

The College of the Humanities

“Western Music: 1000–1850”

HUMS 3102 (0.5 credits) – Fall 2023

LECTURES: TUESDAYS AND THURSDAYS, 8:35-9:55 am
(please be sure to arrive promptly at 8:35 pm)

DR. JAMES K. WRIGHT

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Office Hours; by appointment (Friday afternoon are often possible, for example)

COURSE DESCRIPTION:

Western Music 1000-1850 surveys the major trends in western art music from the Middle Ages to the early nineteenth century. The course materials are designed to augment sensual musical experience with knowledge of the principal genres, forms, societal trends, 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. While some knowledge of music theory may be helpful, it is not required for this course.

Details to be posted on the HUMS 3102 (“Western Music 1000 -1850”) Brightspace web page.

COURSE OBJECTIVES:

As stated in Sections 1.1 (i.e., Chapter 1, Heading 1), 2.1, 3.1, 4.1, 5.1, and 6.1 of your Clark et al textbook.

REQUIRED TEXTS (both are posted on our Brightspace site):

Full Text Download (free online PDF download):

Clark, N. Alan, Thomas Hefflin, Jeffrey Kluball, and Elizabeth Kramer. *Understanding Music: Past and Present* Understanding music: Past and present (University of Georgia Press, 2017).

<https://ung.edu/university-press/books/understanding-music-past-and-present.php>

Chapter-by-Chapter Download, Clark et al (free online PDF downloads):

[https://oer.galileo.usg.edu/arts-](https://oer.galileo.usg.edu/arts-textbooks/1/#:~:text=Understanding%20Music%3A%20Past%20and%20Present%20is%20an%20open%20Music%20Appreciation,music%20in%20the%20United%20States.)

[textbooks/1/#:~:text=Understanding%20Music%3A%20Past%20and%20Present%20is%20an%20open%20Music%20Appreciation,music%20in%20the%20United%20States.](https://oer.galileo.usg.edu/arts-textbooks/1/#:~:text=Understanding%20Music%3A%20Past%20and%20Present%20is%20an%20open%20Music%20Appreciation,music%20in%20the%20United%20States.)

Source Readings Text:

Taruskin, Richard, and Piero Weiss, eds. *Music in the Western World: A History in Documents*. Schirmer.

(Note that PDFs of required Taruskin & Weiss readings for this course are posted on Brightspace)

EVALUATION:

Participation (attendance recorded, participation, etc. – to be discussed):	15%
Midterm (Tuesday, October 17 th , 1.5 hours, Lectures 1-5 covered):	25%
Final Exam (3 hours, see the Final Examination Timetable):	
Lectures 1-12 covered (with emphasis on Lectures 6-12): ¹	35%
Term paper proposal (form on pg. 11, below, due Thursday, October 12):	5%
Term paper (see guidelines and deadlines on pages 8-9, below):	20%

¹ Note that the listening component of the final exam will deal **only** with the listening assigned for lectures 6 to 12; i.e., **post-midterm listening**.

MIDTERM AND FINAL EXAM:

A midterm examination will take place during our class session on Tuesday, October 17th, and a final exam will be scheduled during the fall-term examination period in December. Both the midterm and final exams will deal with all lecture content, text readings, supplemental readings, and assigned listening covered during the preceding lectures. Both exams will include multiple-choice, short-answer, essay, and listening response/ identification questions.

GENERAL COMMUNICATION AND EMAIL COMMUNICATION:

I am here to help you. If you have a question about any aspect of the course, please see me after class, or arrange an appointment. Since we all suffer (increasingly) from the 21st-century malaise known as “email-enslavement,” I must ask that you email me only after you have made an effort to address your question with the aid of your course outline, text and lecture notes.

CLASS PARTICIPATION AND LEARNING ENVIRONMENT:

Students are strongly urged to (1) attend all lectures, (2) keep abreast of the scheduled readings, and (3) 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.

In-class listening will constitute a significant portion of the lectures which requires “active listening” without distractions. Usage of cell phone and/or computer unrelated to classroom activity is not permitted. Texting, recreational web surfing, answering email, chatting and similar activities are highly distracting to both your classmates and your professor; i.e., they disrupt our shared learning environment. Students engaging in these activities may be asked to leave the room, and may receive a significantly reduced course participation grade at the end of the term. 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 contribute comfortably.

THE ALL-IMPORTANT LISTENING COMPONENT OF THIS COURSE:

To access our HUMS 3102 course listening playlist:

1. Go to <https://carleton-naxosmusiclibrary-com.proxy.library.carleton.ca/folder>
2. Click the playlist (at screen left, on the top) titled “A - HUMS 3102”
3. There you will find the required listening for each lecture in the Fall Term (i.e., HUMS 3102)

Alternatively:

1. Go to <https://library.carleton.ca/find/databases/naxos-music-library> (this link is also posted on Brightspace)
2. Click on Naxos Music Library
3. Click through your library access page (ID/password)
4. Click the playlist (at screen left) “for A - HUMS 3102”

It is important to note that musical memory and aural identification can be compromised under exam conditions, and it is ultimately not possible for the listening component of the course to 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.

