

**General Education Course Information Sheet**  
*Please submit this sheet for each proposed course*

Department & Course Number \_\_\_\_\_

Course Title \_\_\_\_\_

Indicate if Seminar and/or Writing II course \_\_\_\_\_

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

**Foundations of the Arts and Humanities**

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

**Foundations of Society and Culture**

- Historical Analysis
- Social Analysis

**Foundations of Scientific Inquiry (IMPORTANT: If you are only proposing this course for FSI, please complete the [updated FSI information sheet](#). If you are proposing for FSI and another foundation, complete both information sheets)**

- 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.

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

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

If yes, please indicate the number of TAs \_\_\_\_\_

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

2018-19	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment _____
2019-20	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment _____
2020-21	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment _____

5. GE Course Units

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

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

Integrative Learning

Ethical Implications

Cultural Diversity

Critical Thinking

Rhetorical Effectiveness

Problem-solving

Library & Information Literacy

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

- 1. Lecture: \_\_\_\_\_ (hours)
- 2. Discussion Section: \_\_\_\_\_ (hours)
- 3. Labs: \_\_\_\_\_ (hours)
- 4. Experiential (service learning, internships, other): \_\_\_\_\_ (hours)
- 5. Field Trips: \_\_\_\_\_ (hours)

**(A) TOTAL Student Contact Per Week** \_\_\_\_\_ **(HOURS)**

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

- 1. General Review & Preparation: \_\_\_\_\_ (hours)
- 2. Reading \_\_\_\_\_ (hours)
- 3. Group Projects: \_\_\_\_\_ (hours)
- 4. Preparation for Quizzes & Exams: \_\_\_\_\_ (hours)
- 5. Information Literacy Exercises: \_\_\_\_\_ (hours)
- 6. Written Assignments: \_\_\_\_\_ (hours)
- 7. Research Activity: \_\_\_\_\_ (hours)

**(B) TOTAL Out-of-class time per week** \_\_\_\_\_ **(HOURS)**

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

## **Concert Halls, Clubs, and Cathedrals: Music and Acoustics in Performance Spaces**

Kacie Morgan

[kcmorgan2@ucla.edu](mailto:kcmorgan2@ucla.edu)

Seminar: Twice a week, 2 hours

Room: TBD

Office Hours: TBD

Office: TBD

### **Course Description:**

The singer steps up to the mic, the cantor moves to the lectern, the orchestra raises their bows — what follows is the dynamic interaction between performer and acoustic space. Throughout history we can see constant changes in sound, space, and the relationship between the two in the design of the architecture and in the inclusion of acoustic technology, almost as if the space itself was an instrument. This course examines the interplay between space, sound, and acoustic technology in a variety of performance venues from cathedrals and concert halls, to recording studios and clubs.

By studying a variety of performance spaces, students will acquire knowledge of the development of acoustic technology and how it can change the space. Through an examination of case studies, students will learn to identify specific sonic qualities of different performance spaces from acoustic design to sound design. By studying the spaces in relation to the music performed within, students will also examine and discuss compositional elements within the music and how it interacts with the space. Weekly readings and in-class discussions will provide students to acquire knowledge regarding epistemological framework and analytical methods used to examine the relationship between the listener, sound production, and the space. These tools will then be used by the students to create a final project that demonstrates their engagement with these knowledges through either a digital, sound/visual project, or a research paper.

### **Objectives of this course:**

- Acquire a historic understanding of acoustics and the development of acoustic technology.
- Identify specific sonic qualities of different performance spaces
- Discuss compositional elements within music that utilize, or attempt to utilize the acoustics of the space
- Think critically about the relationship between listening experience, sound production, and space.

## Course Format:

Seminars are designed to help you develop critical thinking skills by evaluating readings and other musical texts in facilitated discussions with colleagues. You will develop skills in articulating and examining types of space and their sounds with weekly readings and writings, discussion leading, and by creating and completing an analytical project throughout the course. Each week, you will be expected to participate in discussion. In order to do so, all readings must be completed prior to seminar.

