

Carleton University
The College of the Humanities
Fall 2015
HUMS 3102a: *Western Music 1000 -1850*

Instructor:

Dr. John Higney

Lecture Time:

Mondays, 18:05 - 20:55

Lecture Location:

303 Paterson Hall

Office Hour:

Wednesdays, 13:30-14:30, Loeb A 831 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 3103: *Western Music 1000-1850* is a survey of the major trends in western 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 *:

Materials are available at the Carleton University bookstore or at nelsonbrain.com (for digital versions) It is up to you (depending on your budget) as to whether you opt for hard copy or digital versions. Whatever you decide, please ensure you have access to 4 items during the term:

1) *Music in the Western World* Primary Source Readings

Piero Weiss and Richard Taruskin, editors. *Music in the Western World*, 2nd Edition. ISBN-10: 053458599X; ISBN-13: 9780534585990.

2) Craig Wright, *Listening to Music*, 7th edition, Cengage Learning/Schirmer, 2014. ISBN -10: 1-133-95472-3

3) *Introduction to Music* CD

4) CDs 1-3 of 5-CD set.

For items 2-4 above, choose from the following options

Option 1 = a) Hard copy book + Introductory CD + b) 5 hard copy CDs

a) Craig Wright, *Listening to Music*, 7th edition, Cengage Learning/Schirmer, 2014. ISBN -10: 1-133-95472-3

- comes with short introduction to Listening CD (for classes 1, 2 and quiz) b) 5 CD Set for Wright's *Listening to Music*, 7th edition (ISBN 1285097238)

OR

Option 2 = a) ebook + digital introductory CD + b) digital music download PAC (printed access card)

a) eBook for Wright's *Listening to Music*, 7th Edition (with introduction to Listening CD)
- purchase through www.nelsonbrain.com (<http://www.nelsonbrain.com/shop/en/CA/storefront/canada?cmd=CLHeaderSearch&fieldValue=1133954723>)

b) Introductory CD **and** 5-CD Set Digital Music Downloads Printed Access Card for Wright's *Listening to Music*, 7th Edition (ISBN 1285164466) – (buy Access Card at Carleton bookstore)

OR

Option 3 = a) Hard copy book + introductory CD + b) digital music download PAC (printed access card)

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Option 4 = a) ebook + digital introductory CD + b) 5 hard copy CDs

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- purchase through www.nelsonbrain.com <http://www.nelsonbrain.com/shop/en/CA/storefront/canada?cmd=CLHeaderSearch&fieldValue=1133954723>)

b) 5 CD Set for Wright's *Listening to Music*, 7th edition (ISBN 1285097238)

OR

Option 5 = library reserve book, introductory CD, and 5-CD set

Borrow book and introductory CD and 5 CDs from the reserve desk at the library (maximum of 2 hours)

* Adapted from Dr. A. Luko's *HUMS3102: Western Music 1000-1850 (Fall, 2014)* syllabus.

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 19) 25%

**Final Paper Proposal/Annotated Bibliography/Library Assignment (due in class November 16) 10%

**Concert Report (due November 30) 10%

**Final Paper (due December 7 at in class) 20%

Final Exam (date TBA) 30%

****Details to be posted on 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.

REGULATIONS COMMON TO 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.

PLAGIARISM

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- 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 which cannot be resolved directly with the course’s instructor. The Associate Deans of the Faculty conduct 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

GRADING SYSTEM

Letter grades assigned in this course will have the following percentage equivalents:

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A = 85-89 (11) B- = 70-72 (7) D+ = 57-59 (3)
A- = 80-84 (10) C+ = 67-69 (6) D = 53-56 (2)
B+ = 77-79 (9) C = 63-66 (5) D - = 50-52 (1)

F Failure. Assigned 0.0 grade points
ABS Absent from final examination, equivalent to F
DEF Official deferral (see "Petitions to Defer")
FND Failure with no deferred exam allowed -- assigned only when the student has failed the course on the basis of inadequate term work as specified in the course outline.

Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean.

WITHDRAWAL WITHOUT ACADEMIC PENALTY

The last date to withdraw from **FALL TERM** courses is **DEC. 8, 2014**. The last day to withdraw from **FALL/WINTER (Full Term)** and **WINTER** term courses is **APRIL 8, 2015**.

REQUESTS FOR ACADEMIC ACCOMMODATION

You may need special arrangements to meet your academic obligations during the term because of disability, pregnancy or religious obligations. Please review the course outline promptly and 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. You can visit the Equity Services website to view the policies and to obtain more detailed information on academic accommodation at: carleton.ca/equity/accommodation/

Students with disabilities requiring academic accommodations in this course must register with the Paul Menton Centre for Students with Disabilities (PMC) for a formal evaluation of disability-related needs. Documented disabilities could include but not limited to mobility/physical impairments, specific Learning Disabilities (LD), psychiatric/psychological disabilities, sensory disabilities, Attention Deficit Hyperactivity Disorder (ADHD), and chronic medical conditions. Registered PMC students are required to contact the PMC, 613-520-6608, every term to ensure that your Instructor receives your Letter of Accommodation, no later than two weeks before the first assignment is due or the first in-class test/midterm requiring accommodations. If you only require accommodations for your formally scheduled exam(s) in this course, please submit your request for accommodations to PMC by **Nov. 7, 2014** for the Fall term and **March 6, 2015** for the Winter term. For more details visit the Equity Services website: carleton.ca/equity/accommodation/

PETITIONS TO DEFER

If you miss a final examination and/or fail to submit a **FINAL** assignment by the due date because of circumstances beyond your control, you may apply a deferral of examination/assignment. If you are applying for a deferral due to illness you will be required to see a physician in order to confirm illness and obtain a medical certificate dated no later than one working day after the examination or assignment deadline. This supporting documentation must specify the date of onset of the illness, the degree of incapacitation, and the expected date of recovery.

If you are applying for a deferral for reasons other than personal illness, please [contact](#) the Registrar’s Office directly for information on other forms of documentation that we accept.

Deferrals of assignments must be supported by confirmation of the assignment due date, for example a copy of the course outline specifying the due date and any documented extensions from the course instructor.

Deferral applications for examination or assignments must be submitted within **5 working days** of the original final exam.

ADDRESSES: (Area Code 613)

College of the Humanities 520-2809	300 Paterson
Greek and Roman Studies Office 520-2809	300 Paterson
Religion Office 520-2100	2A39 Paterson
Registrar's Office 520-3500	300 Tory
Student Academic Success Centre 520-7850	302 Tory
Paul Menton Centre 520-6608/TTY 520-3937	501 Uni-Centre
Writing Tutorial Service 520-2600 Ext. 1125	4 th Floor Library
Learning Support Service 520-2600 Ext 1125	4 th Floor Library

