

History of Western Music to 1750 (MUMH 3500)

Summer 2016

Syllabus

Instructor:

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Class website: learn.unt.edu

Overview

This course offers a stylistic overview of Western “art” music from Gregorian chant to Bach and Handel. It operates through the appreciation and analysis of examples both as recordings and scores. It construes these examples according to appropriate historical contexts.

Goals

- 1) To acquaint students with the “art” repertoires of the Middle Ages, Renaissance and Baroque, both aurally and through scores.
- 2) To develop students’ understanding of pre-1750 traditions, styles, and genres in relation to geography and chronology.
- 3) To understand the main historical contributions of selected major composers from the period.
- 4) To let students gain insights in general issues (social, political, symbolic) that surrounded the production of this music.

Textbook

Burkholder, J. Peter; Donald J. Grout, and Claude Palisca. *A History of Western Music*. Ninth edition. New York and London: W.W.Norton, 2014. [HWM]

Burkholder, J. Peter, and Claude Palisca. *Norton Anthology of Western Music, vol. 1*. Seventh Edition. New York: Norton, 2014. [NAWM]

You need to have regular access to the textbook, anthology (vol. 1), and longer set of recordings (vol. 1). No other version or edition of the textbook will let you understand the course. Additional examples and materials will be posted to our Blackboard site.

Class Methodology

You are expected to have access to a copy of the textbook, anthology, and CDs on a regular basis (no excuses admitted). You are required to do the reading and listening assignments **before** the assigned class. You *must* bring the anthology to *all* of the sessions (lectures and labs).

This class is meant to introduce you to the different genres and styles of Western music between c. 900 and c. 1750. Listening is crucial to gain first-hand knowledge of the matter. You are expected to devote much time to listening to the examples I 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.).

You are responsible for recognizing all of the **styles** and **genres** covered in our class materials (lectures, book, anthology, Blackboard site) even if we do not get to discuss them during lecture time. Accordingly, 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. In the exams, I will include musical examples, both printed in score and recorded, not necessarily taken from the anthology, for you to recognize their styles, and, if possible, also to place them in place and time, and to speak meaningfully about their features. Please note, I will select my examples carefully enough to remove all ambiguity.

Requirements

1) Term test: due on Sunday, 12 June at 11:59 PM, available online. This test covers terms and concepts I deem basic for the successful completion of the course. You may retake the test once if your grade is not satisfactory.

2) Unit test 1, Tuesday, 14 June, 8:00-8:40 only, covering Medieval music.

3) Midterm exam, Thursday, 23 June, first hour only, covering both Medieval and Renaissance music.

4) Unit test 3 (multiple-choice), Thursday, 30 June, 8:00-8:40, covering early Baroque music.

5) Final exam, Friday 8 July, two hours, covering a selection of all class topics.

All exams will include multiple-choice questions and recognition of genres and styles, both through recordings and scores not necessarily selected from the class materials (see above). The midterm and final exams will add an essay question.

6) Daily assignments: a set of 18 assignments focusing on analytical issues has been prepared for this course.

Everyone in the class **must** complete the assignments prior to their due date, type the answers, print them out and bring them to class or lab. You will discuss, self-correct, and turn in the answers in lab.

For the assignment to give you credit, it needs to be typed (hand-written corrections made to the typed document are, however, acceptable).

Late assignments will not be accepted.

You can drop one assignment with no penalty.

Please note: Tests will not be made up. Please take all the necessary precautions to be present when tests are given.

Grading

Test 1	14%
Midterm	20%
Test 3	14%
Final	25%
Online term test	5%
Assignments	17%
Participation	5%

The “participation” grade evaluates your active participation in both class and lab. Participation in the discussions, questions during and after the lectures and labs, during office hours, through email, and participation in online discussions count towards your grade.

A = 90-100; B = 80-89; C = 70-79; D = 60-69; F = 59 or less.

Attendance Policy and Other Rules

This class will share much important knowledge with you which cannot be found in any book or webpage; for this sake, you must be present in the classroom. Roll will be checked for each class period, including both lectures and labs, five minutes into the hour. Each absence is counted independently (i.e., if you miss Wednesday’s class and lab, you accrue three absences). Certain circumstances beyond not showing up for class will count as a **full absence** for both lectures and labs.

- a) Please arrive on time. Late arrivals (5-15 minutes) are counted as half absences. After 15 minutes, you will get a full absence.
- b) Please stay until the end of the class. If you leave earlier, you incur in a full absence.
- c) You must turn off cell phones, CD players, IPods, personal video viewers, radios, etc. during lecture and lab. If you are awaiting an urgent phone call, please ask a TA for permission to have your phone on vibrate and take the call. Repeated use of a cell phone, player, etc., for purposes other than following the lecture, is considered disruptive or disrespectful behavior (see below).
- d) Please refrain from the following disruptive or disrespectful activities during lectures or labs:
 - a. Personal conversations (including phone conversations)
 - b. Reading or writing unrelated to class contents (including writing assignments for some other course, texting, checking emails, WhatsApp, Facebook, Twitter, etc.)
 - c. Wearing earphones or watching movies in class
 - d. Arriving fifteen minutes after the start of the class or leaving at any time before the ending of the classAny disruptive or disrespectful behavior will be penalized with an unexcused absence.
- e) In case of misconduct, you will be asked to leave the room; cases of repeated or severe misconduct will be referred to the Dean of Students for the appropriate disciplinary action.