## Assignments and Evaluation:

Participation and Attendance: 20%

Weekly Writing: 20%

Discussion Leading: 20%

Final Project: 40%

    Project Proposal 10%

    Annotated Bibliography 15%

    Student Created Preliminary Assignment 10%

    Rough "Draft" 15%

    Final "Draft" 25%

    Final Presentation 15%

    One-on-one meetings 10%

**Participation and Attendance:** Participation can have many forms, but most importantly to participate you must be physically and mentally present in seminar. To participate, you should come to seminar prepared to engage with your discussion leaders and seminar materials. Participation can include offering answers to discussion questions, responding to others' answers, or posing your own discussion questions. Additionally, you can quote something from the reading relevant to the conversation, bring in an example, or highlight a strong point from the weekly discussion posts. Finally, participation will include responding to the weekly "campfire questionnaire" which we will fill out after our first meeting each week to identify lingering questions and confusion.

Attendance will be taken at each seminar meeting. You will be allowed one unexcused absence and each following absence will result in the loss of a percentage from your final grade.

**Weekly Writing:** Each week you will submit a written response to a reading or readings of their choice. The response will briefly summarize the main point of the reading and then engage with a specific topic that you found interesting, problematic, or unclear. These responses can additionally pose a discussion question, engage with a case study not presented in the reading (such as a personal experience of an alternate space or reading), or contrast the weekly readings with each other. Responses should be 250-300 word and will be submitted through CCLE. The weekly writing is due by 7:00pm two days before seminar.

**Leading Discussion:** Each week 2-3 of you will be responsible for planning and leading a portion of the seminar's discussion. Weeks will be assigned based on interest, as much as

possible, in our Week 1 meeting. Those responsible for the week will prepare in advance a summary of the week's readings, and ten discussion questions to be used in discussion. Prior to seminar, you will meet with the instructor to review your questions and plan for discussion.

**Final Project:** The format of the final project is flexible, and should reflect your interests and skills as developing students and professionals. This means that there are not set boundaries on the product or form that the final project should take, and you should feel free to explore a wide range of options such as: acoustic modeling, self curated performance, academic paper, video, architectural plan of a new performance space, or creation/plan of a sound installation. Creative projects must be accompanied by a written statement outlining their process (from sources, to tool or platform selection, and trial and error) and what the final product will communicate to the listener/audience. To ensure the success of students' project within ten weeks, the final project has been divided into the following steps:

**Proposal:** Proposals should consist of a 250-300 proposal of your project idea, and should include details pertaining to the resources required, types of research that will need to be conducted, the components required to actualize your project, and a rough timeline that outlines how long you anticipate needing for each step of your project. Following the submission of the project proposal each of you must meet with me in office hours to discuss your idea. Due Week 2.

**Annotated Bibliography:** Even those designing a creative project must conduct and document their research. The annotated bibliography should include five scholarly sources which may include readings from class. For each item, you should include a brief paragraph explaining why the source is relevant to your project topic and how you might use this source in the creation of your project. This step is designed to help you get into the research phase of your project, however, projects change and evolve as you work on them. As such, you will not be bound to the items included in this bibliography and should continue doing research as necessary. Following the completion of this assignment you will be required to have a one-on-one meeting with me during office hours to discuss your research and its relation to your proposed project. Due Week 4.

**Student Created Preliminary Assignment:** This assignment will be created by each individual for your own project in consultation with the instructor. The purpose of this assignment is to facilitate progress on your project, and to seek guidance on any unexpected issues that arise as you begin to create or write. Therefore this submission should be a meaningful step in the creation process, and should involve a written component (for creative projects this could be a brief documentation of your process so far) towards the final product. Due Week 6.

**Rough "Draft":** The format of this submission will vary, however, this draft of your project should require only minor to moderate revisions. All parts of the project must be present in some form in this submission, including the written statement for creative projects. Included in the rough draft process will be a one-on-one meeting to discuss final revisions for your project. Due Week 8.

Final “Draft”: This submission will be the final product of your assignment and should include all media and the final form of all written documents. This should also include a works cited page. Due Week 10.

