

# History of Western Music to 1750 (MUMH 5500)

## Summer 2018 Syllabus

### **Instructor:**

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Office hours: We 12:30-1:30

or by appointment

Class website: learn.unt.edu

### **Overview**

In this course, we will survey the history of Western music to approximately 1730-1750, from Gregorian chant to Bach and Handel. This is a class about our common musical heritage. We will discuss the origins of our current musical practices, yet we will also be examining the ways in which past Western cultures differed from our own. We will proceed through the appreciation and analysis of examples (both recordings and scores). We will also construe these examples according to appropriate historical contexts.

### **Goals**

- 1) To familiarize you with repertoires of the Middle Ages, Renaissance and Baroque.
- 2) To develop your 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 you gain insights in general issues (social, political, symbolic) that surrounded the production of this music.

5) To develop your research and writing skills.

## **Textbook**

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

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

Burkholder, J. Peter, and Claude Palisca. *Norton Recorded Anthology of Western Music, vol. 1*. Seventh Edition. [NRAWM]

No other version or edition of the textbook will let you understand the course fully. 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.

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, 10 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, 12 June, 10:00-10:40 only, covering Medieval music.

3) Midterm exam, Thursday, 21 June, first hour only, covering both Medieval and Renaissance music.

4) Final exam, Friday 6 July, two hours, covering a selection of all class topics with an emphasis on Unit 3 (Baroque music).

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 may add an essay question.

5) Written projects: There will be two assignments. You will assess a piece of Renaissance music (to be determined) on the basis of the generations (due on Monday 18 June), and you will analyze a piece of

Latin American Baroque music in relation to the ritornello form and the da capo aria (due on Monday 2 July).

6) Daily assignments: a set of 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. You will discuss, self-correct, and turn in the answers.

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

Late assignments will not be accepted.

You can drop three assignments with no penalty. If you choose to turn them in, they count as extra credit.

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

## Grading

Test 1	10%
Midterm	15%
Final	20%
Online term test	5%
Essay 1	15%
Final paper	15%
Regular assignments	15%
Participation	5%

I may produce estimations of your final grade after weeks 3 and 4. These estimations are meant to provide you with a rough assessment of your performance. These estimations are not binding. Participation grades are not included in these estimations; as a result, your final grade could vary from the estimation as much as a full letter grade.

**A** = 90-100%;

**B** = 80-89%;

**C** = 70-79%;

**D** = 60-69%;

**F** = 59% or less.

### **Attendance Policy and Other Rules**

Regular attendance is expected. Lectures will introduce material not covered in the textbook. Roll will be checked for each class period, five minutes into the hour. Each absence is counted independently (i.e., if you miss Wednesday's class, you accrue two absences). Certain circumstances beyond not showing up for class will count as a **full absence**.

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. Signing up attendance for a class session and going away is considered academic dishonesty and treated accordingly. Repeated occurrences will result in an "F" for the class.

c) You may use a cell phone or a computer for purposes related to the course, including taking notes, checking online materials, or seeking relevant information on the web. You may not use cell phones, computers or similar implements for other purposes. You must turn off iPods, personal video viewers, radios, etc. during lectures. If you are awaiting an urgent phone call, please ask a TA for permission to 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:

- i. Personal conversations (including phone conversations)
- ii. Reading or writing unrelated to class contents (including writing assignments for some other course, texting, checking emails, social networks, etc.)
- iii. Wearing earphones or watching movies in class
- iv. Arriving fifteen minutes after the start of the class or leaving at any time before the ending of the class

Any 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 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, you have a grace period of 24 hours to contact me (not your TA) and explain yourself before you are dropped. Under some extenuating 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 four class sessions.

### **Class and Lab Participation**

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

Not everyone will get a chance to speak in every single class or lab meeting, but you should make an effort to ask questions and respond to your instructor. As a rule, you should avoid being silent for more than one session in a row.