With respect to the listening-response/identification questions on the midterm and final exams, the importance of regular, concentrated, and intelligent listening to the assigned musical works cannot be stressed strongly enough. Students are advised to complete all weekly listening assignments within 48 to 72 hours of the lecture in question. Listening assignments consist of numerous examples of music covering a wide diversity of types and styles, and it is important to listen to each example carefully and frequently with a view to placing it in the context of the lectures and/or readings. Students should attempt to spend a bare minimum of 1.5 hours each week listening to the required musical examples. CAVEAT: Please do not leave the listening assignments to the last minute (and certainly not to the week before the examinations), as **IT WILL NOT SINK IN**. Again, it is virtually impossible to try to “cram” in all of the listening assignments just prior to the midterm and/or final exam. Please heed this advice carefully. Just as you want to succeed in this course, I want you to succeed in this course!

A reminder also that meaningful listening requires concentrated effort, and that it is generally true that for most people aural memory is less reliable than visual memory. On the grade scheme of both the midterm and final exam, roughly 35-40% will be allocated to listening-related questions. In addition to guaranteeing success on the listening component of the exam, students have noted that thorough and regular listening integrates their knowledge and understanding of the lectures and readings, and improves their performance on the remainder of the exam. In short, the listening component of all lectures (and exams) is absolutely integral to the course.

PLAGIARISM POLICY:

The University Academic Integrity Policy defines plagiarism as “*presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own.*” This 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, artworks, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, material on the internet and/or conversations. Examples of plagiarism include, but are not limited to:

- any submission prepared in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, paraphrased material, algorithms, formulae, scientific or mathematical concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings without appropriate acknowledgement;
- submitting a computer program developed in whole or in part by someone else, with or without modifications, as one’s own; and
- failing to acknowledge sources through the use of proper citations when using another’s work and/or failing to use quotations marks.

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.

Western Music: 1000-1850 – Lecture/Reading Schedule

NB: Your online textbook provides only the most general and cursory outline of each of the historical/stylistic periods that we will examine. The historical source-readings compiled by Weiss and Taruskin will enrich your understanding by providing contemporaneous commentary on the music or issue discussed. Lectures will involve elaboration upon the textbook’s content and approach. Students are responsible for lecture, textbook, and Weiss/Taruskin content assigned.

Course Introduction

Week/Lecture/Date	Topics & Textbook Chapters	Listening (posted on both your HUMS 3102 Naxos Playlists and on our Brightspace site)	Brief supplemental readings from Weiss & Taruskin
Thursday, Sept. 7	Course Outline What does (or might) “Classical” mean when we refer to “Classical Music”?		2. Pythagoras and the Numerical Properties of Music
WEEK 1 Lecture 1a (Tuesday, Sept. 12) Lecture 1b (Thursday, Sept. 14)	Chapter 1: Music Fundamentals; Scales and Modes; Conceptions of Music in Antiquity		3. Plato's Musical Idealism 4. Aristotle on the Purpose of Music

Music in the Middle Ages (ca. 450-1450)

