

Carleton University
The College of the Humanities
Fall 2017
HUMS 3102a: *Western Music 1000 -1850*

Instructor:

Dr. John Higney

Lecture Time:

Mondays, 18:05 - 20:55

Lecture Location:

303 Paterson Hall

Office Hour:

Tuesdays, Loeb A 832: 3pm-4pm (or by appointment)

E-mail:

john.higney@carleton.ca (E-mail will be checked Monday to Friday typically during regular business hours. Allow up 48hrs for reply.)

Course Description:

HUMS 3102a: *Western Music 1000-1850* is a survey of the major trends in western art music from the Middle Ages to the mid-nineteenth century. The course materials are designed to augment sensual musical experience with knowledge of the principal genres, forms, and technical features of western art music from the period. This “intra-musical” knowledge will be further augmented with investigations of the “extra-musical” historical, cultural, and aesthetic contexts that shape the creation and reception of musical works. By combining knowledge of “intra-musical” technical features with “extra-musical” historical, cultural and aesthetic contexts it is hoped that students will develop a deeper appreciation of music as culture: an appreciation that is both sensual and aesthetic. Some knowledge of music theory is valuable but not essential for this course.

Required Course Materials :

Required texts will be available at the university bookstore or may be purchased through various online sellers.

- 1) Piero Weiss and Richard Taruskin, editors. *Music in the Western World: A History in Documents*, 2nd Edition. ISBN-10: 053458599X; ISBN-13: 9780534585990. NOTE: A copy of this text is on two-hour reserve.
- 2) Craig Wright, *Listening to Western Music*, 8th edition, Cengage Learning/Schirmer, 2017. ISBN-10: 1305627350 ISBN-13: 9781305627352 (w/6 month Music Download Card).

NOTE: A copy of the 8th edition will be placed on 2 hour reserve. Due to the similarity in content both the 7th ed. text and 5-CD set will also be placed on two-hour reserve.

Course Requirements and Evaluation:

Course work consists of scheduled readings, critical listening exercises, and weekly lectures. Student progress will be evaluated with an in-class mid term exam and a final exam, an annotated bibliography/paper proposal/library assignment, a concert report, and a final paper. The midterm and final exams will consist of multiple choice, definitions, listening questions, and essay questions (information regarding the exact layout and valuation of each exam will be provided on CULearn well in advance of the exam dates.

Students are strongly encouraged to attend all lectures, urged to keep abreast of the scheduled readings, and recommended to make critical listening part of a daily routine. The listening skills, musical terminology, and historical/cultural information are most effectively attained by integrating regular and disciplined study with active listening and not by rote memory. Be forewarned that that musical memory and aural identification can be compromised under exam conditions and the listening component of the course should not be “crammed” the night before the exam date. Exams are merely a means of evaluation and the real end is the development of critical aural skills and a historically/culturally informed knowledge base. There are no short cuts and daily listening/study is essential.

Evaluation:

Attendance and Participation 5%

Midterm (October 30) 25%

**Final Paper Proposal/Annotated Bibliography (due in class November 13) 10%

**Concert Report (due November 27) 10%

**Final Paper (due December 8 in class) 20%

Final Exam (date TBA) 30%

****Details to be posted on the HUMS 3102a: *Western Music 1000 -1850* CULearn web page.**

Late Papers and Missed Tests:

Late papers/assignments will not be accepted. If you are unable to submit your work/ write an exam on the stipulated date because of a medical issue you must present the instructor with signed documentation from a medical professional (typically a medical doctor) on official letterhead (no photocopies) before or on the date in question. All documentation must meet the standards stipulated by the university **and will be verified.**

Learning Environment:

In-class listening will constitute a significant portion of the lectures which requires “active listening” without distractions. Smart phones and computer usage unrelated to classroom activity is not acceptable. Texting, recreational web surfing, answering email, chatting and similar activities are highly distracting to both your classmates and the instructor and disrupt the learning environment. Students engaging in such activities may be asked to leave the room.

All students are encouraged to partake in class discussions but you are reminded that we must cultivate an atmosphere of respect and equality in which all may comfortably contribute.

