

Western Music, 1580-1730

MuMH 5333 Section 001 – Fall 2023

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Caveat lector!

There is nothing set in this world, not even syllabi. This document will change as needed.

Goals

I will offer you a culturally-informed understanding of Western music between 1580 and 1630.

- 1) You will get a first-hand acquaintance with the “art” music traditions of the time.
- 2) You will gain insight into relevant musical, historical and cultural issues.
- 3) You will read some current scholarship.
- 4) You will develop your writing skills.

Overview

This course provides you with the basic information on period composers, genres and styles through a systematic review. It goes beyond review, though, to address music between 1580 and 1730 at a graduate level, engaging directly with compositions, selected primary sources, and academic research.

Writing is an important component of this class. You are expected to understand class materials and issues, and to be able to pull out of them significant information and produce an overview or abstract. Interaction and debate are other important components of this class. You will discuss issues with your peers, review their contributions and be reviewed by them.

Course Contents

Readings for this class chiefly consist of excerpts from various textbooks (notably Heller's *Music in the Baroque*; see below), selected primary sources, musicological articles and other texts (on PDF). Additional materials, including articles, scores and recordings, will be available through our Canvas site. The textbooks and companion anthologies are on permanent reserve at the music library.

The course is organized around a twofold structure, with the dividing line set around 1680. The earlier part of the class (roughly weeks 1-10) deals with four main genres (solo song, religious music, instrumental music, and opera) and their attached institutional spaces (academias, churches, chamber-court, and theater). The last part of the class looks at musical syntheses that occurred in selected urban centers (Venice, Paris, Mexico City/Lima, London, and Leipzig). Notions of style (early, middle, late Baroque; Italian, French, Spanish, etc.) and genre (monody, cantata, *tono humano*, sonata, opera), geography, and chronology are crucial for understanding class contents.

Historical knowledge will be the object of three online tests (with dictionary-style definitions and an essay) that you will take once. Style and genre knowledge will be the object of dedicated online tests that you can take multiple times (details TBD).

An array of activities will help you apply and solidify this knowledge, including graded daily assignments, the selection and discussion of two pieces related to class examples, class debate, and responses to your peers' postings.

Textbooks

Heller, Wendy. *Music in the Baroque*. New York: W. W. Norton, 2013.

Hill, John Walter. *Baroque Music: Music in Western Europe, 1580–1750*. New York: W. W. Norton, 2005.

Schulenberg, David. *Music of the Baroque*, 3rd edition. New York: Oxford University Press, 2013.

Listening Assignments

This class is about music. It is first and foremost oriented towards introducing you to the different genres and styles of Western music between 1580 and 1630. Listening is crucial to gain first-hand knowledge of the matter. Repertoire for each topic is included in the online topical pages.

You are expected to devote a substantial amount of time weekly to listening to the selections, score in hand. You should also take notes on the pieces as you listen to them, on matters of style (counterpoint, texture, thematic handling, use of preexisting materials, use of imitation, formal devices, tonality/mode, etc.), and bring both score and notes to class for the discussions.

You are responsible for recognizing all of the styles and genres covered by the class, even if we do not get to discuss them during lecture time. You do not need to memorize every bit of every assigned piece, but instead you must learn the general stylistic features of genres (opera, monody, toccata, cantata, sonata, etc.), their types or varieties (“Florentine” opera, “Venetian” opera, French *tragedie lyrique*, etc.) and the dates and places where they were cultivated. This knowledge will be the object of the online recognition test

Requirements

- 1) Three essay tests (online).
- 2) Recognition tests of both scores and audio clips. You must get 80 % or higher. You can retake this test multiple times (the highest grade will count).
- 3) Active participation in class discussions.
- 4) Two blog entries (one per large class section): pick up a score or recording tightly related to a class example (typically belonging to the same

style and genre). Find relevant *academic* discussions. Demonstrate how your chosen example relates to our class materials in writing, framing your discussion through your selected literature and using the appropriate technical terms. You can find examples in websites such as imslp.org, cpdl.org, youtube.com, or in the library; you must include a file or a link together with your entry. Your posting must cite the literature you employed in some unambiguous format.

5) Three *substantial* responses to your peers' blog postings.

6) Written assignments in preparation for class. Bring a printout of your answers to class, self-correct them, turn them in on that day. No late assignments are accepted.

