

The College of the Humanities

Western Music 1000 -1850: HUMS 3102A; Fall Term

**Instructor:**

Dr. Adalyat Issiyeva

**Lecture Time:**

Tuesdays, 11:35 - 14:25

**Lecture Location:**

303 Paterson Hall

**Office Hour:**

Tuesdays, 310 PA: 3pm–4pm (or by CULearn chat)

**E-mail:**

[AdalyatIssiyeva@carleton.ca](mailto:AdalyatIssiyeva@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. The major goals of the course are to promote the recognition of musical genres and to develop an understanding of the stylistic differences between the music of various historical style periods. 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 Music*, 8th edition, Cengage Learning/Schirmer, 2017. ISBN-10: 1305587073 ISBN-13: 9781305587076 (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 midterm exam and a final exam, two listening quizzes, two concert reports, and two quizzes. The midterm and final exams will consist of multiple choice, definitions, listening questions, and essay questions (information regarding the exact layout and evaluation of each exam will be provided on CULearn well in advance of the exam dates). The short quizzes will take place between the major exams, cover smaller sections of the course content. Study Guides containing lists of terms, names, and assigned listening pieces are provided on CULearn. You must attend TWO (2) concerts of western classical music of your choice (not jazz, pop or 'world music'—there are separate courses for those musics). You may do this at any time during the term up to the due dates. Classical concerts take place at University of Ottawa (calendars available at <https://arts.uottawa.ca/live/>), National Arts Centre (<https://nac-cna.ca/en/discover/music/classical>), and in many other locations around the city (<http://www.classicalottawa.com/my-calendar/>; <http://www.classicalottawa.com/my-calendar/>). For one concert you must fill out a brief question sheet to demonstrate that you have been at the concert; for the other you must write a 3-page report (type-written, doubled-spaced, and with one inch margins). Deadlines for the concert reports are included in the course syllabus. Late concert reports will not be accepted without prior approval of the instructor. Without exception, only complete work submitted in class on the due date will receive full credit.

**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 student is responsible for obtaining class information and turning in assignments from missed class periods. 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 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/quiz 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 in class and in Forum 10%

Midterm (October 30) 20%

2 Listening /short-answer quizzes 10%

\*\*Concert Report # 1 (attend a concert, fill out a sheet) (due Oct., 30) 5%

\*\*Concert Report # 2 (3-page format paper) (due Nov., 27) 10%

2 Quizzes 20%

Final Exam (date TBA) 25%

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

### **Late Papers and Missed Quizzes:**

Late papers/assignments will not be accepted. If you are unable to submit your work/ write an exam/quiz 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.

## **PLAGIARISM**

The University Senate defines plagiarism as “presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own.” This can include:

- 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;
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings;
- failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks;
- handing in “substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs.”

Plagiarism is a serious offence that cannot be resolved directly by the course’s instructor. The Associate Dean of the Faculty conducts a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of “F” for the course.

## ***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 me 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 me 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](mailto: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 P M C, meet with me to ensure accommodation arrangements are made. Please consult the P M C web site for the deadline to request accommodations for the formally - scheduled exam (if applicable).*