<p>WEEK 2 Lecture 2a (Tuesday, Sept. 19) Lecture 2b (Thursday, Sept. 21)</p> <p>WEEK 3 Lecture 3a (Tuesday, Sept. 26) Lecture 3b (Thursday, Sept. 28) Lecture 3c (Tuesday, Oct. 3)</p>	<p>Chapter 2: Music in the Middle Ages (ca. 450-1450)</p> <p>Historical overview</p> <p>Early Middle Ages or “Dark Ages” (ca. 450-1000); plainchant and early notation (ca. 800) and mensural notation (rhythmically notated music) of the late 13th-c.</p> <p>High Middle Ages (ca. 1000-1300); Notre Dame School of early polyphony (late 12th c.): Léonin and Pérotin; “Sumer is acumen in” (the “Reading Rota”)</p> <p>Late Middle Ages (ca. 1300-1450); Guillaume de Machaut</p> <p>Medieval instrumental music</p>	<p>Lecture 2a Hildegard von Bingen - <i>Ave generosa</i> (monophonic plainchant, 12th c) Knights Templar (12th c.) - “Crucem sanctam subiiit”/“He bore the Holy Cross” (rudimentary medieval polyphony or “Parallel Organum”), from Chants of the Knights Templar John Tavener (20th c) - Choral "Song for Athene" (listen for the drone tone) – Procession for funeral of Diana Spencer, Westminster Abbey (1997)</p> <p>Lecture 2b Alfonso X of Castile: “The Virgin will aid those who most love her”/“Pero que seja a gente” (ca. 1275), from the <i>Cantigas de Santa Maria</i> collection (<i>Song of Mary</i>) Carl Orff (20th c.): “O Fortuna” (1st movement, from <i>Carmina Burana</i>, 1935) Carl Orff (20th c.): “In Taberna quando sumus” (14th movement, from <i>Carmina Burana</i>, 1935)</p> <p>Lecture 3a “Ubi caritas” (monophonic Gregorian chant sung by the Monks of St-Benoit-du-lac, Quebec) “The second Estampie Royale” (1255-60), instrumental stately dance from <i>Le manuscrit du Roi</i>, Bibliothèque nationale, France “The fifth Estampie Royale” (1255-60), instrumental fanfare-ish dance from <i>Le manuscrit du Roi</i>, Bibliothèque nationale, France “Sumer Is Icumen In” (mid-13th century): Medieval English 6-part polyphonic round (sometimes called the Reading Rota; the round was found in Reading, UK)</p> <p>Lecture 3b Claude Debussy: <i>La cathédrale engloutie</i> (1910) – 20thc. medievalisms Léonin: “Viderunt Omnes finis terra” (two-voiced polyphony – “organum duplum” – for Christmas Day), late 12th-c. Agnus Dei” from Machaut’s Mass of Notre Dame (1364)</p> <p>Lecture 3c “Pos de chantar m’es pres talenz” – Guillaume IX (1071-1126) “The Song of Nothing” (Guillaume IX) – Medieval Ensemble “Tant m’abelis” – Berenguer de Palazol (12th c.)</p>	<p>Weiss/Taruskin Readings:</p> <p>10. Transmission of the Classical legacy (Boethius)</p> <p>11. Music as a liberal art</p> <p>12. Before notation</p> <p>14. Musical notation and its consequences</p> <p>16. The Emergence of Polyphony</p>
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Music of the Renaissance (ca. 1450-1625)

<p>WEEK 4 Lecture 4 (Thursday, Oct. 5)</p>	<p>Chapter 3: Music of the Renaissance (ca. 1450-1625)</p>	<p>Lecture 4 "Flow my tears" - Ayre by John Dowland Lacrimae Antiquae (for 5 viols) - John Dowland</p>	<p>Weiss/Taruskin Readings: 27. Luther and Music</p>
<p>WEEK 5 Lecture 5a (Tuesday, Oct. 10)</p>	<p>Historical Overview The Madrigal</p>	<p>Glenn Gould plays Orlando Gibbons: "Lord Salisbury's Pavane" (based on Dowland's "Flow my teares"/"Seven Teares") Gesualdo: "Moro, lasso, al mio duolo" (mournful madrigal)</p>	<p>30. High Renaissance style</p>
<p>Lecture 5b (Thursday, Oct. 12) Term paper proposals due by midnight</p>	<p>"Word painting" Elizabethan England and the English Renaissance The Franco-Flemish School 16th-c polyphony</p>	<p>Lecture 5a Henry VIII - Hey Trolly Lolly Lo! (Tudor pastoral madrigal) John Farmer - "Fair Phyllis" (Elizabethan madrigal) Thomas Morley - "Sing We and Chant it" (Elizabethan madrigal) Orlando de Lassus - Motet: "Musica Dei donum optimi" Lecture 5b Giovanni da Palestrina - Missa Papae Marcelli - I. Kyrie Thomas Tallis - 40-voice motet (8 choirs of 5 voices each): "Spem in alium nunquam habui"/"I have never put my hope in any other" (1570) Martin Luther - Ein feste burg ("A Mighty Fortress is our God" chorale melody) Renaissance stylistic impact in the 20th-c.: Jacob Collier's arrangement of "Moon River"</p>	<p>36. The Counter Reformation 37. Palestrina: Fact and Legend 38. Madrigals and Madrigalisms 39. Gesualdo, Nobleman musician</p>

Music of the Baroque (ca. 1685-1750)