7) Your active participation in class discussions. Grades are assigned at the end of the class. Very frequent participation = A, frequent participation = B, some participation = C, rare participation = D, very rare to no participation = F. Please be aware that this item may pull your final grade up or down by a full letter grade.

I will return your work in a timely manner (7-10 days after due date). Tests, including the final exam, will be graded online.

Grading Policy

Three unit tests	30
Recognition tests	20
Assignments	40
Class participation	10
Total	100

Attendance Policy

Attendance is required for this course. Roll will be checked for each class period.

- a) Each unexcused absence after the third one will be penalized with the subtraction of five class points from your grade.
- b) All absences from a scheduled presentation will be penalized with the subtraction of an extra five class points from your grade.
- c) Since late arrivals and early departures cut into class time and are disruptive, these will also count as absences. Arriving ten minutes after the hour will get you half an absence. After twenty minutes, a whole absence will be counted.
- d) Please refer to the UNT policy manual for a definition of what constitutes an excused absence. Basically, if you miss class due to your participation in official university business, absences are excused.
- e) You should not schedule your end-of-semester jury against a regularly scheduled class. A jury absence counts as a regular absence.
- f) While attendance is an important part of succeeding in this class, your own health, and those of others in the community, is more important. It is important that you communicate with me prior to being absent, so we can discuss and mitigate the impact of the absence on your attainment of the course learning goals. Please inform me if you are unable to attend class meetings because you are ill, in mindfulness of the health and safety of everyone in our community. Contact the UNT COVID Team at COVID@unt.edu for guidance on actions to take due to symptoms, pending or positive test results, or potential exposure.

Doubts?

Please feel free to contact me if you have any question or problem. I mean it! I am available to talk to you during my office hours or by appointment. You can also contact me through e-mail, or phone my office (see above).

Academic Integrity

Students caught cheating or plagiarizing will receive a "0" for that particular assignment or exam [or specify alternative sanction, such as course failure]. Additionally, the incident will be reported to the Dean of Students (Office of Academic Integrity), who may impose further penalty. According to the UNT catalog, the term "cheating" includes, but is not limited to: a. use of any unauthorized assistance in taking quizzes, tests, or examinations; b. dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; c. the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; d. dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); or e. any other act designed to give a student an unfair advantage. The term "plagiarism" includes, but is not limited to: a. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

See: Academic Integrity

LINK: <https://policy.unt.edu/policy/O6-003>

Student Behavior

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classrooms, labs, discussion groups, field trips, etc.

See: Student Code of Conduct

Link: <https://deanofstudents.unt.edu/conduct>

Access To Information – Eagle Connect

Your access point for business and academic services at UNT occurs at my.unt.edu. All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect.

See: Eagle Connect

LINK: eagleconnect.unt.edu/

Oda Statement

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter. You can now request your Letters of Accommodation ONLINE and ODA will mail your Letters of Accommodation to your instructors. You may wish to begin a private discussion with your professors regarding your specific needs in a course. Note that students must obtain a new letter of accommodation for every semester. For additional information see the Office of Disability Access.

See: ODA

LINK: disability.unt.edu (Phone: (940) 565-4323)

Diversity and Belonging

UNT values diversity and individuality as part of advancing ideals of human worth, dignity and academic excellence. Diverse viewpoints enrich open discussion, foster the examination of values and exposure of biases, help educate people in rational conflict resolution and responsive leadership, and prepare us for the complexities of a pluralistic society. As such, UNT is committed to maintaining an open, welcoming atmosphere that attracts qualified students, staff, and faculty from all groups to support their success.

UNT does not discriminate on the basis of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, or veteran status in its application and admission process, educational programs and activities, employment policies and use of university facilities.

See: Diversity and Inclusion

Link: <https://idea.unt.edu/diversity-inclusion>

Health and Safety Information

Students can access information about health and safety at: <https://music.unt.edu/student-health-and-wellness>

Registration Information for Students

See: Registration Information

Link: <https://registrar.unt.edu/students>

Academic Calendar and Final Exam Schedule, Fall 2023

See: Fall 2023 Academic Calendar

Link: <https://registrar.unt.edu/registration/fall-registration-guide>

Financial Aid and Satisfactory Academic Progress

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Music scholarships require a 3.5 cumulative GPA. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended you schedule a meeting with an academic advisor in your college, an advisor in UNT-International or visit the Student Financial Aid and Scholarships office to discuss dropping a course.

