

**MUMH 3500**  
**Music History to 1750**  
**UNT – Fall 2013**  
**TR 9:30-10:50, Music Building 258**  
**Labs: R 12:00-12:50 (MUS 287); R 1:00-1:50 (MUS 287);**  
**F 11:00-11:50 (MUS 321); F 1:00-1:50 (MUS 287)**

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(and by appointment).

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**Required Text:**

**Textbook:** Burkholder, J. Peter, Donald J. Grout, and Claude Palisca. *A History of Western Music*. 8th edition. New York: Norton, 2010.

**Score Anthology:** Burkholder, J. Peter, Donald J. Grout, and Claude Palisca. *Norton Anthology of Western Music*. 6th edition, vol. 1. New York: Norton, 2009.

**Recordings:** *Norton Recorded Anthology of Western Music*, vol. 1. New York: Norton, 2009.

*Additional required texts are made available through Blackboard.*

Only these editions are valid for the course. You must have access to all course materials in order to complete assignments. **You must bring the Score Anthology to all lectures and labs; failure to do so will be penalized in your attendance grade.**

**Course Summary**

Music is a system of symbolic communication. In order to understand how and what music communicates, and what our music-making today means to others, we have to engage with music history in its entirety.

In this class, you will learn about the development of music from ca. 400 AD until ca. 1750 AD, always emphasizing the application of this knowledge for the modern performer and scholar. You will learn to describe musical styles, forms, and genres using appropriate terminology, as you recognize and articulate what the music sounds like, who composed it, and what social and aesthetic pressures formed it. In discussing similarities and differences with our musical culture today, you will ultimately learn where today's music comes from, how we can talk about it, and what it means.

**Objectives**

1. To communicate the importance of historical inquiry for every activity involving music.
2. To provide a basic understanding of musical styles, as well as the main actors and works, in western music history, ca. 400-1750.
3. To provide students with the basic terminology for talking and writing about music.

## Grading

*NOTE: All due dates are final. Late work is only accepted under extraordinary circumstances, but since keeping to schedules is part of your performance, there will be a significant grade reduction relative to the number of days your assignment is late.*

Grading scale: 100-90% = A, 90-80% = B, 80-70% = C, 70-60% =D, <60% = F. Individual assignments are graded with points according to their relative percentage of the overall grade. Letter grades are shown to enable you to judge your own performance.

## Assignments

Assignment	Due Date	% of grade
1. 3 Unit Exams	10/3; 10/29;12/12	(3x20) = 60
2. 3 Transcriptions	9/24; 10/22; 11/12	(3x5) = 15
3. Online Quizzes	Throughout	((7-2)x3) = 15
4. Listening Quizzes	Throughout	((7-2)x1) = 5
5. Attendance	Throughout	5

**1. Unit Exams** include multiple-choice questions, fill-in-the-blank texts, matching, listening and score identification, and short essays, the topics of which may or may not be given to you ahead of time. Unit Exams will not be cumulative.

**2. Transcriptions** will involve homework assignments, in which you will be asked to transcribe a short section of music from a copy of the original manuscript or print. Further instructions will be given on an assignment sheet that will be distributed in due time, and discussed in labs, as designated.

**3. Online Quizzes** are designed to control reading assignments and classroom attendance. They will include multiple choice questions, fill-in-the-blank texts, matching, and listening and score identification. Quizzes may cover BOTH material already discussed in lecture/lab AND material assigned for the day on which the quiz is given. They are designed to take half an hour each, and will be made available through Blackboard on Wednesdays at noon, to be taken until Saturdays at 10 pm. **It is your responsibility to check on Blackboard whether there is a Quiz that week, and to make sure you take it before the deadline on Saturday 10 pm! No makeup for missed Quizzes!** There will be seven Quizzes; the lowest two scores will be dropped.

**4. Online Listening Quizzes** are designed to control listening assignments, and to develop a sense of what to listen for in Early Music in order to be able to deal with situations where you are confronted with music that you have never heard before. Listening examples will both include excerpts from the anthology and material that is not part of the anthology. Methods for listening will be discussed in class.