<p>WEEK 6</p> <p>MIDTERM EXAM (Tuesday, Oct. 17)</p> <p>Lecture 6 (Thursday, Oct. 19)</p> <p>OCTOBER BREAK (NO CLASSES)</p> <p>WEEK 7</p> <p>Lecture 7a (Tuesday, Nov. 1)</p> <p>Lecture 7b (Thursday, Nov. 3)</p> <p>WEEK 8</p> <p>Lecture 8a (Tuesday, Nov. 8)</p> <p>Lecture 8b (Thursday, Nov. 10)</p>	<p>Chapter 4: Music of the Baroque (ca. 1685-1750)</p> <p>Historical Overview: The Enlightenment (ca. 1685-1815)</p> <p>The “Florentine Camerata” and the Birth of Opera</p> <p>The Lutheran Chorale Cantata</p> <p>Contrapuntal Virtuosity of the High Baroque</p> <p>Baroque Instrumental Music (keyboard works, the Dance Suite, the Trio Sonata, Concerto Grosso, etc.)</p> <p>Baroque Opera, Oratorio, and Sacred Music</p> <p>The Da Capo Aria</p>	<p>Lecture 6</p> <p>Giulio Caccini “Amarilli, mia bella” (Le nuove musiche 1602)</p> <p>Francesca Caccini: "Lasciatemi Qui Solo" (from <i>Il Primo Libro delle Musiche</i>, 1618)</p> <p>G.F. Handel (Da Capo Aria): “Laschia ch’io pianga” (1711). Video scene from <i>Farinelli</i> (1994)</p> <p>Lecture 7a</p> <p>Dido's Lament (from Dido and Aeneas, 1688) by Henry Purcell (the late mezzo-soprano Jessye Norman, 1945-2019)</p> <p>"Variations on La Follia," Antonio Vivaldi, Op. 1, No. 12 (Venice, 1705)</p> <p>J.S. Bach's chorale/hymn setting of “Ein Feste Burg is unser Gott” (Movement #8 from the “Cantata for Reformation Day,” Cantata #80, 1723)</p> <p>Lecture 7b</p> <p>J.S. Bach, Goldberg Variations, pianist Glenn Gould live (Salzburg Festival 1959) - responsible for only Aria/Theme & Var'n #1</p> <p>J.S. Bach - Goldberg Variations (Jean Rondeau, harpsichord) - responsible for only Aria/Theme & Variation #1</p> <p>Antonio Vivaldi - “Allegro” (1st mov’t) from “Concerto grosso for 4 violins in B-minor” (1711)</p> <p>J.S. Bach’s arr. of Vivaldi's 1711 “Allegro” as his (Bach’s) Concerto Grosso for 4 harpsichords (1730)</p> <p>J.S. Bach - Brandenburg Concerto (Grosso) No. 5, Allegro (1st mov't)</p> <p>Lecture 8a</p> <p>Gregorio Allegri - Miserere Mei (1638) - Listen for Venetian Polychoral Style</p> <p>Giovanni Gabrieli - “Gloria for 12 voices” (ca. 1608)</p> <p>Johann Sebastian Bach - Little Organ Fugue in G Minor (1709)</p> <p>J.S. Bach – “3-voice Fugue No. 21 in Bb Major (from the Well-tempered Clavier Book 1, 1722)</p> <p>Lecture 8b</p> <p>George Frederic Handel: 2 sections, Oratorio "Messiah" (1741): (1) recit. secco/accomp & Chorus (Glory to God), (2) Aria (Rejoice Greatly)</p> <p>G.F. Handel (Da Capo Aria) – 'What Passion Cannot Music Raise and Quell,' from the <i>Ode for Saint Cecilia Day</i> (1739). Soprano, Cecilia Bartoli</p> <p>G.F. Handel: Aria (A-section) - Aria (A-sect.) - "Scherza infida" (from the opera <i>Ariodante</i>, 1735) - mezzo-soprano Léa Desandre</p>	<p>Weiss/Taruskin Readings TBA</p>
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Music of the Classical period (ca. 1730-1820)

<p>WEEK 9</p> <p>Lecture 9a (Tuesday, Nov. 15)</p> <p>Lecture 9b (Thursday, Nov. 17)</p> <p>WEEK 10</p> <p>Lecture 10a (Tuesday, Nov. 22)</p> <p>Lecture 10b (Thursday, Nov. 24)</p>	<p>Chapter 5: Music of the Classical period (ca. 1730-1820)</p> <p>The Classical Period: Historical Overview</p> <p>C.P.E. Bach and the transitional <i>Empfindsamer Stil</i> (emotional style) and Sturm und Drang (storm and stress) drama</p> <p>Sonata-Allegro Form (“1st mov’t form”) Rondo Form (“last mov’t form”) Ternary Forms (Minuet & Trio)</p> <p>The String Quartet</p> <p>The Symphony</p> <p>The Concerto</p>	<p>Lecture 9a</p> <p>F.J. Haydn - 2nd mov't ("Poco adagio, cantabile" - Variations) from the String Quartet in C Major, Op. 76, No. 3 (“The Emperor Quartet”), 1796</p> <p>Lecture 9b</p> <p>Johann Stamitz – 1st mov’t, Sinfonia in A Major (1746)</p> <p>Johann Christian Bach - 1st mov't (Allegro Molto), Piano Concerto in E-flat major (1760)</p> <p>Joseph Boulogne, Chevalier de Saint-Georges – 1st mov’t (Allegro Presto), Symphony No. 2 in D Major (1770)</p> <p>Franz Joseph Haydn, Symphony No. 94 in G major, 2nd movement (“Andante”), 1791</p> <p>Lecture 10a</p> <p>Mozart - Symphony No. 40 in G Minor (1st mov't) - with analytical section labels</p> <p>W.A. Mozart – 'La ci darem la mano' (Duet by Don Giovanni and Zerlina) - from the opera Don Giovanni (1787)</p> <p>W.A. Mozart – “The Arrival of the Stone Guest, and Finale," sung by the Commandatore, Don Giovanni & Leporello (from Don Giovanni, 1787)</p> <p>Lecture 10b</p> <p>Catch-up lecture</p>	<p>Weiss/Taruskin Readings TBA</p>
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Early Nineteenth-century Music and Musical Romanticism