HUMS 3102a
Western Music 1000-1850
Course Schedule

Date	Wright	Listening: Composer/Title	Weiss/Taruskin
September 11	Chapter 1: <i>The Power of Music</i>	<u>Ludwig von Beethoven</u> : Symphony in C Minor I (Intro CD/1) <u>Richard Strauss</u> : <i>Thus Spake Zarathustra</i> (Intro CD/2) NOTE: CD numbers in this column refer to the 7th edition 5 CD set on two-hour reserve.	1. Orpheus and the Magical Powers of Music (Ovid) 2. Pythagoras and the Numerical Properties of Music (Nicomachus) 3. Plato's Musical Idealism 4. Aristotle on the Purposes of Music 5. The Kinship of Music and Rhetoric (Quintilian)

September 18	Chapter 2: <i>Rhythm, Melody, and Harmony</i>	<p>NOTE: Excerpts for Ch. 2 are not included in the download package.</p> <p><u>The Basics of Rhythm:</u> (Intro CD/3)</p> <p><u>Hearing Meters:</u> (Intro CD/4)</p> <p><u>Beethoven Symphony 9, IV:</u> (Intro CD/5)</p> <p><u>Hearing Melodies</u> (Intro CD/6).</p> <p><u>Hearing Major and Minor:</u> (Intro CD/7)</p> <p><u>Counting Measures and Phrases:</u> (Intro CD/8)</p> <p><u>Harmony (Chord Changes):</u> (Intro CD/9)</p> <p><u>Hearing the Bass Line and Harmony:</u>(Intro CD/10)</p> <p><u>Instruments of the Orchestra:</u> Strings (Intro CD/11)</p> <p><u>Instruments of the Orchestra:</u> Woodwinds(Intro CD/12)</p> <p><u>Instruments of the Orchestra:</u> Brasses (Intro CD/13)</p> <p><u>Instruments of the Orchestra:</u> Percussion (Intro CD/14)</p> <p><u>Instruments of the Orchestra:</u> Identifying a Single Instrument (Intro CD/15)</p> <p><u>Instruments of the Orchestra:</u> Identifying Two Instruments (Intro CD/16)</p> <p><u>Instruments of the Orchestra:</u> Identifying Three Instruments (Intro CD/17)</p> <p><u>George Fredrick Handel:</u> Hallelujah Chorus from <i>Messiah</i> (Intro CD/18)</p> <p><u>Hearing Musical Textures:</u> (Intro CD/19)</p> <p>Concert Report Assignment Distributed (CULearn)</p>	N/A
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September 25	Chapter 3: <i>Colour, Texture, and Form, and Style</i>	<p><u>Johannes Brahms</u>: Lullaby (Intro CD/20)</p> <p><u>Wolfgang Amadeus Mozart</u>: <i>Variations on Twinkle</i>. (Intro CD/22)</p> <p><u>Joseph Haydn</u>: <i>Symphony No. 94, II</i>. (Intro CD/23)</p> <p><u>Peter Tchaikovsky</u>: <i>Nutcracker, Dance of the Reed Pipes</i>, (Intro CD/24)</p> <p><u>Jean-Joseph Mouret</u>: Suite de Symphonies (Intro CD/25)</p> <p>Final Paper Proposal/ Annotated Bibliography Assignment Distributed (CULearn)</p>	N/A
October 2	Chapter 4: <i>Medieval Music</i>	<p><u>Anonymous Gregorian Chant</u>: <i>Dies irae</i></p> <p><u>Hildegard von Bingen</u>: “O rubor sanguinis” 1/2)</p> <p><u>Anonymous</u>: Gradual, “Viderunt omnes” (CD 1/1)</p> <p><u>Perotinus</u>: “Viderunt omnes” (CD 1/3)</p> <p><u>Guillaume de Machaut</u>: <i>Kyrie from Messe de Notre Dame</i>, (CD 1/4-6)</p> <p><u>Countess of Dia</u>: “A chanter m’er” (CD 1/7)</p> <p><u>Anonymous</u>: Agincourt Carol (CD 1/8)</p>	<p>7. Music in the Christian Churches of Jerusalem, AD. 400</p> <p>8. The Church Fathers on Psalmody and on the Dangers of Unholy Music</p> <p>9. The Testimony of St. Augustine</p> <p>10. Transmission of the Classical Legacy</p> <p>16. The Emergence of Polyphony</p> <p>18. The First Musical Avant-Garde</p>
October 16	Chapter 5: <i>Renaissance Music</i>	<p><u>Josquin Des Prez</u>: <i>Ave Maria</i> (CD 1/9)</p> <p><u>Palestrina</u>: <i>Missa Papae Marcelli, Kyrie</i></p> <p><u>Anonymous</u>: Pavane and Galliard (CD 1/12-13)</p> <p><u>Thomas Weelkes</u>: “As Vesta was From Latmos Hill Descending” (CD 1/14)</p>	<p>21. The "Fount and Origin"</p> <p>26. Josquin des Prez in the Eyes of His Contemporaries; Luther and Music</p> <p>37. Palestrina: Fact and Legend</p> <p>38. Madrigals and Madrigalism</p> <p>42. Renaissance Instrumentalists</p> <p>43. Radical Humanism: The End of the Renaissance.</p>