Final Presentation: Your presentations will take place in class of Week 10. Your presentation should include a prepared statement explaining your project and the outcome, and be accompanied by any visual or audio necessary to demonstrate your project. Your presentation should be no more than 10 minutes in length.

Each of these assignments will be submitted through CCLE, and is due at the start of seminar on the week it is assigned.

### **Course Resources:**

All course materials including readings, listenings, and project links will be made available through CCLE (<http://ccle.ucla.edu>). Posted also online will be additional materials and readings that may be helpful for your project research and/or for further information to satisfy your curiosity.

### **Weekly Schedule:**

NB: This schedule is subject to change at the discretion of the instructor; readings and assignments should be completed before the class they are listed under.

#### **Week One: Introduction and Foundations**

Readings:

- Barry Blesser and Linda-Ruth Salter, *Spaces Speak, Are you Listening?: Experiencing Aural Architecture* (Cambridge: MIT Press, 2007), 1-31.
- Leo Beranek, *Concert Halls and Opera Houses: Music, Acoustics, and Architecture* (New York: Springer, 1914), 19-35, and 498-502.
- Yolande Harris, “The Building as Instrument,” in *Hearing Places* edited by Ros Bandt, Michelle Duffy and Dolly MacKinnon. Cambridge: Cambridge Scholars Publishing, 2007. 382-388.
- Garth Paine, “Playing and Hearing Sonic Environments,” in *Hearing Places*, 348-368.

#### **Week Two: History of Acoustics**

Readings:

- Charles Burnett, “Sound and its Perception in the Middle Ages,” in *The Second Sense: Studies in Hearing and Musical Judgement from Antiquity to the Seventeenth Century*, edited by Charles Burnett, Michael Fend, and Penelope Gouk. London: The Warburg Institute, 1991.

- Ross Brown, *Sound: A Reader in Theatre Practice* (New York: Palgrave, 2010). 149-162.
- Emily Thompson, *The Soundscape of Modernity*, 13-32; 90-114; 173-179.

### Week Three: Medieval Spaces

Thessaloniki, St. Paul's Cathedral, and Notre-Dame of Paris

Readings:

- Spyridon Antonopoulous, Sharon Gerstel, Chris Kyriakakis, Konstantinos Raptis, and James Donahue, "Soundscapes of Byzantium," in *A Journal of Medieval Studies* Vol 92, No S1 (October 2017), S3221-S335.  
<https://www.journals.uchicago.edu/doi/suppl/10.1086/693378> (visit website for sound recordings)
- T.H. Lewers and J.S. Anderson, "Some Acoustical Properties of St Paul's Cathedral, London" in *Journal of Sound and Vibration* Vol 92, No. 2, (January 1984), 285-297.
- Rebecca A. Baltzer, "The Geography of the liturgy at Notre-Dame of Paris" in *Plainsong in the Age of Polyphony: Cambridge studies in Performance Practice*, Thomas Forrest Kelly (ed.) (Cambridge: Cambridge University Press, 1992), 45-64.

Listening:

- Greek Orthodox Choir, "O Marvelous Wonder" *Hymns to the Mother of God*  
<https://www.youtube.com/watch?v=PHx775vizS0>
- Hilliard Ensemble, "Alleluia. Navitas" *Perotin*  
<https://www.youtube.com/watch?v=vjmCSswW1s4>

Optional projects to explore:

- Wall, John N.. *Virtual St. Paul's Cathedral Project: A Digital Recreation of Worship and Preaching at St. Paul's Cathedral in Early Modern London*. 2013.  
<https://vpcp.chass.ncsu.edu/>
- Bissera Pentcheva, *Icons of Sound*, <http://iconsofsound.stanford.edu/aesthetics.html>

### Week Four: Renaissance Spaces

San Petronio, San Marco, Florence Cathedral

Readings:

- Deborah Howard and Laura Moretti, *Sound and Space of Renaissance Italy* (New Haven: Yale University Press, 2009), 17-42 and 129-140.
- Anne Schnoebelen "Performance Practices at San Petronio in the Baroque." *Acta Musicologica* 41, no. 1/2 (1969): 37-55.
- Marc Vanscheeuqijck, *The Capella Musicale of San Petronio in Bologna under Giovanni Paolo Colonna (1674-95): History, organization, repertoire* (Bruzelles: Brepols Publishers, 2003).