<p>WEEK 11</p> <p>Lecture 11a (Tuesday, Nov. 29)</p> <p>Lecture 11b (Thursday, Dec. 1)</p> <p>WEEK 12</p> <p>Lecture 12a (Tuesday, Dec. 6)</p> <p>Lecture 12 b (Thursday, Dec. 8): EXAM REVIEW</p>	<p>Chapter 6: Early Nineteenth-century Music and Musical Romanticism</p> <p>Historical Overview</p> <p>Apollonian & Dionysian Aesthetics</p> <p>The notion of “Absolute Music”</p> <p>Evolving conceptions of music genius</p>	<p>Lecture 11a</p> <p>Ludwig van Beethoven, Adagio cantabile (2nd mov't) from the 1798 Piano Sonata No. 8 in C minor (the “Sonata Pathétique”) - Rondo Variations Form (ABACA)</p> <p>Beethoven - 3rd mov't "Rondo" (with Rondo form Analysis) from the 1798 Piano Sonata No. 8 in C minor (the “Sonata Pathétique”)</p> <p>Lecture 11b</p> <p>Beethoven - 1st movement (“Grave”/Introduction and “Allegro”) from the 1798 "Pathétique" Sonata No. 8 in C minor in (Sonata-Allegro form)</p> <p>Beethoven, 1st mov't (Sonata-Allegro form) from the “Pathétique” Piano Sonata No. 8 in C minor (1798)</p> <p>Lecture 12a</p> <p>Beethoven – 1st mov’t (“Allegro con brio”), Symphony No. 5 in C Minor (1808), in Sonata-Allegro form</p> <p>Exam Review</p>	<p>Weiss/Taruskin Readings TBA</p>
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TERM PAPER**DUE DATE:**

Your term paper must be submitted in electronic copy via our Brightspace portal **by Friday, December 15th (the last permitted term date for formal submission deadlines)**. **Note, however, that requested extensions to Friday, December 22nd, will be automatically granted.**

YOUR TERM-PAPER MUST CONFORM TO THE FOLLOWING REQUIREMENTS:

- in the region of 2000 words in length (i.e., approximately 8 pages of size-12 Times Roman font), and employ 1-inch margins all around.
- you must demonstrate critical reading and critical thinking about the work and its historical period, in general.
- you must show an understanding of scholarly standards of critical writing, critical thinking, and the citation of resources, and observe proper form, organization, and style as outlined in the *Chicago Manual of Style*. (See <http://www.chicagomanualofstyle.org/home.html> and/or [http://www.msvu.ca/site/media/msvu/StyleGuideChicago\(1\).pdf](http://www.msvu.ca/site/media/msvu/StyleGuideChicago(1).pdf))
- written in essay-style, in clear and compelling prose (form and content are ideally assumed to be inseparable).
- Observe normal standards of literacy with respect to grammar, spelling, punctuation, etc.
- submitted in clean, accurate, and polished copy in the acceptable scholarly style. Please remember that anything less is not only discourteous but highly unprofessional, and that faulty, messy, inaccurate, and/or unproofread work will be significantly penalized and may result in failure.

YOUR TOPIC:

You may opt to focus on either **(1) the work of a single composer (i.e., a selected work or two, ideally), OR (2) an issue** (e.g., gender and music, patronage, socio-political context and music, music and war, music notation, music and the church, music in the court of a given historical figure, music and la commedia dell’arte, music and nationalism, music of a given composer/period in relation to the “sister arts,” music of a given composer/period in relation to technology or contemporary science, the historical development of a particularly instrument, music philosophy/aesthetics, etc., etc.).

IF YOU CHOOSE OPTION #1 (i.e., IF A MUSICAL WORK – OR TWO – IS/ARE BEING EXAMINED), keep the following considerations in mind:

- in general (though there may be some exceptions), compositions previously discussed in HUMS 3102 should generally be considered ineligible
- the work’s creation, reception, cultural/political/economic context, relationship (if any) with the sister arts, etc., must be discussed.
- the work’s particularities within the context of the composer’s broader compositional output should be discussed.
- the composer’s aesthetic approach in the work should be discussed

Students are strongly advised to begin working on the essay early in the term. Your term paper topic must be approved well in advance of the final due date in December. Therefore, **by Thursday, October 12th (midnight)**, an electronic copy of your proposal is due for submission via a portal that I will open on our Brightspace site. Notwithstanding this October 12th essay-proposal due date, you are advised to try to submit your proposal by the end of the third week of lectures, if at all possible.