Listening Quizzes will be available **at the same times and dates as the Online Quizzes**. There will be seven Quizzes; the lowest two scores will be dropped. **No makeup for missed listening Quizzes!**

**5. Attendance and Punctuality:** Regular and punctual attendance for this course is mandatory. In addition to class, each student must attend a weekly lab session. Missing a class/lab, or even late arrival/early departure, will affect your grade! You are allowed 3 unexcused absences from lecture or lab. A late arrival will count as half an unexcused absence; early departure will count as absence. If you exceed 3 unexcused absences, you will be involuntarily dropped from the course with a grade of WF (or F after 11/22).

Excused absences will only be granted for university-related commitments, religious observance, or serious and compelling reasons (such as serious illness, death in the family, or selection by NASA to travel to the International Space Station). To receive an excused absence, your commitment must be documented before the date of your absence (except in cases of illness). Alarm clock failure, oversleeping, social events, family celebrations, or undocumented illness or commitments do not fall into the category of “excused.” Please note that even if you receive an excused absence for a class period, a Quiz cannot be excused or made up. Transcriptions are to be submitted on time; in cases of absence they may be submitted in pdf format via e-mail.

This attendance policy will be strictly enforced. If you have questions about it, please raise them early in the semester.

**Note:** To participate in the course does not just mean to be present. It also means that you have to be **thoroughly prepared** for each class! Please prepare for lecture and lab by reading carefully the assigned passages from the textbook and listening to the assigned pieces with the score anthology and a pencil in hand. Take notes when you listen; raise questions; **DO NOT** use the recordings merely as background music. Bring your score anthology to every lecture and lab; and come ready to listen again, take more notes, and ask more questions. Attentive reading and listening will also prepare you for quizzes and exams, where questions will require you to engage important ideas from assigned readings, identify and characterize passages from assigned listening, or recall the essential themes from lecture, reading, or listening.

***The use of phones, pagers, personal digital assistants (PDAs) or laptops will not be tolerated in class. They must be switched off and out of sight. Failure to comply with this requirement will result in an unexcused absence for the class period.***

### **Academic Integrity**

Academic Integrity is defined in the UNT Policy on Student Standards for Academic Integrity. Any suspected case of Academic Dishonesty will be handled in accordance with the University’s policies and procedures. Possible academic penalties range from a verbal or written admonition to a grade of “F” in the course. Further sanctions may apply to incidents involving major violations. You will find the policy and procedures at: <http://vpaa.unt.edu/academic-integrity.htm>. The University’s definitions of cheating and plagiarism are given below:

**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 acknowledgement 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.

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

### **Student Behavior in the Classroom**

Student behavior that interferes with an instructor's ability to conduct a class or with 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 Center for Student Rights and Responsibilities 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. The Code of Student Conduct can be found at: [www.unt.edu/csrr](http://www.unt.edu/csrr).

### **Office of Disability Accommodation**

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 website at <http://www.unt.edu/oda>. You may also contact them by phone at 940.565.4323.

### **Financial Aid 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. 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. Please visit <http://financialaid.unt.edu/satisfactory-academic-progress-requirements> for more information about financial aid Satisfactory Academic Progress. It may be wise for 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 before doing so.

### Student Evaluation of Teaching Effectiveness

Whether you have liked the course or not, feedback is a necessary part of academic life. Please help me improve my teaching both for your own and for your colleagues' benefit by responding to the SETE survey at the end of the semester. It will be accessible to you during the last two weeks of classes, online at <http://sete.unt.edu/>. The survey is anonymous.

### Schedule of Classes and Assignments

General Chronology Classes in Normal Type; Classes Concerned with Larger Context in *Italics*;  
Practical Exercise Classes in SMALL CAPS.

**R** = Reading, **S** = Score, **L** = Listening; Ch. = Chapter in Textbook; BB = Resource on Blackboard;  
NAWM = Norton Anthology of Western Music; CD = Recorded Anthology CD No., Track Nos.