HUMS 3102a

Western Music 1000-1850

Course Schedule

Date	Wright	Listening: Composer/Title	Weiss/Taruskin
Sept. 11	Chapter 1 (“The Power of Music”) and Chapter 2: (“Rhythm, Melody, and Harmony”)	Ludwig von Beethoven: Symphony no. 5, in C Minor I (Intro CD/1; 1) Richard Strauss: <i>Also sprach Zarathustra</i> (Intro CD/2; 2) George Fredrick Handel: Hallelujah Chorus from Messiah (Intro CD/18; 4)  Concert Report Assignment #1 Distributed (CULearn) NOTE: CD numbers in this column refer to the 7th edition 5 CD set on two-hour reserve; they are followed by the download numbers from Music Download Card.	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)
Sept. 18	Chapter 3 (“Colour, Texture, and Form, and Style”) and Chapter 4 (“Medieval Music”)	Johannes Brahms: Lullaby (Intro CD/20; 5) Wolfgang Amadeus Mozart: Variations on “Twinkle” (Intro CD/ 22; 5) Joseph Haydn: Symphony No. 94, II. (Intro CD/23; 7) Pyotr Tchaikovsky: <i>Nutcracker</i> , “Dance of the Reed Pipes” (Intro CD/24; 8) Anonymous, Gregorian chant, <i>Dies irae</i> (10) Hildegard von Bingen: “O rubor sanguinis” (CD½; 11) Perotinus: “Viderunt omnes” (CD 1/3; 12) Guillaume de Machaut: Kyrie from <i>Messe de Notre Dame</i> , (CD 1/4-6; 13) Countess of Dia: “A chanter m’er” (CD 1/7; 14) Anonymous: “Agincourt Carol” (CD 1/8; 15)	8. The Church Fathers on Psalmody and on the Dangers of Unholy Music 9. The Testimony of St. Augustine 10. Transmission of the Classical Legacy 16. The Emergence of Polyphony 18. The First Musical Avant-Garde
Sept. 25	Chapter 5 (“Renaissance Music”)	Josquin Des Prez: <i>Ave Maria</i> (CD 1/9; 16) Palestrina: <i>Missa Papae Marcelli</i> , “Kyrie” (17) Anonymous: Pavane and Galliard (CD 1/12-13; 18) Thomas Weelkes: “As Vesta was From Latmos Hill Descending” (CD 1/14; 19)  <b>QUIZ # 1 and Listening Quiz # 1: Basic Concepts of Music and Medieval Music</b>	26. Josquin des Prez in the Eyes of His Contemporaries; 27. Luther and Music 37. Palestrina: Fact and Legend 38. Madrigals and Madrigalism 42. Renaissance Instrumentalists 43. Radical Humanism: The End of the Renaissance.
Oct. 02	Chapter 6 (“Early Baroque Music: Opera”)	Claudio Monteverdi: “Toccata” from <i>Orfeo</i> (20) Claudio Monteverdi: “Prologue” from <i>Orfeo</i> (21) Henry Purcell: “Thy hand Belinda,” and “When I am Laid in Earth” from <i>Dido and Aeneas</i> (CD 1/19-20; 22)	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 <i>Seria</i> 64. Opera Audiences in Eighteenth Century Italy
Oct. 09	Chapter 7: “Toward Late Baroque Instrumental Music”	Jean-Joseph Mouret: <i>Suite de Symphonies</i> (Intro CD/25; 9) Johann Pachelbel: Canon in D Major (CD 1/21-24; 23) Antonio Vivaldi: Violin Concerto in E major, “The Spring,” I. (CD 1/25; 24)	51. The Doctrine of Figures 56. The New Sound Ideal 66. A Traveler’s Impressions of Vivaldi
Oct. 16	Chapter 8: “The Late Baroque: Bach”	Johann Sebastian Bach: Organ Fugue in G minor (CD 1/26; 25) Johann Sebastian Bach: Brandenburg Concerto No. 5 in D Major, I (CD 1/27-29; 26) Johann Sebastian Bach: <i>Wachet auf ruft uns die Stimme</i> II (27) Johann Sebastian Bach: <i>Wachet auf ruft uns die Stimme</i> IV, (CD 2/1; 28) Johann Sebastian Bach: <i>Wachet auf ruft uns die Stimme</i> VII, (CD 2/2, 29)	71. Bach’s Duties and Obligations at Leipzig 72. Bach Remembered by His Son 73. Bach’s Obituary
Oct. 30	<b>Midterm Examination (1.5 hrs)</b> Chapter 9 (“The Late Baroque: Handel”)	<b>Midterm Examination (1.5 hrs)</b> <b>CONCERT REPORT # 1 DUE</b>  George Frederic Handel: Water Music, Minuet and Trio CD 2/3-4; 30) George Frederic Handel: Messiah, "Hallelujah" chorus CD 2/5; 31) George Frederic Handel: Messiah, “Behold, a Virgin shall conceive” and “O thou that tellest good tidings to Zion” (31, 5:39min)	<b>Midterm Examination (1.5hrs)</b>  69. Addison and Steele Poke Fun at Handel’s First London Opera 70. Some Contemporary Documents Relating to Handel’s Oratorios.
Nov. 06	Chapter 10 (“Introduction to Classical Style: Haydn and Mozart”)	Wolfgang Amadeus Mozart: <i>Le nozze di Figaro</i> , “Se vuoi ballare” CD 2/7; 32)	74. The Cult of the Natural 81. A Side Trip to Aesthetics 82. Haydn’s Duties in the Service of Prince Esterházy 87. The Young Mozart as a Scientific Curiosity (Barrington) 88. From Mozart’s Letters 89. Haydn’s Reception in London
Nov. 13	Chapter 11 (“Classical Forms: Ternary and Sonata-Allegro”)	Wolfgang Amadeus Mozart: Piano Concerto in C Major (K. 467) II (33) Wolfgang Amadeus Mozart: <i>Eine Kleine Nachtmusik</i> , I (CD 2/8-10; 34) Wolfgang Amadeus Mozart: <i>Don Giovanni</i> , Overture (CD 2/23-26; 35)	90. Sonata Form and the Symphony Described by a Contemporary of Haydn
Nov. 20	Chapter 12 (“Classical Forms: Theme and Variations, Rondo”)	Wolfgang Amadeus Mozart: Variations on Twinkle. (Intro CD/ 22; 6) Joseph Haydn: Symphony No. 94, The “Surprise,” II (Intro CD 23; 7) Joseph Haydn: Trumpet Concerto in Eb, III (CD	92. Vienna, 1800

