir and Orchestra, Karl Richter
 Archiv

65. Aria (basso, oboe da caccia): *Mache dich, mein Herze, rein*

2c. Matthäus-Passion
 Philippe Herreweghe
 Harmonia Mundi

1. Coro I & II & Chorale: *Kommt, ihr Töchter, helft mir klagen – O Lamm Gottes unschuldig*

2a. Evangelist, Jesus: *Da Jesus diese Rede vollendet hatte*

3. Chorale: *Herzliebster Jesu, was hast du verbrochen*

4a. Evangelist: *Da versammelten sich die Hohenpriester und Schriftgelehrten*

4b. Coro I & II: *Ja nicht auf das Fest*

4c. Evangelist: *Da nun Jesus war zu Bethanien*

4d. Coro I: *Wozu dienet dieser Unrat?*

4e. Evangelist, Jesus: *Da das Jesus merketete, sprach er zu ihnen*

5. Recitativo (alto, flutes): *Du lieber Heiland du*

6. Aria (alto, flutes): *Buß und Reu*

7. Evangelist, Judas: *Da ging hin der Zwölfen einer mit Namen Judas Ischarioth*

8. Aria (soprano, flutes): *Blute nur, du liebes Herz!*

9a. Evangelist: *Aber am ersten Tage der süßen Brot*

9b. Coro I: *Wo willst du, daß wir dir bereiten das Osterlamm zu essen?*

9c. Evangelist, Jesus: *Er sprach*

9d. Evangelist: *Und sie wurden sehr betrübt*

9e. Coro I: *Herr, bin ich's?*

10. Chorale: *Ich bin's, ich sollte büßen*

11. Evangelist, Jesus: *Er antwortete und sprach*

12. Recitativo (soprano, oboe d'amore): *Wiewohl mein Herz in Tränen schwimmt*

13. Aria (soprano, oboe d'amore): *Ich will dir mein Herze schenken*
14. Evangelist, Jesus: *Und da sie den Lobgesang gesprochen hatten*

3. *Johannes-Passion*

Munich Bach Choir and Orchestra, Karl Richter

Archiv

From Part 1:

1. *Herr, unser Herrscher, dessen Ruhm in allen Landen herrlich ist!*

From Part 2:

39. *Ruht wohl, ihr heiligen Gebeine*

40. Chorale: *Ach Herr, lass dein lieb Engelein*

4a. *Mass in B minor*, BWV 232

Joshua Rifkin

Nonesuch

I. **Kyrie:**

1. *1st Kyrie eleison*. 5-part chorus.

4b: *Mass in B minor*, BWV 232

Helmut Rilling

Hänssler Edition Bachakademie

I. **Kyrie:**

1. *1st Kyrie eleison*. 5-part chorus.

II. **Gloria:**

3. *Laudamus te*. Aria (soprano II).

4. *Gratias agimus tibi*. 4-part chorus.

II. **Credo:**

8. *Confiteor*. 5-part chorus.

IV: **Sanctus, Hosanna, Benedictus, and Agnus Dei**

1. *Sanctus*. 6-part chorus

Listening III: Cantata Pairs

Pair 1:

Ein' feste Burg ist unser Gott (BWV 80)

Munich Bach Choir and Orchestra, Karl Richter

Archiv

Ein' feste Burg ist unser Gott (BWV 80)

Monteverdi Choir, English Baroque Orchestra, John Eliot Gardiner

London: Soli Deo Gloria

1. Chorus: *Ein' feste Burg ist unser Gott*
2. Aria: *Alles, was von Gott geboren*
3. Recitative: *Erwäge doch, Kind Gottes*
4. Aria: *Komm in mein Herzens Haus*
5. Chorale: *Und wenn die Welt voll*
6. Recitative: *So stehe denn bei Christi blutgefärbter Fahne*
7. Duet: *Wie selig sind doch die*
8. Chorale: *Das Wort sie sollen lassen stahn*

Pair 2:

Wie schön leuchtet der Morgenstern (BWV 1)
Munich Bach Choir and Orchestra, Karl Richter
Archiv

Wie schön leuchtet der Morgenstern (BWV 1)

Monteverdi Choir, English Baroque Orchestra, John Eliot Gardiner
London: Soli Deo Gloria

1. Chorus: *Wie schön leuchtet der Morgenstern*
2. Recitative: *Du wahrer Gottes und Marien Sohn*
3. Aria: *Erfüllet, ihr himmlischen göttlichen Flammen*
4. Recitative: *Ein irdscher Glanz, ein leiblich Licht*
5. Aria: *Unser Mund und Ton der Saiten*
6. Chorale: *Wie bin ich doch so herzlich froh*

Pair 3:

Cantata No. Herz Und Mund Und Tat Und Leben (BWV 147)
Munich Bach Choir and Orchestra, Karl Richter
Archiv

Cantata No. Herz Und Mund Und Tat Und Leben (BWV 147)
Monteverdi Choir, English Baroque Orchestra, John Eliot Gardiner
Archiv