Listening:

- Guillaume DuFay, *Nuper Rosarum Flores*.  
<https://www.youtube.com/watch?v=P9yzTTwAj5U>
- Gioseffo Zarlino, *Pater Noster*

### Week Five: Opera Hall

Bayreuth, The Metropolitan, and Opera Bastille

Readings:

- Victoria Newhouse, *Site and Sound: The Architecture and Acoustics of New Opera Houses and Concert Halls* (New York: The Monacelli Press, 2012), 16-31.
- Beranek, *Concert Halls and Opera Houses*, 535-550, 107-112, 263-266, 283-288;
- Massimo Garai, Ken Ito, et al, "The Acoustics of Bayreuth Festspielhaus," presented at The 22nd International Congress on Sound and Vibration 2015.

Listening:

- Wagner's *Lohengrin* in Bayreuth, 2018.  
<https://www.youtube.com/watch?v=iCy853CfyRY> (Watch at least from 11:15-30:00)
- *Lohengrin* at the Metropolitan Opera House (to be posted on CCLE).
- Bizet's *Carmen* at Opera Bastille, 10:16-20:00, <https://www.youtube.com/watch?v=zTDMvyj4TFg>

### Week Six: Concert Hall

Berlin Philharmonie, Boston, Walt Disney Concert Hall

Guest Speaker: Robert Fink

Readings:

- Michael Forsyth, *Buildings for Music: The Architect, the Musician, and the Listener from the Seventeenth Century to the Present Day* (Cambridge: The MIT Press, 1985), 197-232.
- J. Christopher Jaffe, *The Acoustics of Performance Halls* (New York: W. W. Norton & Company, Inc., 2010), 48-60.
- Beranek, *Concert Halls and Opera Houses*, 297-300;
- Kaye, Lewis. "The Silenced Listener: Architectural Acoustics, the Concert Hall and the Conditions of Audience." *Leonardo Music Journal* 22 (2012): 63-65.  
<http://www.jstor.org/stable/23343812>.

Listening:

- Haydn, *Surprise Symphony*
- Dvorak, *Symphony No. 6*
- Stravinsky, *Rite of Spring*

### Week Seven: Musical Theatre and Sound Design

Broadway (and Off Broadway)

## Readings:

- Ross Brown, *Sound: A Reader in Theatre Practice* (New York: Palgrave, 2010), 138-148.
- Jonathan Burston, "Theatre space as virtual place: audio technology, the reconfigured signing body, and the megamusical," in *The Journal of Popular Music* Vol. 17 No. 2, 1998. 205-218.
- Arreanna Rostosky, "Amplifying Broadway After the Golden Age" in *The Routledge Companion to the Contemporary Musical* edited by Jessica Sternfeld and Elizabeth Wollman (New York: Routledge, 2019), forthcoming.

## Listening:

*Oklahoma*, <https://www.youtube.com/watch?v=syM0JtapQ4Q>

*Jesus Christ Superstar*, <https://www.youtube.com/watch?v=yZD9b-NRfN8>

*Next to Normal*,

<https://www.youtube.com/watch?v=5wKnYjxS1Tk&list=PL2DC20458721C6798>

**Week Eight: The Club Venue**

Cavern Club, Reggae Dance halls

Guest Speaker: Mike D'Errico

## Readings:

- Robert Kronenburg, *Live architecture: Venues, Stages and Arenas for Popular Music* (New York: Routledge, 2012), 96-105.
- Paul Jasen, *Low End Theory: Bass, Bodies, and the Materiality of Sound* (New York: Bloomsbury, 2011), 151-184.
- Julian Henriques, *Sonic Bodies: Reggae Sound Systems, Performance Techniques, and Ways of Knowing* (New York: Bloomsbury, 2011), chapter 3.