DATE	TOPIC	ASSIGNMENT DUE	READING AND LISTENING DUE
8/29 Thur	<i>Why Music History?</i>		
8/29-8/30: Labs	<i>Sources and Contexts</i>		<b>R:</b> Ch. 1; <b>S:</b> L: TBD.
9/3 Tue	<i>What is Music History?</i>		<b>R:</b> BB Reading 1; Syllabus; <b>S:</b> Credo (NAWM 3f); <i>Sumer is icumen in</i> (NAWM 23); Du Fay, <i>Resvellies vous</i> (NAWM 35); Orlande de Lassus, <i>Cum essem parvulus</i> (NAWM 49); Bataille, <i>Ma bergere non legere</i> (NAWM 73); Jean-Philippe Rameau, <i>Hyppolyte et Aricie</i> Act IV conclusion (NAWM 95); <b>L:</b> CD 1, 18; CD 2, 9; 46-48; CD 3, 35-37; CD 4, 49-50; CD 6, 35-39.
9/5 Thur	The Middle Ages		<b>R:</b> Ch. 2; <b>S:</b> <i>Puer natus est</i> (NAWM 3a); <b>L:</b> CD 1, 4-7.
9/5-9/6: Labs	Introduction to Listening		<b>R:</b> <b>S:</b> <b>L:</b> TBD.

9/10 Tue	Medieval Liturgy		<p><b>R:</b> Ch. 3, 47-67;  <b>S:</b> Kyrie (NAWM 3b);  Gloria (NAWM 3c);  <i>Viderunt omnes</i> (NAWM 3d);  <i>Dies sanctificatus</i> (NAWM 3e);  Antiphon, <i>Dixit Dominus</i> (NAWM 4a);  <i>Christe Redemptor omnium</i> (NAWM 4b);  <i>Victimae Paschalis</i> (NAWM 5)  <b>L:</b> CD 1, 8-17; 24-29.</p>
9/12 Thur	<i>Music, Religion, and Society</i>		<p><b>R:</b> Ch. 4;  <b>S:</b> <i>Quem queritis in praesepe</i> (NAWM 6);  <i>In principio omnes</i> (NAWM 7);  Adam de la Halle, <i>Robins m'aime</i> (NAWM 10);  Walther von der Vogelweide, <i>Palästinalied</i>  (NAWM 11);  <b>L:</b> CD 1, 30-35; 38-39.</p>
9/12-9/13: Labs	TRANSCRIPTION I		<b>R: S: L:</b> TBD.
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9/17	Polyphony to 1300 I		<p><b>R:</b> Ch. 5, 84-102;  <b>S:</b> Organa from <i>Musica enchiriadis</i> (NAWM 14);  <i>Alleluia Justus ut palma</i> (NAWM 15);  Leonin, <i>Viderunt omnes</i> (NAWM 17)  <b>L:</b> CD 1, 48-52; 57-64.</p>
9/19 Thur	Polyphony to 1300 II		<p><b>R:</b> Ch. 5, 102-112;  <b>S:</b> Clausulae on <i>Dominus</i> (NAWM 18);  Perotin, <i>Viderunt omnes</i> (NAWM 19);  Motets on Tenor <i>Dominus</i> (NAWM 21);  <b>L:</b> CD 1, 65-78; CD 2, 1-5.</p>
9/19-9/20: Labs	Review: Polyphony		<b>R: S: L:</b> TBD.
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9/24 Tue	Fourteenth Century	<i>Transcription I</i>	<p><b>R:</b> Ch. 6, 113-143;  <b>S:</b> Phillipe de Vitry, <i>In arboris</i> (NAWM 24);  Guillaume de Machaut, <i>Foy porter</i> (NAWM 26);  Guillaume de Machaut, <i>Rose, liz, printemps</i>  (NAWM 27);  Jacopo da Bologna, <i>Non al suo amante</i> (NAWM 29);  Francesco Landini, <i>Non avrà ma' pietà</i> (NAWM 31);  <b>L:</b> CD 2, 10-15; 23-27; 31-32; 35-37.</p>
9/26 Thur	<i>Notation and Music History</i>		<p><b>R:</b> Ch. 6, 129-133;  <b>S:</b> Philippus de Caserta, <i>En remirant</i> (NAWM 28);  <b>L:</b> CD 2, 28-29.</p>