1. Chorus: *Herz und Mund und Tat und Leben*
2. Aria: *Schäme dich, o Seele nicht*
3. Aria: *Hilf, Jesu, hilf, dass ich auch dich bekenne*
4. Aria: *Bereite dir, Jesu, noch heute die Bahn*
5. Aria: *Laß mich der Rufer Stimme hören*
6. Chorale: *Dein Wort laß mich bekennen*

6. *Suite no. 1 in G major* (for unaccompanied cello) BWV 1007
 Pablo Casals, cello
 EMI
 Audio CDA 1956 v.1
 1. *Prelude*
 2. *Allemande*
 3. *Courante*
 4. *Sarabande*
 5. *Minuet I & II*
 6. *Gigue*
7. *Brandenburg Concerto No. 5 in D major*, BWV 1050
 Prades Festival, Pablo Casals
 Columbia
 1. *Allegro*
8. *Brandenburg Concerto No. 5 in D major*, BWV 1050
 Sony Classical
 Tafelmusik
 1. *Allegro*
 2. *Affettuoso*
 3. *Allegro*
9. *Brandenburg Concerto No. 2 in F major*, BWV 1047
 Sony Classical
 Tafelmusik
 1. *Allegro*
10. *The Inventions and Sinfonias* (BWV 772–801)
 Glenn Gould, Piano
 Sony BMG Music Entertainment
 1. *Two Part Invention in C Major*
11. *The Well-Tempered Clavier*, Book II
 Glenn Gould, piano
 Sony Classical
 1. *Fugue in F-sharp minor* (BWV 883)
12. *The Well-Tempered Clavier*, Book I
 Wanda Landowska, harpsichord
 RCA
 1. *Prelude and Fugue no. 22 in B-flat minor* (BVW 891)
13. *The Well-Tempered Clavier*, Book I
 Robert Levin
 Hänssler Edition Bachakademie
 1. *Prelude and Fugue no. 22 in B-flat minor* (BVW 891)
14. "The Great" *Fantasia & Fugue in G minor* (BWV 542)
 Kåre Nordstoga, playing the Ryde & Berg organ of Oslo Cathedral
 Afontibus

Section: Durational and tonal rhythm (differentiate), and work through the canon and fugue.

Week 3

Lecture 1: Weimar and Cöthen: The Patronage system. Musical influences from beyond the German-speaking world: Vivaldi and Corelli, The French Court

Form: The Dance Suite

Music for solo strings, concept of movements, counterpoint in a solo voice

Lecture 2: Larger works for Orchestra

Introduction to figured bass, the ripieno and concertino as groups and organizing elements, the idea of the virtuoso. The Doctrine of Affections (*Affektenlehre*).

Form: Ritornello

Readings, *Bach*: 70-109.

(from course reader) Susan McClary, "The Politics of Talking Politics during Bach Year," (1987).

Weekly Listening: Assignment I, numbers 6, 7, 8, 9.

Section: Baroque ornamentation and figured bass (understanding the vocabulary)

Week 4

Lecture 1: Begin equal temperament

Keyboard (Clavier) basics: clavichord, harpsichord, pianoforte

The invention as a form

Video excerpt: From Howard Goodall's *Big Bangs*, "Accidentals Will Happen: Equal Temperament."

Lecture 2: The *Well-Tempered Clavier*

Historically Informed Performance (HIP) and contemporary styles as expressions of Modernism.

Readings (from course reader):

Richard Taruskin, "The Pastness of the Present and the Presence of the Past," in *Text & Act: Essays on Music and Performance* (1995).

John Butt, "Bach recordings since 1980: A Mirror of Historical Performance," *Bach Perspectives* 4 (1999).

Weekly Listening: Assignment I, numbers 10, 11, 12, 13.

Section: Exam review

Week 5

Lecture 1: Major works for organ, Bach as virtuoso organist, culmination of the chorale prelude, how spirituality is expressed through musical form. Major forms: toccata, fantasy, variation form (ground bass).

Reading, *Bach*: review pages 1-109 for exam.

Weekly Listening: Assignment I, numbers 14 and 15.

Lecture 2: Midterm exam on all materials covered from first lecture to exam day.

No section (we'll be grading).

Week 6

Lecture 1: Move to Leipzig and the demands of a church centered career. The Lutheran church year. Daily family life in Leipzig. Orthodox Lutheran religious beliefs and their influence on composition.

Lecture 2: The sacred cantata and motet. Lyrics and their symbolism. Tone painting and texts.

Reading, *Bach*: 110-151

Weekly Listening: Assignment II, number 1.

Section: Vocal terminology

Week 7

Lecture 1: Excerpts from video: *In Rehearsal with John Eliot Gardiner*

Contemporaries and their influence: Telemann and Handel, Bach within the stylistic matrix of his era, influences of Italian opera on his works.

Lecture 2: The Oratorios and Magnificats

The idea of Parody (musical recycling) during the Baroque.

Reading, *Bach*: 178-183.

Weekly Listening: Assignment II, numbers 2a and 2b.

Section: Extra listening (selections from Telemann and Handel in contrast to Bach).