Your participation grade is defined at the end of the course. The level of your participation is graded on a scale of 0-3 (where 0 represents no participation, and 3 very frequent participation) and this grade is converted into class points.

A large number of accumulated absences could negatively impact this grade. You can make absences up by actively participating in class discussions.

### **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).”

### **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).

### **Academic Integrity**

All tests and assignments for this class should be the product of individual work, unless otherwise indicated.

Electronic devices, including cell phones, tablets, laptop computers, smart watches, and other similar pieces of equipment, are not allowed during tests unless otherwise specified. If we see you employing or manipulating one such device during a test, we will assume that you are cheating.

Students caught cheating or plagiarizing will receive a “O” for that particular assignment or exam. Repeated offenders will receive an “F” for the class. In any case, incidents will be reported to the Dean of Students, who may impose further penalty.

Academic dishonesty officially 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](#))

### **Access to Information – Eagle Connect**

Your access point for business and academic services at UNT occurs at [my.unt.edu](http://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](#).

### **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](#) (phone: 940-565-4323).

## **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 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

Students holding music scholarships must maintain a minimum 2.5 overall cumulative GPA and 3.0 cumulative GPA in music courses. 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 that you to schedule a meeting with an academic advisor in your college or visit the [Student Financial Aid and Scholarships office](#) to discuss dropping a course being doing so.

## **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.

## **Responding to Students in Distress**

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.

# Schedule

(subject to change)

*In 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.

- Mon. 1** Intro, Greece, chant. HWM, chap. 1; NAWM, 3a, 4a.  
**Tues. 1** Chant. HWM, chap. 2; NAWM, 3-4. Assig. 1  
**Wed. 1** Chant. HWM, chap. 3; NAWM, 5-6. Assig. 2  
**Thurs. 1** Song and dance. HWM, chap. 4; NAWM, 8-13. Assig. 3  
**Fri. 1** Polyphony through the 13<sup>th</sup> century. HWM, chap. 5; NAWM, 14-22. Assig. 4

## **Terms test due, Sunday 10 June at 11:59 (online)**

- Mon. 2** 14<sup>th</sup> century. HWM, chap. 6; NAWM, 23, 25-32. Assig. 5.  
**Position paper due, 12:00 noon**  
**Tues. 2** **Test 1** (1 hr), intro to Renaissance (1 hr). HWM, chap. 7; NAWM, 29 (again), 33-34. Assig. 6  
**Wed. 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

- Mon. 3** Sacred music in the 16<sup>th</sup> century. HWM, chap. 10; NAWM, 41, 46-53, Willaert's *Verbum bonum* (Blackboard site). Assig. 9
- Tue. 3** Madrigal, chanson, villancico, and ayre. HWM, chap. 11; NAWM, 54-65. Assig. 10. **Assig. 10: Group presentations due in lab.**
- Wed. 3** Instrumental music; review. HWM, chap. 12; NAWM, 66-70. Assig. 11
- Thu. 3** **Midterm** (1 hr.). Intro to Baroque (1 hr). HWM, chap. 13; NAWM, 71-72. No assignment.
- Mon. 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
- Wed. 4** France, England, Spain. HWM, chap. 16; NAWM 85, 87-88, 91; review NAWM 54. Assig. 14
- Thu 4** End of 17<sup>th</sup> century, Italy. HWM, chap. 17; NAWM, 92-94. Assig. 15
- Mon. 5** Italy, France. HWM, chap. 18; NAWM, 96-98. No assignment. **Essay due, 12:00 noon.**
- Tues. 5** Buxtehude, Bach. HWM, chap. 19; NAWM, 95, 100-104. Assig 16
- Wed. 5** No class (4 July)
- Thurs. 5** Handel. HWM, chap. 19; NAWM 105-106; review. Assig. 17. Manuel de Sumaya's *Celebren, publiquen* (Blackboard site).
- Fri. 5** **Final exam** (2 hrs).