TERM PAPER EVALUATION:

Essays will be evaluated as follows:

	5	4	3	2	1
<i>Content (70%)</i>					
<i>Style (20%)</i>					
<i>Presentation (10%)</i>					

5 = Excellent (A) 4 = Good (B) 3 = Satisfactory (C) 2 = Inadequate (D) 1 = Unacceptable (F) (Occasionally more than one adjacent category may be checked, indicating a borderline grade; i.e., A-/B+, B-/C+, C-/D+)

A **content** grade will be assigned with the following questions in mind. Have you discussed the work’s creation, reception, cultural/political/economic context, relationship (if any) with the sister arts, etc. Have you discussed the work’s particularities within the broader context of the composer’s output. Have you discussed the composer’s aesthetic approach in the work. Have you demonstrated critical reading and critical thinking about the work (and early twentieth century music in general). Have you consulted and cited appropriate scholarly resources (i.e., has your review of the published literature related to your work been adequate)?

A **style** grade will be assigned for your use of Chicago Style (handling of quotations, footnotes, bibliography, etc.), for precise, fluent, clear, and correct expression, and for punctuation, spelling, sentence structure, paragraphing, vocabulary, and grammar.

A **presentation** grade will be assigned for your title page, legibility, organization, and general neatness, as well as for general clarity.

In the **final grade calculation**, the letter grade will be converted to a number grade according to the Carleton grading system as outlines in the *Undergraduate Calendar*: A+ = 90-100; A = 85-89; A- = 80-84; B+ = 73-76; B- = 70-71, etc.

Recall that an additional 5% will be assigned for the proper and timely submission of the “Term-Paper Proposal” form on page 12, below (discussed during Lecture 1).

When your essays are returned after the end of the term, you may observe that there are relatively few comments written on them. There is, perhaps, a perception among students that an absence of editorial commentary indicates an abnegation of the professor’s responsibility to show the student where he or she went wrong. In the worst-case scenario, in the absence of red ink and circled mistakes, students may even wonder if the professor really took the time to read the essay at all. However, numerous studies have shown that students tend **not** to read comment on their essays. If the grade is satisfactory, that is as far as most students go; if it is not, then they may skim over the paper to make sure that there are enough red scribbles to justify the low grade. They may focus on one or two comments, challenging the professor on them, but not with the intent of understanding errors so that they can be avoided in future. Accordingly, your essays will be returned without editorial commentary (corrections of grammar and syntax, spelling, punctuation, etc.). This should not be taken to indicate that each paper is not thoroughly and carefully read in its entirety. The underlying assumption is that the student, if puzzled or concerned about the grade received, will ask the instructor for a detailed explanation.

UNIVERSITY STATEMENT ON STUDENT MENTAL HEALTH:

As a university student you may experience a range of mental health challenges that significantly impact your academic success and overall well-being. If you need help, please speak to someone. There are numerous resources available both on- and off-campus to support you. Here is a list that may be helpful:

Emergency Resources (on and off campus): <https://carleton.ca/health/emergencies-and-crisis/emergency-numbers/>

Carleton Resources:

- Mental Health and Wellbeing: <https://carleton.ca/wellness/>
- Health & Counselling Services: <https://carleton.ca/health/>
- Paul Menton Centre: <https://carleton.ca/pmc/>
- Academic Advising Centre (AAC): <https://carleton.ca/academicadvising/>
- Centre for Student Academic Support (CSAS): <https://carleton.ca/csas/>
- Equity & Inclusivity Communities: <https://carleton.ca/equity/>

Off Campus Resources:

- Distress Centre of Ottawa and Region: (613) 238-3311 or TEXT: 343-306-5550, <https://www.dcottawa.on.ca/>
- Mental Health Crisis Service: (613) 722-6914, 1-866-996-0991, <http://www.crisisline.ca/>
- Empower Me: 1-844-741-6389, <https://students.carleton.ca/services/empower-me-counselling-services/>
- Good2Talk: 1-866-925-5454, <https://good2talk.ca/>
- The Walk-In Counselling Clinic: <https://walkincounselling.com>

UNIVERSITY POLCY ON THE USE OF AI TOOLS SUCH AS ChatGPT:

Please note that information regarding the use of generative AI tools (e.g., ChatGPT) has been added to the University’s [Academic Integrity and Academic Offences](#) website

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 accommodation regarding a formally-scheduled final exam, you must complete the Pregnancy Accommodation Form ([click here](#)).

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 [click here](#).

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).

Survivors of Sexual Violence: As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and where survivors are supported through academic accommodations as per Carleton’s Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: <https://carleton.ca/equity/sexual-assault-support-services>

Accommodation for Student Activities: Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation will be provided to students who compete or perform at the national or international level. 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. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>

**HUMS 3102: Fall 2023
TERM PAPER TOPIC PROPOSAL FORM**

This form must be submitted by email via the Brightspace Assignment portal no later than Thursday, October 12th (midnight).

