

Western Music History, 1600-1770 (MUMH 5333)

Fall 2017

Syllabus

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Caveat lector!

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

Overview

This course offers

- (a) A stylistic overview of Western music, 1600-1730.
- (b) A deeper knowledge of important issues about this music (as both repertoire and practice).
- (c) A critical assessment of scholarly methods and approaches related to this music.
- (d) Opportunities to develop quality academic writing.

Goals

- 1) To acquaint you with the “art” music traditions of the time.
- 2) To help you gain insight into relevant musical and historical issues.
- 3) To introduce you to current scholarship.
- 4) To provide you with the bibliographic, heuristic, and hermeneutic tools needed to do graduate-level work in the field.
- 5) To develop your writing skills.

Prerequisites

- 1) Basic, undergraduate-level knowledge of music history.
- 2) Score sight-reading.
- 3) Basic analytical abilities (no particular knowledge of any system is needed).
- 4) Basic research skills.

This course provides you with the basic information on composers, genres and styles needed as remedial work, through a systematic review. It goes beyond review, though, to

address seventeenth-century music at a graduate level. Skills needed to carry on this kind of work prominently include engaging directly with music, written primary sources, academic books, and research articles.

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. You are also expected to learn the basics of an academic writing style (language, organization, bibliography/notes), if you don't know it already.

Class Overview

This course is centered on music (scores and recordings). Discussions start with narrow issues of repertory and basic information, and continue with analysis, expression and semiotics, and end with issues of symbolism and power, generally broadening the scope.

The course is divided into three units. Unit 1 (roughly weeks 1-5) deals with repertory between 1600 and 1660. Unit 2 (weeks 6-11) approaches later compositions (1660-1730) and related issues, prominently including the emergence of regulated expression, counterpoint and tonality. Unit 3 (weeks 12-15) presents a selective exploration of current issues in the field of Baroque music, including rhetoric, affections, gender issues, and colonialism, as represented in current literature. These topics add diverse semantic components to our previous historical examination of music. Sessions combine short introductory lectures, more detailed analysis of music, readings of recent musicological writings (books and articles) and class-wide discussions.

Listening/Score 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 1600 and 1700. Listening is crucial to gain a first-hand knowledge of the matter. You are expected to devote *much* time to listening to the examples selected for the class, score in hand, and to 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, text setting and representation, genre issues, 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 our class discussion is cut short due to unforeseen circumstances. This means that you *do not* need to memorize every bit of every piece in the class examples, but instead you **must** learn styles, genres, their main features, and the dates and places where they were cultivated.

Presentations and Class Discussions

This class also deals with ideas that surround music, as presented in the literature. Some sessions (especially those of the last unit) will include:

- a) An introductory lecture, complemented with readings from textbooks.
- b) More detailed examination of scores, as needed.
- c) Presentations and discussions of articles.

Readings will be available online or on reserve at the music library. You are responsible for knowing all listening and readings assignments. In order to prepare for these class sessions, you'll need to listen to the pieces and do the readings beforehand. *Everyone will do the assigned readings.* For you to get graduate credit in the class, you also will need to demonstrate knowledge of the readings assigned for the class. Please plan on spending a substantial amount

of time on these preparations. (A graduate music history class is generally thought to require three times the class time for preparation; i.e., to budget three hours per class session for preparation should give you enough time to cover all the regular assignments.)

A designated presenter will introduce the article to the class, with the help of a handout. The presenter will begin by giving a critical account of its salient points, and suggesting the most relevant points for class discussion in about 15 minutes. *A presentation is not a repetition of the article, but an abstract of it, highlighting main points and creating a critical image.* Free discussion will follow. You are expected to participate actively in the discussion. The presenter will take notes and prepare a short (1-2 pages) handout, including the main points of the discussion, which will be made available to the rest of the class.

Active class-wide discussion is vital to the functioning of the course, particularly during weeks 12-15. In doing the readings for the class, *always* make notes, involving both a summary of the content and a critical analysis. First synthesize the content of the reading in a few points. Then summarize the methods and assumptions used by the writer. Finally, pay attention to whatever questions or problems that the reading raises. Even if you take long, detailed notes on the readings, be prepared to give a concise abstract of the reading, talk about the ways used by the writer to produce the reading under consideration, enumerate what you view as key difficulties or questions left unanswered in the reading.