9/26-9/27: Labs	Review: Unit Exam I	<b>R: S: L:</b> TBD.
10/1 Tue	LISTENING IDENTIFICATION I	
10/3 Thur	<b>Unit Exam I</b>	
10/3-10/4: Labs	Listening Practice	<b>R: S: L:</b> TBD.
10/8 Tue	The Renaissance, England and Burgundy	<b>R:</b> Ch. 7; Ch. 8; <b>S:</b> Dunstable, <i>Quam pulchra es</i> (NAWM 33); Binchois, <i>De plus en plus</i> (NAWM 34); Du Fay, <i>Christe redemptor omnium</i> (NAWM 36); <b>L:</b> CD 2, 42-45; 49-50.
10/10 Thur	Franco-Flemish Composers I	<b>R:</b> Ch. 9, 191-203; <b>S:</b> Du Fay, <i>Se la face ay pale</i> (NAWM 37a); Du Fay, <i>Missa se la face ay pale</i> , Gloria (NAWM 37b); Busnoys, <i>Je ne puis vivre</i> (NAWM 38); <b>L:</b> CD 2, 51-62.
10/10- 10/11: Labs	TRANSCRIPTION II	
10/15 Tue	Franco-Flemish Composers II	<b>R:</b> Ch. 9, 203-210; <b>S:</b> Ockeghem, <i>Missa prolationum</i> , Kyrie (NAWM 39); Josquin, <i>Ave Maria ... virgo serena</i> (NAWM 41); Josquin, <i>Missa Pange lingua</i> , Kyrie; parts of Credo (NAWM 42); <b>L:</b> CD 2, 63-65; 67-73; CD 3, 1-6.
10/17 Thur	The Era of the Reformation	<b>R:</b> Ch. 10, 211-239; <b>S:</b> Luther, <i>Nun komm, der Heiden Heiland</i> (NAWM 44b); Luther, <i>Ein' feste Burg</i> (NAWM 44c); Walter, <i>Ein' feste Burg</i> (NAWM 44d); Bourgeois, <i>Or sus, serviteurs du Seigneur</i> (NAWM 45a); William Byrd, <i>Sing joyfully unto God</i> (NAWM 46); Palestrina, <i>Pope Marcellus Mass</i> (NAWM 47a- b); <b>L:</b> CD 3, 9-12; 14-27.
10/17- 10/18: Labs	Review: Music and Reformation	<b>R: S: L:</b> TBD.

10/22 Tue	Secular Music	<b>Transcription II</b>	<p><b>R:</b> Ch. 11, 240-256;  <b>S:</b> Henricus Isaak, <i>Innsbruck, ich muß dich lassen</i> (NAWM 40);  Jacques Arcadelt, <i>Il bianco e dolce cigno</i> (NAWM 52);  Cipriano de Rore, <i>Da le belle contrade d'oriente</i> (NAWM 53);  Luca Marenzio, <i>Solo e pensoso</i> (NAWM 54);  <b>L:</b> CD 2, 66; CD 3, 46-56.</p>
10/24 Thur	Late Sixteenth-Century Music		<p><b>R:</b> Ch. 11, 256-263;  <b>S:</b> Victoria. <i>O magnum mysterium</i> (NAWM 48a);  Victoria. <i>Missa O Magnum mysterium</i> (NAWM 48b);  Claude le Jeune, <i>Revey venir du printans</i> (NAWM 58);  Thomas Weelkes, <i>As Vesta was</i> (NAWM 60);  John Dowland, <i>Flow my tears</i> (NAWM 61);  <b>L:</b> CD 3, 28-34; 65-72; 76-83.</p>
10/24-10/25: Labs	Review: Unit Exam II		<b>R: S: L:</b> TBD
10/29 Tue	<b>Unit Exam II</b>		
10/31 Thur	The Baroque		<p><b>R:</b> Ch. 13; Ch. 14, 307-320;  <b>S:</b> Monteverdi, <i>Cruda Amarilli</i> (NAWM 66);  Caccini, <i>Vedrò 'l mio sol</i> (NAWM 67);  Peri, "Per quell vago boschetto" from <i>Le musiche sopra l'Euridice</i> (NAWM 68b);  <i>L'Orfeo</i> (NAWM 69);  <b>L:</b> CD 4, 17-21; 23; 27-34.</p>
10/31-11/1: Labs	TRANSCRIPTION III		
11/5 Tue	Italian Opera		<p><b>R:</b> Ch. 14, 320-328;  <b>S:</b> Monteverdi, <i>L'Incoronazione di Poppea</i> (NAWM 70);  Cesti, <i>Oronhea</i> (NAWM 71);  Scarlatti, "In voler ciò che tu brami" from <i>La Griselda</i> (NAWM 90);  <b>L:</b> CD 4, 35-43; CD 5, 64-67.</p>