Week 8

The Passions in comparison and contrast, including texts, and symbolism in musical forms. Large scale form and structure, dramatic role of the Evangelist. Working Relationship with Picander.

Section: Book Reviews due this week in section, open discussion, listening practice.

Reading, *Bach*: 151-160.

Weekly Listening: Assignment II, numbers 2c and 3.

Week 9

Lecture 1: Late keyboard works, *Missae Breves*, later life events

Lecture 2: *Messe in H-moll* (BVW 232)

Musical aesthetics in the context of sacred music and the B Minor Mass. *Stile Antico* and numerology in Bach's works. More on historically informed performance practice (HIP) manifested as One Voice Per Part (OVPP).

Reading, *Bach*: 184-228.

(from course reader)

1. Joshua Rifkin, "Bach's Chorus: A Preliminary Report," *The Musical Times* cxxiii (Nov 1982): 747-54.
2. Robert L. Marshall, "Bach's chorus: a preliminary reply to Joshua Rifkin," *The Musical Times* cxxiv (Jan 1983): 19-22
3. Joshua Rifkin, "Bach's Chorus: A Response to Robert Marshall," *The Musical Times*, cxxiv (Mar 1983): 161-2

4. "Bach's Chorus: A 'Brief Yet Highly Necessary' Reappraisal," Andrew Parrott, *Early Music*, Vol. 24/4 (1996): 551-580.

Section: Structure of Latin Mass and review of B Minor mass pieces/parts.
Weekly Listening: Assignment II, numbers 4a and 4b.

Week 10

Lecture 1: Bach's passing, neglect and rediscovery, Mendelssohn and the Bach Revival, reputation and influence on later composers, Bach and the development of scientific facial reconstruction.

Lecture 2: Bach in contemporary culture, including the development of a Bach tourist industry at Leipzig, and the ubiquity of Bach as background music in advertisements. What does his music signify to 21st century listeners?

Reading, *Bach*: 228-245.

Section: Exam review, Cantata Pairs papers due.

Tara Browner

Ethnomusicology 60

J.S. Bach in His World and Ours

Listening Assignments

Assignment I:

1. *Ein feste Burg ist unser Gott* (BWV 80)

Munich Bach Choir and Orchestra, Karl Richter
Archiv

8. Chorale: *Das Wort sie sollen lassen Stahn*

2. *Wie schön leuchtet der Morgenstern* (BVW1)

Munich Bach Choir and Orchestra, Karl Richter
Archiv

6. Chorale: *Wie bin ich doch so herzlich froh*

3. Organ Chorale *Wie schön leuchtet der Morgenstern* (BVW 739) c. 1705

Ohrdruf, Lüneburg & Arnstadt

Andrea Marcon, organ

Hänssler Edition Bachakademie

4. *Prelude and Fugue in C* (BWV 549)

Ohrdruf, Lüneburg & Arnstadt

Andrea Marcon, organ

Hänssler Edition Bachakademie

5. "Little" *Fugue in G-minor* (BVW 578)

Great organ works

Virgil Fox

RCA Victrola

New Course Proposal

Ethnomusicology 60
J.S.Bach in His World and Ours

Course Number Ethnomusicology 60

Title J.S.Bach in His World and Ours

Short Title J.S. BACH

Units Fixed: 5

Grading Basis Letter grade or Passed/Not Passed

Instructional Format Lecture - 4 hours per week
Discussion - 1 hours per week

TIE Code LECS - Lecture (Plus Supplementary Activity) [T]

GE Requirement Yes

Major or Minor Requirement No

Requisites None

Course Description Lecture, four hours; discussion, one hour. Examination of the life and music of J.S Bach in the historical and cultural context of his era through its musical manifestations in the present, including changes in performance styles, scholarly studies, reception, and contemporary fan culture.

Justification The purpose of this course is to introduce students to German Baroque era composer Johann Sebastian Bach (1685-1750), examining his life and works in the cultural and historical matrix of its time, and its performance and reception through the present day. The discipline of ethnomusicology explores music not just through historical documents and analysis, but considers questions within the broader framework of cultural patterns of human knowledge and behavior. Therefore rather than experiencing Bach as an individual and unique musical genius, students will learn ways he fit within larger institutional and stylistic frameworks of his era, and how, as a working musician, he produced music acting within systems of patronage and church based employment that transcends his time, living on in our own.

This course differs from the offering in Music History (which the instructor has taught) in its emphasis and the connections between music and culture, and discussions of the impact of Bach's music in the present day.

Syllabus File [*Ethnomu 60 Syllabus 5-11-12.doc*](#) was previously uploaded. You may view the file by clicking on the file name.

Supplemental Information

Grading Structure Midterm exam: 30%
Final exam: 30%
Book Review: 20%
Cantata Pairs paper: 20%

Effective Date Winter 2013

Instructor Name

Tara Browner

Title

Professor

Quarters Taught Fall Winter Spring Summer

Department Ethnomusicology

Contact Name

ALFRED BRADLEY

E-mail

abradley@arts.ucla.edu

Routing Help