When doing the reading, consider, for example, the following: the author's use of evidence, mode of argumentation, depth of insight, cogency of musical analysis, underlying assumptions, account and use of other literature and other perspectives, etc. In what ways does the author's work hold up well and why? Are there fault lines and fissures in it? What critical perspectives can *your* reading contribute to the class?

Assignments and Evaluation

Weekly assignments will be organized, with questions about readings and listening. These assignments are meant to prepare you for discussion. You will be graded according to the effort you put in answering these questions, and not on the accuracy or accomplishment of your answers.

Units 1 and 2 will be evaluated through two tests, scheduled on weeks 5 and 12. Tests may include multiple-choice questions, "dictionary" questions (five-line definitions of terms and issues), and example recognition both from scores and CDs. These examples will not necessarily come from the class anthology; you will need to identify their styles, and, if possible, also their genres, to place them in space and time, and to point out three *significant* features. Please note, I will select my examples carefully enough to remove all ambiguity.

Papers

You will write two papers for this class. A midterm essay will consist of an analysis of a short piece or movement of around 2,500-2,800 words excluding examples, bibliography, tables, and quotations. A list of pieces will be provided. You will choose one of them and examine its genre and style features, according to the models provided in class.

There will be no final exam for this class, but a sizeable final paper. It will be an extended essay, no less than 3,500 words in length excluding examples, bibliography, tables, and quotations, centered around a piece of seventeenth-century music of your choice. You will systematically examine issues of mode and tonality, expression, drama, and power, as applicable

to your piece. You must use ideas and methods discussed in unit 3. The goals of this project are to integrate everything we will have done throughout the course, demonstrate your ability to deal with a primary source (i.e., a piece of music) and to make sense of it by applying the ideas and methods you learned in the class.

Attendance Policy

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

- a) Five full *unexcused and unauthorized* absences will get you an automatic WF or an F as final grade.
- b) 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.
- c) Please refer to the UNT policy manual for a definition of what constitutes an excused absence. If you are on official university business, absences are excused. Sickness or the death of a relative are not cases for excused absences. In case of doubt, please contact me.

Requirements

- 1) Two unit tests
- 2) A midterm analytical essay
- 3) A final project, centered around a piece of music of your choice, and dealing with mode-tonality, drama-expression, and power (as applicable).
- 4) Assignments and class presentations, including a prepared handout
- 5) Your active participation in class discussions.

Grading

| | |
|---------------------|---------|
| Unit 1 test | 15 |
| Unit 2 test | 15 |
| Midterm essay | 20 |
| Final project | 25 |
| Assignments | 15 |
| Class participation | 10 |
| Total | 100 |

Acceptable 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 classroom, labs, discussion groups, field trips, etc. (*Also see below, UNT Care Team*)

The Code of Student Conduct can be found at <https://deanofstudents.unt.edu/conduct>

A Note on Academic Honesty

All tests and assignments for this class should be the product of individual work, unless otherwise indicated. If you engage in cheating or plagiarizing (see below for clarification) in *any* test or assignment, you will receive a grade of “0” for the item. Additionally, the incident will be reported to the Dean of Students, who may impose further penalty.

The [UNT Code of Student Standards of Academic Integrity](#) provides penalties for academic dishonesty. Academic dishonesty includes two categories, cheating and plagiarism:

A. Cheating. The use of unauthorized assistance in an academic exercise, including but not limited to:

1. use of any unauthorized assistance to take exams, tests, quizzes or other assessments;
2. dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems or carrying out other assignments;
3. acquisition, without permission, of tests, notes or other academic materials belonging to a faculty or staff member of the University;
4. dual submission of a paper or project, or re-submission of a paper or project to a different class without express permission from the instructor;
5. any other act designed to give a student an unfair advantage on an academic assignment.

B. Plagiarism. Use of another’s thoughts or words without proper attribution in any academic exercise, regardless of the student’s intent, including but not limited to:

1. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment or citation.
2. the knowing or negligent unacknowledged use of materials prepared by another person or by an agency engaged in selling term papers or other academic materials.