Name:

Student ID:

Email Address:

Topic proposed (provide a brief description of your topic, and a working title):

Preliminary bibliography; i.e., a list of the principle published sources you have consulted and/or plan to consult (continue onto the back of this page):

University Regulations for All College of the Humanities Courses

Tuesday, July 4, 2023

Academic Dates and Deadlines

This schedule contains the dates prescribed by the University Senate for academic activities. Dates relating to fee payment, cancellation of course selections, late charges, and other fees or charges will be published in the Important Dates and Deadlines section of the Registration Website.

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.

Online Learning Resources

On this page, you will find resources collected by Carleton Online to help you succeed in your online courses; Learning Strategies and Best Practices, Study Skills, Technology and Online Interaction and Engagement.

Academic Integrity Policy

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, material on the internet and/or conversations.

Examples of plagiarism include, but are not limited to:

- any submission prepared in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, paraphrased material, algorithms, formulae, scientific or mathematical concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another's data or research findings without appropriate acknowledgement;
- submitting a computer program developed in whole or in part by someone else, with or without modifications, as one's own; and
- failing to acknowledge sources through the use of proper citations when using another's work and/or failing to use quotations marks.

Co-operation or Collaboration

An important and valuable component of the learning process is the progress a student can make as a result of interacting with other students. In struggling together to master similar concepts and problems and in being exposed to each other's views and approaches, a group of students can enhance and speed up the learning process. Carleton University encourages students to benefit from these activities which will not generally be viewed as a violation of the Policy. With the exception of tests and examinations, instructors will not normally limit these interactions.

Students shall not co-operate or collaborate on academic work when the instructor has indicated that the work is to be completed on an individual basis. Failure to follow the instructor's directions in this regard is a violation of the standards of academic integrity. Unless otherwise indicated, students shall not co-operate or collaborate in the completion of a test or examination.

Group Work: There are many cases where students are expected or required to work in groups to complete a course requirement. Normally, students are not responsible for violations of this policy committed by other members of a group in which they participate.

The full Academic Integrity Policy can be found [here](#). More information on the process [here](#).

Academic Accommodation Policy

Carleton University is committed to providing access to the educational experience in order to promote academic accessibility for all individuals.

Academic accommodation refers to educational practices, systems and support mechanisms designed to accommodate diversity and difference. The purpose of accommodation is to enable students to perform the essential requirements of their academic programs. At no time does academic accommodation undermine or compromise the learning objectives that are established by the academic authorities of the University.

Addressing Human Rights Concerns

The University and all members of the University community share responsibility for ensuring that the University's educational, work and living environments are free from discrimination and harassment. Should you have concerns about harassment or discrimination relating to your age, ancestry, citizenship, colour, creed (religion), disability, ethnic origin, family status, gender expression, gender identity, marital status, place of origin, race, sex (including pregnancy), or sexual orientation, please contact the [Department of Equity and Inclusive Communities](#).

Requests for Academic Accommodation

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

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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).

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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 can be found [here](#). 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.

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). [More information](#)

Student Rights and Responsibilities at Carleton

Carleton University strives to provide a safe environment conducive to personal and intellectual growth, free of injustice and characterized by understanding respect, peace, trust, and fairness.

The [Student Rights and Responsibilities Policy](#) governs the non-academic behaviour of students. Carleton University is committed to building a campus that promotes personal growth through the establishment and promotion of transparent and fair academic and non-academic responsibilities.

Deferred Term Work

In some situations, students are unable to complete term work because of short-term incapacitation (illness, injury, emergency, or other circumstances beyond their control) which forces them to delay submission of the work.

1. Students who claim incapacitation as a reason for missed term work are held responsible for immediately informing the instructor concerned and for making alternate arrangements with the instructor. If the instructor requires supporting documentation, the instructor may only request submission of the University's self-declaration form, which is available on the [Registrar's Office website](#). 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. In all cases, formative evaluations providing feedback to the student should be replaced with formative evaluations. In the event the altered due date must extend beyond the last day of classes in the term, the instructor will assign a grade of zero for the work not submitted and submit the student's earned grade accordingly; the instructor may submit a change of grade at a later date. Term work cannot be deferred by the Registrar.
2. In cases where a student is not able to complete term work due to illness or injury for a significant period of time/or long-term, the instructor and/or student may elect to consult with the Registrar's Office (undergraduate courses) or Graduate Registrar (graduate courses) to determine appropriate action.
3. If a student is concerned the instructor did not respond to the request for academic accommodation or did not provide reasonable accommodation, the student should consult with the department/school/institute chair/director. If a mutually agreeable accommodation to complete course requirements prior to the course grade submission deadline cannot be achieved, the Associate Dean will become involved. If academic accommodation is not granted, and the student receives word **after** the academic withdrawal deadline, the student may submit a petition to the Registrar's Office (undergraduate courses)/Graduate Registrar (graduate courses) for a final grade of WDN (Withdrawn) in the course(s). If academic accommodation is not granted, and the student receives word **prior** to the academic withdrawal deadline, the student may elect to withdraw from the course(s).
4. Furthermore, if academic accommodation is granted, but the student is unable to complete the accommodation according to the terms set out by the instructor as a result of further illness, injury or extraordinary circumstances beyond their control, the student may submit a petition to the Registrar's Office (undergraduate courses)/Graduate Registrar (graduate courses). Please note, however, that the course instructor will be required to submit an earned final