Once you have been absent for six class hours or three lab hours without a valid excuse (as per university rules), you will be **involuntarily dropped from the course** with a WF or F as final grade. Please refer to the UNT Undergraduate Catalog concerning the definition of an excused absence (in a nutshell, participation in University-sponsored activities and religious holidays; not sickness or the death of a relative).

After you have reached your sixth unexcused hour of class absence, or third unexcused hour of lab absence, you have a grace period of 24 hours to contact me (not your TA) and explain yourself before you are dropped. In extraordinary circumstances, unauthorized absences may be excused. Such circumstances may include serious illness or a professional commitment. In all cases, you must provide documentation. Please contact me ahead of time if you plan to miss more than three class or lab sessions.

Class and Lab Participation

You are *encouraged* (but not required) to participate in lectures, by asking or answering questions. You will be graded on the basis of your class participation. You are *required* to participate in lab. You will also be graded on the basis of your lab participation. Labs are a necessary complement of the class. They will be chiefly devoted to developing the listening and analytical skills necessary to succeed in this course.

Not everyone will get a chance to speak in every single lab meeting, but you should make an effort to ask questions and respond to your TA. Expect to be called on to summarize issues and characterize passages or devices in an assigned example. As a rule, you should avoid being silent for more than one lab in a row.

Email policy

UNT uses email officially to communicate with faculty and students. Accordingly, official announcements for this class will be communicated through regular email. It is your responsibility to furnish me with a **working** email, and updating it if you change it.

American With Disabilities Act

The College of Music complies with the Americans With Disabilities Act in making reasonable accommodations for qualified students with disabilities. If you have an established disability as defined in the ADA and would like to request special accommodation, please see me as soon as possible (see above for contact information).

Grade of I-Incomplete

I am not inclined to give incompletes for summer courses. Please do your best to finalize the course in due time.

University policy specifies that the grade of I (incomplete) is “a non-punitive grade given only during the last one-fourth of a semester and only if a student is (1) passing the course; (2) has justifiable reason why the work cannot be completed on schedule; and (3) arranges with the instructor to finish the course at a later date by completing specific requirements that the instructor must list on the grade sheet. All work in the course must be completed within the specified time (not to exceed one year after taking the course).”

A Note on Academic Honesty

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.

(Source: Student Standards of Academic Integrity at the University of North Texas)

All tests and assignments for this class should be the product of individual work, unless otherwise indicated. If you engage in cheating or plagiarism as defined in the Code in any test or assignment, you will receive a grade of F for the class, and the case will be referred to the Dean of Students for appropriate disciplinary action.

Schedule (subject to change)

In the case that a topic is not finished during its scheduled time, discussion, examples, and assignments will automatically roll over to the following day.

For each of the textbook readings (HWM), you must study the corresponding examples in the Anthology (NAWM), and complete the matching assignment, as indicated below.

It is strongly recommended that you read the assigned chapters and learn the corresponding anthology pieces in advance of the class discussion.

Once a topic or piece has been discussed, it does not fade away. Ideas and information might be brought back in subsequent discussions, and *you are expected to remember them*. Please review older information as required by newer topics. Use the textbook as guidance.

- Mo 1 Intro, Greece, chant. HWM, chap. 1; NAWM, 3a, 4a.
Tue 1 Chant. HWM, chap. 2; NAWM, 3-4. Assig. 1
We 1 Chant. HWM, chap. 3; NAWM, 5-6. Assig. 2
Thu 1 Song and dance HWM, chap. 4; NAWM, 8-13. Assig. 3
Fri 1 Polyphony through the 13th century. HWM, chap. 5; NAWM, 14-22. Assig. 4
- Mo 2 14th century. HWM, chap. 6; NAWM, 23, 25-32. Assig. 5
Tue 2 **Test 1** (1 hr), intro to Renaissance. HWM, chap. 7; NAWM, 29 (again), 33-34. Assig. 6
We 2 England and Burgundy. HWM, chap. 8; NAWM, 35-38. Assig. 7
Thu 2 Franco-Flemish composers. HWM, chap. 9; NAWM, 39, 40, 44-45, Okeghem's *Intemerata* (Blackboard site). Assig. 8
- Mo 3 Sacred music in the 16th century. HWM, chap. 10; NAWM, 41, 46-53, Willaert's *Verbum* (Blackboard site). Assig. 9
Tue 3 Madrigal, chanson, villancico, and ayre. HWM, chap. 11; NAWM, 54-65. Assig. 10
We 3 Instrumental music; review. HWM, chap. 12; NAWM, 66-70. Assig. 11
Thu 3 **Midterm** (1 hr.). Intro to Baroque. HWM, chap. 13; NAWM, 71-72. No assignment.
- Mo 4 Opera and cantata. HWM, chap. 14; NAWM, 73-76. Assig. 12
Also study NAWM 77 and the text that deals with it in HWM, chap. 15.
Tue 4 Religious and instrumental music. HWM, chap. 15; NAWM, 78-84. Assig 13
We 4 France, England, Spain. HWM, chap. 16; NAWM 85, 87-88, 91; review NAWM 54. Assig. 14
Thu 4 **Test 3** (1 hr), End of 17th century, Italy. HWM, chap. 17; NAWM, 92-94. Assig. 15
- Mo 5 No class (4 July)
Tue 5 Italy, France. HWM, chap. 18; NAWM, 96-98. Assig. 16
We 5 Buxtehude, Bach. HWM, chap. 19; NAWM, 95, 100-104. Assig 17.
Thu 5 Handel. HWM, chap. 19; NAWM 105-106; review. Assig 18.
TBC: Manuel de Sumaya's *Celebren, publiquen* (Blackboard site)
Fri 5 **Final exam** (2 hrs).