

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:

NI 4010

Office Hour:

Wednesdays, 3pm–4pm (on Zoom or by appointment)

E-mail:

adalyat.issiyeva@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 an IN-PERSON (not suitable for online students) course, which surveys the major trends in western art music from the Middle Ages to the 1820s. 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. 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) Craig Wright, *Listening to Music*, 8th edition, Cengage Learning/Schirmer, 2017. ISBN-10: 1305587073 ISBN-13: 9781305587076 (w/6 month Music Download Card).

2) 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.

NOTE: Due to the similarity in content, you can use the 7th ed. of Wright's *Listening to Music* as well.

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 written 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 Brightspace well in advance of the exam dates). The short quizzes will take place between the major exams, and cover smaller sections of the course content. Study Guides containing lists of terms, names, and assigned listening pieces are provided on Brightspace. You must attend TWO (2) virtual concerts of western classical music of your choice (not jazz, pop or ‘world music’—there are separate courses for those musics). Here you will find the list of free online classical concerts:

<https://www.earlymusic.bc.ca/tickets/digital-concert-hall/>

(Above is the link to the concerts of early music. Click on “buy tickets” and get free access to concerts)

https://www.capradio.org/music/classical/2020/03/17/free-classical-concerts-you-can-listen-to-and-watch-online/?_cf_chl_jschl_tk=_pmd_86b59238f5696de9e7479123e83f7e1dcc5cb73f-1628477342-0-gqNtZGzNAnijcnBszQii

(Above is the link to the concerts of world’s most famous orchestras)

<https://nac-cna.ca/en/event/29006>

(Above is the link to the National Art Center’s digital concerts)

If situation permits, try your best to attend a live concert as this will enhance your sensual musical experience. 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 (Week 7)	20%
2 Listening /short-answer quizzes (Weeks 3 and 10)	10%

**Concert Report # 1 (attend a concert, fill out a sheet) (Week 7)	5%
**Concert Report # 2 (3-page format paper) (Week 11)	10%
2 Quizzes (Weeks 3 and 10)	20%
Final Exam (date TBA)	25%

**Details to be posted on the HUMS 3102a: Western Music 1000 -1850 Brightspace 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 (<https://students.carleton.ca/course-outline/#pregnancy-obligation>)

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 (<https://students.carleton.ca/course-outline/#religious-obligation>)

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 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).

Special Information for Pandemic Measures

All members of the Carleton community are required to follow COVID-19 prevention measures and all mandatory public health requirements (e.g. wearing a mask, physical distancing, hand hygiene, respiratory and cough etiquette) and mandatory self-screening prior to coming to campus daily.

If you feel ill or exhibit COVID-19 symptoms while on campus or in class, please leave campus immediately, self-isolate, and complete the mandatory symptom reporting tool. For purposes of contact tracing, attendance will be taken in all classes and labs. Participants can check in using posted QR codes through the cuScreen platform where provided. Students who do not have a smartphone will be required to complete a paper process as indicated on the COVID-19 website.

All members of the Carleton community are required to follow guidelines regarding safe movement and seating on campus (e.g. directional arrows, designated entrances and exits, designated seats that maintain physical distancing). In order to avoid congestion, allow all previous occupants to fully vacate a classroom before entering. No food or drinks are permitted in any classrooms or labs.

For the most recent information about Carleton's COVID-19 response and required measures, please see the University's COVID-19 webpage and review the Frequently Asked Questions (FAQs). Should you have additional questions after reviewing, please contact covidinfo@carleton.ca

Please note that failure to comply with University policies and mandatory public health requirements, and endangering the safety of others are considered misconduct under the Student Rights and Responsibilities Policy. Failure to comply with Carleton's COVID-19 procedures may lead to supplementary action involving Campus Safety and/or Student Affairs.

HUMS 3102a

Western Music 1000-1850

Course Schedule

Date	Wright	Listening: Composer/Title	Weiss/Taruskin
Week 1	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 (Brightspace) NOTE: CD numbers in this column refer to the 7th edition 5 CD; 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)
Week 2	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; 6) 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 Nostre 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
Week 3	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) QUIZ # 1 and Listening Quiz # 1: Basic Concepts of Music and Medieval Music	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.
Week 4	Chapter 6: "Early Baroque Music: Opera"	Claudio Monteverdi: "Toccatà" 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
Week 5	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
Week 6	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
Week 7	Midterm Examination (1.5 hrs) Chapter 9: “The Late Baroque: Handel”	Midterm Examination (1.5 hrs) CONCERT REPORT # 1 DUE 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)	Midterm Examination (1.5hrs) 69. Addison and Steele Poke Fun at Handel’s First London Opera 70. Some Contemporary Documents Relating to Handel’s Oratorios.
Week 8	Chapter 10: “Introduction to Classical Style: Haydn and Mozart” and Chapter 11: “Classical Forms: Ternary and Sonata-Allegro”	Wolfgang Amadeus Mozart: <i>Le nozze di Figaro</i> , “Se vuoi ballare” CD 2/7; 32) 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)	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 90. Sonata Form and the Symphony Described by a Contemporary of Haydn
Week 9	Chapter 12: “Classical Forms: Theme and Variations, Rondo” and Chapter 13: “Classical Genres:	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 2/14; 36) 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)	92. Vienna, 1800

	Instrumental Music”	Wolfgang Amadeus Mozart: Piano Concerto in A major (K. 488) 1 (CD 2/20–22; 39)	
Week 10	Chapter 14: “Classical Genres: Vocal Music, Mozart and Opera”	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) QUIZ # 2 and Listening Quiz # 2: Late Baroque and Classical Music	83. Gluck’s Operatic Manifesto
Week 11	Chapter 15: “Beethoven: Bridge to Romanticism	Ludwig van Beethoven: <i>Pathétique Sonata</i> , 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) CONCERT REPORT#2 DUE	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
Week 12		COURSE REVIEW	