grade and further consideration will only be reviewed according to established precedents and deadlines. [More information.](#)

Deferred Final Exams

Students who are unable to write a final examination because of incapacitation (illness, injury, emergency, or extraordinary circumstances beyond a student's 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.

The application for a deferral must:

1. be made in writing to the Registrar's Office no later than three (3) working days after the original final examination or the due date of the take-home examination; and,
2. be fully supported by appropriate documentation. In cases of short-term incapacitation normally lasting no more than 10 days, students must include the University's self-declaration form, which can be found on [the Registrar's Office website](#). Additional documentation is required in cases of incapacitation lasting longer than 10 days and must be supported by a medical note specifying the date of 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 [here](#).

Financial vs. Academic Withdrawal

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. A fee adjustment is dependent on registration being canceled within the published [fee deadlines](#) and dependent on your course load. A course dropped after the deadline for financial withdrawal will receive a grade of Withdrawn (WDN), which appears on your official transcript.

Even if you miss the deadline for financial withdrawal, you might decide to drop a course to avoid a failure or a poor grade showing up on your student record and bringing down your CGPA. It is your responsibility to drop the course via Carleton Central within the published [deadlines](#) (see Academic Withdrawal).

If you are considering withdrawing from a course, you may want to talk to an advisor first. Course withdrawal may affect your student status, as well as your eligibility for student funding, immigration status, residence accommodation and participation in varsity sports, etc. Additionally, remember that once you choose your courses, you must use the "Calculate amount to pay" button to determine the correct amount of fees to pay.

Carleton Central is your one-stop shop for registration activities. If you are interested in taking a course, make sure to complete your registration. Simply attending a course does not mean you are registered in it, nor is it grounds for petition or appeal.

Mental Health and Wellness at Carleton

Discover the tools and resources Carleton offers to help understand, manage and improve your mental health and wellness while at university.

[Counselling](#)

[Residence Counselling](#)

[Supporting Your Mental Health](#)

Get Help Now

<https://wellness.carleton.ca/get-help-now/>

If in crisis call:

Counselling Services: 613-520-6674 (press 2)
Monday-Friday, 8:30 a.m. – 4:30 p.m.

After Hours

If you need assistance with an urgent situation outside of our regular operating hours, contact:

- [Distress Centre of Ottawa and Region](#): Available 24/7-365 days/year and is bilingual (English/French).
 - **Distress**: 613-238-3311
 - **Crisis**: 613-722-6914
 - **Text**: 343-306-5550 (available 10:00 am – 11:00 pm, 7 days/week, 365 days/year)
 - Web Chat: blue chat icon at the bottom right corner of the website.
 - Text Service is available in English only to residents of Ottawa & the Ottawa Region.)
- [Good2Talk](#): Available 24/7-365 days/year and is available in English, French and Mandarin
 - Call: **1-866-925-5454**
 - Text GOOD2TALKON to 686868
 - [Facebook Messenger](#)
- [Empower Me](#): A 24/7 resource service for undergraduate students. 1-833-628-5589 (toll-free)
- International SOS's Emotional Support: Offers 24/7 access to mental health professionals in more than 60 languages through their dedicated line +1 215-942-8478. Students can call this number collect (the person being telephoned receives the charges) to access services.

The Centre for Indigenous Support and Community Engagement

The Centre for Indigenous Initiatives is proud to offer culturally centered individual counselling to students who self-identify as First Nation, Metis or Inuk. Through this service, Indigenous students can access confidential, individual sessions for support with personal, mental health or academic challenges.

[More information and to book an appointment.](#)

Department Contact Information

Bachelor of the Humanities 300 Paterson Hall
CollegeOfHumanities@cunet.carleton.ca

Greek and Roman Studies 300 Paterson Hall
GreekAndRomanStudies@cunet.carleton.ca

Religion 2A39 Paterson Hall
Religion@cunet.carleton.ca

Digital Humanities (Graduate) 2A39 Paterson Hall
digitalhumanities@carleton.ca

Digital Humanities (Undergraduate Minor) 300 Paterson Hall
digitalhumanities@carleton.ca

MEMS (Undergraduate Minor) 300 Paterson Hall
CollegeOfHumanities@cunet.carleton.ca