See: Financial Aid

LINK: <http://financialaid.unt.edu/sap>

Retention of Student Records

Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university's policy in accordance with those mandates.

See: FERPA

Link: <http://ferpa.unt.edu/>

Counseling and Testing

UNT's Center for Counseling and Testing has an available counselor whose position includes 16 hours per week of dedicated service to students in the College of Music and the College of Visual Arts and Design. Please visit the Center's website for further information:

See: Counseling and Testing

Link: <http://studentaffairs.unt.edu/counseling-and-testing-services>

For more information on mental health issues, please visit:

See: Mental Health Issues

Link: <https://speakout.unt.edu>

The counselor for music students is Myriam Reynolds, Chestnut Hall, Suite 311, (940) 565-2741 or Myriam.reynolds@unt.edu.

Add/Drop Policy

Please be reminded that dropping classes or failing to complete and pass registered hours may make you ineligible for financial aid. In addition, if you drop below half-time enrollment you may be required to begin paying back your student loans. See Academic Calendar (listed above) for additional add/drop information.

Drop Information:

<https://registrar.unt.edu/registration/fall-registration-guide>

Student Resources

The University of North Texas has many resources available to students. For a complete list, go to:

See: Student Resources

Link: <https://success.unt.edu/aa-sa-resources>

Care Team

The Care Team is a collaborative interdisciplinary committee of university officials that meets regularly to provide a response to student, staff, and faculty whose behavior could be harmful to themselves or others.

See: Care Team

Link: <https://studentaffairs.unt.edu/care-team>

Schedule

This schedule is subject to change.

Materials for this course are posted as web pages in the “Class Topics” module on Canvas.

Part 1: Academies and Song

Week 1

Tuesday 22 August: Baroque Music, Society, and Culture

Thursday 24 August: What are academies?

Week 2

Tuesday 29 August: Old vs. new. Madrigals by Rore, Monteverdi; Artusi

Thursday 31 August: Bardi's Camerata; monodies by Caccini and Peri

Week 3

Tuesday 5 September: Rome and Venice in mid-century: the Incogniti and the Unisoni. Luigi Rossi, Giacomo Carissimi, Barbara Strozzi

Thursday 7 September: Accademia Arcadia, Alessandro Scarlatti, Bononcini

Week 4

Tuesday 12 September: *Air de cour*, Ayre, Song, *Tono humano*

Part 2: Churches and Motets

Thursday 14 September: Gombert, Giovanni Gabrieli

Week 5

Tuesday 19 September: Monteverdi, Schutz, Rovetta, Grandi

Thursday 21 September: Carissimi's oratorios, Spanish villancicos

Part 3: Instruments, Between Chamber and Church

Week 6

Recognition Test 1 (genres of song) due, 25 September, 11:59 PM

Tuesday 26 September: Intabulation, decoration, variation, counterpoint

Thursday 28 September: toccata, *Sonata in stil moderno*, ricercare

Online Unit Test 1 due, 29 September, 11:59 PM

Week 7

Tuesday 3 October: Dances and the Suite

Thursday 5 October: Newer sonatas: Biber, Corelli

Part 4: Opera, Finally

Week 8

Tuesday 10 October: The invention of Opera: Peri and Caccini

Thursday 12 October: Court opera: Monteverdi, Francesca Caccini

Week 9

Tuesday 17 October: Theater opera (1): Monteverdi

Thursday 19 October: Theater opera (2): Cavalli

Week 10

Tuesday 24 October: Tragedie Lyrique

Thursday 26 October: Dramatick opera and Representación música

Online Unit Test 2 due, 30 October, 11:59 PM

Part 5: The Italian Invasion: Cities and Musics

Week 11

Tuesday 31 October: Venice and Vivaldi

Thursday 2 November: Class today will meet on zoom. Paris, Couperin and Rameau

Week 12

Tuesday 7 November: Mexico City and Sumaya

Thursday 9 November: Class does not meet today

Week 13

Tuesday 14 November: London and Handel

Thursday 16 November: London and Handel

Fall break: 20-25 November

Week 14

Tuesday 28 November: Leipzig and Bach

Thursday 30 November: Leipzig and Bach

Week 15

Tuesday 2 December: Review session

Thursday 4 December: Review session

Exam Week

Our final exam has been scheduled on Thursday, 14 December, 8-10 AM (in person).