C. Forgery. Altering a score, grade or official academic university record or forging the signature of an instructor or other student.

D. Fabrication. Falsifying or inventing any information, data or research as part of an academic exercise.

E. Facilitating Academic Dishonesty. Helping or assisting another in the commission of academic dishonesty.

F. Sabotage. Acting to prevent others from completing their work or willfully disrupting the academic work of others.

[More on Academic Integrity](#)

[Plagiarism – Useful Materials](#)

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.

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 Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation.

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

2017-2018 Semester Academic Schedule (With Add/Drop Dates)

Link: <http://catalog.unt.edu/content.php?catoid=17&navoid=1737>

Academic Calendar at a Glance, 2017-2018

Link: <https://www.unt.edu/catalogs/2017-18/calendar>

Final Exam Schedule

Link: <http://registrar.unt.edu/exams/final-exam-schedule/fall>

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.

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 Blackboard 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.

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

Responding to Students in Distress: Unt Care Team

Please visit the CARE Team website to tips to recognize students in distress and what you need to do in cases of extreme behavior or references to suicide.

Link: <http://studentaffairs.unt.edu/care>

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Schedule

Week 1

28 August – Kurosawa, Vivaldi, affections. Schulenberg, *browse* chap. 1; *read* p. 35-44; *browse* 215-223, 226-231.

30 August – The heritage of the sixteenth century. Schulenberg, chap. 2.

Week 2

6 September – Caccini, Peri – Schulenberg, chap. 3, “Monody” (p. 44-54). Heller, chap. 2, “Ancients and Moderns” (Blackboard). Assignment 1

Week 3

11 September – Monteverdi, *Orfeo* – Schulenberg, chap. 4, p. 55-70

13 September – Strozzi, Grandi, Cesti, Scarlatti – Schulenberg, *read* p. 70-71, 82-88 ; *browse* 89-97

Week 4

18 September – Monteverdi, *Poppea* – Schulenberg, chap. 4, p. 72-81

20 September – Church music – Schulenberg, chap. 7, p. 127-148

Week 5

25 September – Instrumental music: solo music – Schulenberg, chap. 10 (review Italian music)

27 September – Instrumental music: ensemble music – Schulenberg, chap. 12, p. 272-300

Week 6

2 October – Test 1

4 October – Corelli and late-Baroque tonality – Schulenberg, chap. 12, p. 300-307

Week 7

9 October – Seventeenth-Century French Music – Schulenberg, chap. 6

11 October – Church and instrumental music in France – Schulenberg, chap. 7, p. 148-154; chap. 10, p. 223-225 and 237-246.

Week 8

16 October – late-Baroque secular vocal music – Schulenberg, review Scarlatti and Purcell (chap. 5, 89-102); chapter 8 (Handel)

18 October - chapter 8: Handel's operas (cont.); Rameau's operas.

Week 9

23 October – late-Baroque ensemble music – Schulenberg, chap. 13: Torelli, Corelli.
25 October – solo concerto; Vivaldi; Bach (p. 313 on)

Week 10

30 October – late-Baroque keyboard music – Schulenberg, chap. 11 – Please note: French music goes first (p. 264-271); Buxtehude (247-258)
1 November – Bach's WTK (p. 258-263); organ music (see additional materials)

Week 11

6 November – late-Baroque sacred music – Schulenberg, chap. 9. Please note: Handel's oratorios go first.
8 November – Bach's cantatas and Passions

Week 12

13 November – Test 2
15 November – Baroque as culture: Maravall, Hill, Heller, Schulenberg. If you are presenting, read all articles. If you are not presenting, read Maravall plus either Hill or Heller.

Week 13

20 November – Library Day
22 November – No class (Thanksgiving)

Week 14

27 November – Rhetoric: Figures and Declamation – Read Gosine/Oland and Gibson.
29 November – Rhetoric: Topics and Affections – Read Buelow and Kurtzmann

Week 15

4 December – French Music and Power: Read Cowart and Fader.
6 December – Latin American Colonial Music: Read Waisman.
Monteverdi's Multiple Meanings: Read Calcagno.

Exam Week

11 December, 8-10AM – Monteverdi's Multiple Meanings: Read Heller, Cusick.