## Watch:

- David Byrne, "How Architecture Helped Evolve Music," 2010.

[https://www.ted.com/talks/david\\_byrne\\_how\\_architecture\\_helped\\_music\\_evolve/up-next](https://www.ted.com/talks/david_byrne_how_architecture_helped_music_evolve/up-next)

## Listening:

Talking Heads, December 1975 Set at CBGB (watch 1:15-5:30),

<https://www.youtube.com/watch?v=NRKvgY39hn0>

Elephant Man, "Jook Gal" <https://www.youtube.com/watch?v=GOyNqOrkd1I>

**Week Nine: Recording Studios**

Capitol Studios, Stax

## Readings:

- Jim Cogan and William Clark. *Temples of Sound: Inside the Great Recording Studios* (San Francisco: Chronicle Books, 2003), 15-30 and 65-84
- Philip Newell, *Recording Studio Design, 4th Edition* (New York: Routledge, 2017), 1-32, 100-123;
-

Listening:

Frank Sinatra, "I've Got You under My Skin,"

<https://www.youtube.com/watch?v=C1AHec7sfZ8>

Otis Redding, "These Arms of Mine" <https://www.youtube.com/watch?v=aUaO50nWnvg>

## **Week Ten: Final Presentations**

Presentation Schedule TBD



# New Course Proposal

## Musicology 98T Concert Halls, Clubs, and Cathedrals: Music and Acoustics in Performance Spaces

**Course Number** Musicology 98T

**Title** Concert Halls, Clubs, and Cathedrals: Music and Acoustics in Performance Spaces

**Short Title**

**Units** Fixed: 5

**Grading Basis** Letter grade only

**Instructional Format** Seminar - 3 hours per week

**TIE Code** SEMT - Seminar (Topical) [T]

**GE Requirement** Yes

**Major or Minor Requirement** No

**Requisites** Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.

**Course Description** Seminar, three hours. Requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Throughout history we can see changes in the relationship between sound and space in the design of architecture and the inclusion of acoustic technology. This course examines the interplay between space, sound, and acoustic technology in performance venues including cathedrals, concert halls, and clubs.

**Justification** Part of the series of seminars offered through the Collegium of University Teaching Fellows

**Syllabus** File [MUSCLG 98T Morgan Syllabus.pdf](#) was previously uploaded. You may view the file by clicking on the file name.

**Supplemental Information** Instructor (Kacie Morgan) UID: 004434570

Professor Nina Eidsheim is the faculty mentor for this course. UID: 703749172

Approved by the Collegium of University Teaching Fellows Faculty Advisory Committee on April 19, 2019

**Grading Structure** Participation and Attendance: 20%  
Weekly Writing: 20%  
Discussion Leading: 20%  
Final Project: 40%  
- Project Proposal 10%  
- Annotated Bibliography 15%  
- Student Created Preliminary Assignment 10%  
- Rough "Draft" 15%  
- Final "Draft" 25%  
- Final Presentation 15%  
- One-on-one meetings 10%

**Effective Date** Spring 2020

**Discontinue Date** Summer 1 2020

**Instructor** Name

Title

**Kacie Morgan**

**Teaching Fellow**

MUSICOLOGY 98T

**Quarters Taught**  Fall  Winter  Spring  Summer

**Department** Musicology

**Contact** Name

E-mail

**MICHELLE CHEN**

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[Routing Help](#)

## ROUTING STATUS

**Role:** L&S FEC Coordinator - Ries, Mary (mries@college.ucla.edu) - 61225

**Status:** Pending Action

**Role:** CUTF Coordinator - Chen, Michelle L (mchen@teaching.ucla.edu) - 53042

**Status:** Approved on 8/14/2019 1:37:40 PM

**Changes:** No Changes Made

**Comments:** on behalf of Professor Kathleen L. Komar, Chair, CUTF Faculty Advisory Committee

**Role:** Initiator/Submitter - Chen, Michelle L (mchen@teaching.ucla.edu) - 53042

**Status:** Submitted on 8/12/2019 12:56:46 PM

**Comments:** Initiated a New Course Proposal

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