<p><u>October 30</u></p>	<p>Midterm Examination (1.5 hrs)</p> <p>Chapter 6: <i>Early Baroque Music: Opera</i></p>	<p>Midterm Examination (1.5 hrs)</p> <p><u>Claudio Monteverdi</u>: <i>Orfeo</i>, Toccata <u>Claudio Monteverdi</u>: <i>Orfeo</i>, Prologue <u>Henry Purcell</u>: “Thy hand Belinda,” and “When I am Laid in Earth” (CD 1/19-20)</p>	<p>Midterm Examination (1.5hrs)</p> <p>44. The Birth of a "New Music" 45. The "Second Practice" 46. The Earliest Operas 55. Rationalist Distaste for Opera 58. Modern Concert Life is Born 62. Castrato Singers 63. The Conventions of the Opera Seria 64. Opera Audiences in Eighteenth-Century Italy</p>
<p><u>November 6</u></p>	<p>Music Library/ Final Paper Research Workshop</p> <p>Chapter 7: <i>Toward Late Baroque Instrumental Music</i></p>	<p>Music Library/ Final Paper Research Workshop</p> <p><u>Jean-Joseph Mouret</u>: Suite de Symphonies (Intro CD/25) <u>Johann Pachelbel</u>: Canon in D. (CD 1/21-24) <u>Antonio Vivaldi</u>: Violin Concerto in E major, "The Spring," I. (CD 1/25)</p>	<p>Music Library/ Final Paper Research Workshop</p> <p>51. The Doctrine of Figures 66. A Traveler's Impressions of Vivaldi</p>

<p><u>November 13</u></p>	<p>Chapter 8: <i>The Late Baroque: Bach</i></p> <p>Chapter 9: <i>The Late Baroque: Handel</i></p>	<p><u>Johann Sebastian Bach:</u> <i>Organ Fugue in G minor</i> (CD 1/26)</p> <p><u>Johann Sebastian Bach:</u> Brandenburg Concerto No. 5 in D Major, I. (CD 1/27-29)</p> <p><u>Johann Sebastian Bach:</u> <i>Wachet auf ruft uns die Stimme</i> II</p> <p><u>Johann Sebastian Bach:</u> <i>Wachet auf ruft uns die Stimme</i> IV, (CD 2/1)</p> <p><u>Johann Sebastian Bach:</u> <i>Wachet auf ruft uns die Stimme</i> VII, (CD 2/2)</p> <p><u>George Frederic Handel:</u> <i>Water Music</i>, Minuet and Trio CD 2/3-4)</p> <p><u>George Frederic Handel:</u> <i>Messiah</i>, "Hallelujah" chorus CD 2/5)</p> <p><u>George Frederic Handel:</u> <i>Messiah</i>, "Behold, a Virgin shall conceive" and "O thou that tellest good tidings to Zion"</p> <p>Final Paper Proposal/ Annotated Bibliography Assignment Due</p>	<p>71. Bach's Duties and Obligations at Leipzig</p> <p>72. Bach Remembered by His Son</p> <p>73. Bach's Obituary</p> <p>69. Addison and Steele Poke Fun at Handel's First London Opera</p> <p>70. Some Contemporary Documents Relating to Handel's Oratorios.</p>
<p><u>November 20</u></p>	<p>Chapter 10: <i>Introduction to Classical Style: Haydn and Mozart</i></p>	<p><u>Wolfgang Amadeus Mozart:</u> <i>Le nozze di Figaro</i>, "Se vuoi ballare" CD 2/7)</p>	<p>74. The Cult of the Natural</p> <p>82. Haydn's Duties in the Service of Prince Esterházy</p> <p>87. The Young Mozart as a Scientific Curiosity (Barrington)</p> <p>88. From Mozart's Letters</p> <p>89. Haydn's Reception in London</p>