		2/14; 36)	
Nov. 27	Chapter 13 ("Classical Genres: Instrumental Music") and Chapter 14 ("Classical Genres: Vocal Music, Mozart and Opera")	Wolfgang Amadeus Mozart: Symphony No. 40 in G minor, I (CD 2/15-17; 37) Joseph Haydn: The "Emperor" Quartet, II (CD 2/18-19; 38) Wolfgang Amadeus Mozart: Piano Concerto in A major (K. 488) 1 (CD 2/20-22; 39) Wolfgang Amadeus Mozart: <i>Don Giovanni</i> , Act 1 Sc. 1 (CD 2/27-28; 40) and Act 1 Sc. VII (CD 2/29-30; 41)  <b>QUIZ # 2 and Listening Quiz # 2: Late Baroque and Classical Music</b>	83. Gluck's Operatic Manifesto
Dec. 4	Chapter 15 ("Beethoven: Bridge to Romanticism")	Ludwig van Beethoven: Pathétique Sonata, I (CD 1/23-25; 42) Ludwig van Beethoven: Symphony No. 5 (CD 3/4-13; 43-46) Ludwig van Beethoven: Ode to Joy from Symphony No. 9 (47)  <b>CONCERT REPORT#2 DUE</b>	80. From Rousseau's Dictionary of Music 93. Beethoven's Heiligenstadt Testament 94. The First Reactions to Beethoven's "Eroica" Symphony 95. A Contemporary Portrait of Beethoven 96. The First Performance of Beethoven's Ninth Symphony



## University Regulations for All Humanities Courses

### Copies of Written Work Submitted

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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

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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 [here](#).

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613-520-6608 or [pmc@carleton.ca](mailto: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

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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](#)

## Course Sharing Websites and Copyright

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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

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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

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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 Final Exams

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Students who are unable to write a final examination because of a serious illness/emergency or other circumstances beyond their control may apply for accommodation. Normally, the accommodation for a missed final examination will be granting the student the opportunity to write a deferred examination. In specific cases when it is not possible to offer a deferred examination, and with the approval of the Dean, an alternate accommodation may be made. [More information.](#)

The application for a [deferral](#) must:

1. be made in writing or online 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](#).

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

## Withdrawal From Courses

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Withdrawn. No academic credit, no impact on the CGPA. WDN is a permanent notation that appears on the official transcript for students who withdraw after the full fee adjustment date in each term (noted in the Academic Year section of the Calendar each term). Students may withdraw on or before the last day of classes.

Important dates can be found [here](#):

## Financial vs. Academic Withdrawal

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**Make sure that you are aware of the separate deadlines for Financial and Academic withdrawal!**

Making registration decisions in Carleton Central involves making a financial and academic commitment for the courses you choose, regardless of attendance. If you do not attend – you must withdraw in Carleton Central within the published deadlines to cancel your registration. [More information](#)

## Department Contact Information

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

[CollegeOfHumanities@cunet.carleton.ca](mailto: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](mailto:GreekAndRomanStudies@cunet.carleton.ca)

Drop Box is outside of 300 P.A.

**Religion** 2A39 Paterson Hall (613)520-2100

[Religion@cunet.carleton.ca](mailto:Religion@cunet.carleton.ca)

Drop box for RELI and SAST 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

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[CUKnowHow Website](#)

[Academics: From registration to graduation, the tools for your success.](#)