11/7 Thur	<i>Music and Text Expression</i>		<p><b>R:</b> Ch. 15, 329-344;  <b>S:</b> Carlo Gesualdo, “<i>Io parto</i>” e non più dissi (NAWM 55);  Barbara Strozzi, <i>Lagime mie</i> (NAWM 72);  Gabrielli. <i>In eclesiis</i> (NAWM 74);  Alessandro Grandi, <i>O quam tu pulchra es</i> (NAWM 75);  Heinrich Schütz, <i>Saul, was verfolgst du mich</i> (NAWM 78);  <b>L:</b> CD 3, 57-59; CD 4, 44-48; 51-59; CD 5, 7-10.</p>
11/7-11/8: Labs	TBD		
11/12 Tue	Chamber and Church	<b><i>Transcription III</i></b>	<p><b>R:</b> Ch. 15, 344-353;  <b>S:</b> Carissimi, <i>Historia di Jephthe</i> (NAWM 76);  Frescobaldi, <i>Toccata No. 3</i> (NAWM 79);  Frescobaldi, <i>Ricercare</i> (NAWM 80);  Marini. <i>Sonata IV per il violino</i> (NAWM 81);  <b>L:</b> CD 5, 1-6; 11-22.</p>
11/14 Thur	Music in France and England		<p><b>R:</b> Ch. 16, 354-383;  <b>S:</b> Lully, <i>Armide</i> excerpts (NAWM 82);  Purcell. <i>Dido and Aeneas</i> (NAWM 86);  Lully, <i>Te Deum</i> (NAWM 83);  Denis Gaultier, <i>La Coquette virtuose</i> (NAWM 84);  <b>L:</b> CD 5, 23-33.</p>
4/4-4/5: Labs	Review: Seventeenth Century		<b>R: S: L:</b> TBD.
11/19 Tue	<i>Ensemble Music and Performance</i>		<p><b>R:</b> Ch. 17, 384-399;  <b>S:</b> Jacquet de la Guerre, <i>Suite in A minor</i> (NAWM 85);  Corelli, <i>Trio Sonata Op. 3 no. 2</i> (NAWM 91);  Vivaldi, <i>Concerto for Violin and Orchestra in A Minor Op. 3 no. 6</i> (NAWM 93);  <b>L:</b> CD 5, 34-41; CD 6, 1-5; 13-30.</p>
11/21 Thur	LISTENING IDENTIFICATION II		
11/21- 11/22: Labs	Review: Instrumental Music		<b>R: S: L:</b> TBD.

11/26 Tue	Late Baroque Music I	<b>R:</b> Ch. 17, 399-411; Ch. 18; <b>S:</b> Buxtehude, <i>Praeludium in E Major BuxWV 141</i> (NAWM 92); Bach, <i>Prelude and Fugue in A Minor BWV 543</i> (NAWM 96); Bach, <i>Chorale Prelude on "Durch Adams Fall" BWV 637</i> (NAWM 97); Bach, <i>Nun komm, der Heiden Heiland BWV 62</i> (NAWM 98); <b>L:</b> CD 6, 6-12; 40-66.
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11/28-12/1	<b>Thanksgiving</b>		
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12/3 Tue	Late Baroque Music II	<b>R:</b> Ch. 19; <b>S:</b> Handel, <i>Giulio Cesare</i> excerpts (NAWM 99); Handel, <i>Saul</i> excerpts (NAWM 100); <b>L:</b> CD 6, 67-78.
12/5 Thur	<i>Music History: "Early" Music</i>	
TBD	Review session	

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<b>12/12 Thur, 8 – 10 a.m. (!!!)</b>	<b>Unit Exam III</b>	<b><u>Get up early!!!</u></b>	<b>8 – 10 a.m. (!!!)</b>
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**BB Reading 1:** Cook, Nicholas. "What is musicology?" *BBC Magazine* 7 (1999), 31-33.