November 27	<p>Chapter 11: <i>Classical Forms: Ternary and Sonata-Allegro</i></p> <p>Chapter 12: <i>Classical Forms: Theme and Variations, Rondo</i></p>	<p><u>Wolfgang Amadeus Mozart:</u> Piano Concerto in C Major (K. 467) II <u>Wolfgang Amadeus Mozart:</u> <i>Eine Kleine Nachtmusik</i>, I (CD 2/8-10)</p> <p><u>Wolfgang Amadeus Mozart:</u> <i>Don Giovanni</i>, Overture (CD 2/23-26)</p> <p><u>Wolfgang Amadeus Mozart:</u> <i>Variations on Twinkle</i>. (Intro CD/ 22)</p> <p><u>Joseph Haydn:</u> Symphony No. 94, The "Surprise," II (Intro CD 23)</p> <p><u>Joseph Haydn:</u> Trumpet Concerto in Eb, III (CD 2/14)</p> <p>CONCERT REPORT DUE</p>	90. Sonata Form and the Symphony Described by a Contemporary of Haydn
December 4	<p>Chapter 13: <i>Classical Genres: Instrumental Music</i></p> <p>Chapter 14: <i>Classical Genres: Vocal Musics- Mozart and Opera</i></p>	<p><u>Wolfgang Amadeus Mozart:</u> Symphony No. 40 in G minor, I (CD 2/15-17) <u>Joseph Haydn:</u> <i>The "Emperor" Quartet</i>, II (CD 2/18-19) <u>Wolfgang Amadeus Mozart:</u> Piano Concerto in A major (K. 488) 1 (CD 2/20–22)</p> <p><u>Wolfgang Amadeus Mozart:</u> <i>Don Giovanni</i>, Act 1 Sc. I (CD 2/27-28) and Act 1 Sc. VII (CD 2/29-30)</p>	83. Gluck's Operatic Manifesto
December 8 FRIDAY	Chapter 18: <i>Beethoven: Bridge to Romanticism</i>	<p><u>Ludwig van Beethoven:</u> <i>Pathétique Sonata</i>, I (CD 1/23-25)</p> <p><u>Ludwig van Beethoven:</u> <i>Symphony No. 5</i>, (CD 3/4-13)</p> <p><u>Ludwig van Beethoven:</u> <i>Ode to Joy</i> from Symphony No. 9, FINAL PAPER DUE</p>	<p>90. Vienna, 1800</p> <p>91. Beethoven's Heiligenstadt Testament</p> <p>92. The First Reactions to Beethoven's "Eroica" Symphony</p> <p>93. A Contemporary Portrait of Beethoven</p> <p>94. The First Performance of Beethoven's Ninth Symphony</p>



University Regulations for All Humanities Courses

Copies of Written Work Submitted

Always retain for yourself a copy of all essays, term papers, written assignments or take-home tests submitted in your courses.

Academic Integrity at Carleton

Plagiarism is presenting, whether intentionally or not, the ideas, expression of ideas, or work of others as one's own. Plagiarism includes reproducing or paraphrasing portions of someone else's published or unpublished material, regardless of the source, and presenting these as one's own without proper citation or reference to the original source. Examples of sources from which the ideas, expressions of ideas or works of others may be drawn from include but are not limited to: books, articles, papers, literary compositions and phrases, performance compositions, chemical compounds, art works, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, and material on the internet. More information can be found on <https://carleton.ca/registrar/academic-integrity/#AIatCU>.

Academic Accommodation Policy

Academic Accommodation

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

Pregnancy obligation: write to the instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the [Student Guide](#)

Religious obligation: write to the instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the [Student Guide](#)

Academic Accommodations for Students with Disabilities: The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at

613-520-6608 or pmc@carleton.ca for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the [PMC website](#) for the deadline to request accommodations for the formally-scheduled exam (if applicable).

Grading System at Carleton University

Standing in a course is determined by the course instructor, subject to the approval of the faculty Dean. Standing in courses will be shown by alphabetical grades. The system of grades used, with corresponding grade points and the percentage conversion is below. Grade points indicated are for courses with 1.0 credit value. Where the course credit is greater or less than one credit, the grade points are adjusted proportionately.

[Grading System Chart](#)

Course Sharing Websites and Copyright

Classroom teaching and learning activities, including lectures, discussions, presentations, etc., by both instructors and students, are copy protected and remain the intellectual property of their respective author(s). All course materials, including PowerPoint presentations, outlines, and other materials, are also protected by copyright and remain the intellectual property of their respective author(s).

Students registered in the course may take notes and make copies of course materials for their own educational use only. Students are not permitted to reproduce or distribute lecture notes and course materials publicly for commercial or non-commercial purposes without express written consent from the copyright holder(s).

Statement on Class Conduct

The Carleton University Human Rights Policies and Procedures affirm that all members of the University community share a responsibility to:

- promote equity and fairness,
- respect and value diversity,
- prevent discrimination and harassment, and

preserve the freedom of its members to carry out responsibly their scholarly work without threat of interference.

Deferred Term Work

In some situations, students are unable to complete term work because of illness or other circumstances beyond their control, which forces them to delay submission of the work.

Students who claim illness, injury or other extraordinary circumstances beyond their control as a reason for missed term work are held responsible for immediately informing the instructor concerned and for making alternate arrangements with the instructor and **in all cases this must occur no later than three (3.0) working days after the term work was due.**

The alternate arrangement must be made before the last day of classes in the term as published in the academic schedule. Normally, any deferred term work will be completed by the last day of term. More information is available [in the calendar](#).

Deferred Exams

Students who do not write/attend a final examination because of illness or other circumstances beyond their control may apply to write a deferred examination.

1. be made in writing to the Registrar's Office **no later than three working days after the original final examination or the due date of the take-home examination;** and
2. be fully supported by appropriate documentation and in cases of illness by a medical certificate dated no later than one working day after the examination or by appropriate documents in other cases. Medical documents must specify the date of the onset of the illness, the (expected) date of recovery, and the extent to which the student was/is incapacitated during the time of the examination. The University's preferred medical form can be found at the Registrar's Office [forms and fees page](#).

The granting of a deferral also requires that the student has performed satisfactorily in the course according to the evaluation scheme established in the Course Outline, excluding the final examination for which deferral privileges are requested. Reasons for denial of a deferral may include, among other conditions, a failure to (i) achieve a minimum score in the course before the final examination; (ii) attend a minimum number of classes; (iii) successfully complete a specific task (e.g. term paper, critical report, group project, computer or other assignment); (iv) complete laboratory work; (v) successfully complete one or more midterms; or (vi) meet other reasonable conditions of successful performance.

More information can be found [in the calendar](#).

Any questions related to deferring a Final Exam or Final Assignment/Take Home Examination should be directed to: [Registrar's Office](#)

Withdrawal From Courses

Withdrawn. No academic credit, no impact on the CGPA.

NEW FALL 2017: WDN is a permanent notation that appears on the official transcript for students who withdraw after the full fee adjustment date in each term. Students may withdraw on or before the last day of classes.

Dates can be found here: <http://calendar.carleton.ca/academicyear/>

Department Contact Information

College of the Humanities 300 Paterson Hall (613)520-2809

CollegeOfHumanities@cunet.carleton.ca

Drop box for CLCV, HUMS LATN GREK Term Papers and assignments is outside 300 P.A.

Greek and Roman Studies 300 Paterson Hall (613)520-2809

GreekAndRomanStudies@cunet.carleton.ca

Drop Box is outside of 300 P.A.

Religion 2A39 Paterson Hall (613)520-2100

Religion@cunet.carleton.ca

Drop box for RELI Term Papers and assignments is outside of 2A39 P.A.

Registrar's Office 300 Tory (613)520-3500

<https://carleton.ca/registrar/>

Student Resources on Campus

[CUKnowHow Website](#)