HUMS 3102a
Western Music 1000-1850
Course Schedule

Date	Wright	Listening: Composer/Title	Weiss/Taruskin
<u>(Friday)</u> <u>September 4</u>	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)	<ol style="list-style-type: none"> 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 14	Chapter 2: <i>Rhythm, Melody, and Harmony</i>	<u>The Basics of Rhythm:</u> (Intro CD/3) <u>Hearing Meters:</u> (Intro CD/4) <u>Beethoven Symphony 9, IV:</u> (Intro CD/5) <u>Hearing Melodies</u> (Intro CD/6). <u>Hearing Major and Minor:</u> (Intro CD/7) <u>Counting Measures and Phrases:</u> (Intro CD/8) <u>Harmony (Chord Changes):</u> (Intro CD/9) <u>Hearing the Bass Line and Harmony:</u> (Intro CD/10) <u>Instruments of the Orchestra:</u> Strings (Intro CD/11) <u>Instruments of the Orchestra:</u> Woodwinds(Intro CD/12) <u>Instruments of the Orchestra:</u> Brasses (Intro CD/13) <u>Instruments of the Orchestra:</u> Percussion (Intro CD/14) <u>Instruments of the Orchestra:</u> Identifying a Single Instrument (Intro CD/15) <u>Instruments of the Orchestra:</u> Identifying Two Instruments (Intro CD/16) <u>Instruments of the Orchestra:</u> Identifying Three Instruments (Intro CD/17) <u>George Fredrick Handel:</u> Hallelujah Chorus from <i>Messiah</i> (Intro CD/18) <u>Hearing Musical Textures:</u> (Intro CD/19) Concert Report Assignment Distributed (CULearn)	N/A
September 21	Chapter 3: <i>Colour, Texture, and Form</i> Chapter 4: <i>Musical Style</i>	<u>Johannes Brahms:</u> Lullaby (Intro CD/20) <u>Clara Schumann:</u> “ <i>Leibst du um Schöeheit</i> ”: (Intro CD/21) <u>Wolfgang Amadeus Mozart:</u> <i>Variations on Twinkle.</i> (Intro CD/22) <u>Joseph Haydn:</u> <i>Symphony No. 94, II.</i> (Intro CD/23) <u>Peter Tchaikovsky:</u> <i>Nutcracker, Dance of the Reed Pipes,</i> (Intro CD/24) <u>Jean-Joseph Mouret:</u> <i>Suite de Symphonies</i> (Intro CD/25)	N/A

<u>September 28</u>	Chapter 5: <i>Medieval Music</i>	<p><u>Anonymous</u>: Gradual, “Viderunt omnes” (CD 1/1)</p> <p><u>Hildegard</u>: “O rubor sanguinis” (1/2)</p> <p><u>Perotinus</u>: “Viderunt omnes” (CD 1/3)</p> <p><u>Machaut</u>: <i>Mass of our Lady</i>, Kyrie (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 style="text-align: center;">Final Paper Proposal/ Annotated Bibliography Assignment Distributed (CULearn)</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>
<u>October 5</u>	Chapter 6: <i>Renaissance Music</i>	<p><u>Josquin</u>: <i>Ave Maria</i> (CD 1/9)</p> <p><u>Palestrina</u>: <i>Missa Papae Marcelli</i>, Gloria and Agnus dei (CD 1/10-11)</p> <p><u>Anonymous</u>: Pavane and Galliard (CD 1/12-13)</p> <p><u>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>
<u>October 19</u>	<p style="text-align: center;">Midterm Examination (1.5 hrs)</p> <p>Chapter 7: <i>Introduction to Baroque Art and Music</i></p>	<p style="text-align: center;">Midterm Examination (1.5 hrs)</p>	<p style="text-align: center;">Midterm Examination (1.5hrs)</p> <p>44. The Birth of a "New Music"</p> <p>45. The "Second Practice"</p> <p>51. The Doctrine of Figures</p>

November 2	<p>Music Library/ Final Paper Research Workshop</p> <p>Chapter 8: <i>Early Baroque Vocal Music</i></p> <p>Chapter 9: <i>Toward Late Baroque Instrumental Music</i></p>	<p>Music Library/ Final Paper Research Workshop</p> <p><u>Monteverdi:</u> Orfeo, “Tu se’ morta”(CD1/16) and “Possente spirito ”(CD 1/17)</p> <p><u>Barbara Strozzi:</u> . <i>L’amante segreto, Voglio Morire</i> (CD 1/18)</p> <p><u>Henry Purcell:</u> “Thy hand Belinda,” and “When I am Laid in Earth” (CD 1/19-20)</p> <p><u>Arcangelo Corelli:</u> Trio Sonata in C Major, I-IV. (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>46. The Earliest Operas</p> <p>55. Rationalist Distaste for Opera</p> <p>58. Modern Concert Life is Born</p> <p>62. Castrato Singers</p> <p>63. The Conventions of the Opera Seria</p> <p>64. Opera Audiences in Eighteenth-Century Italy</p> <p>66. A Traveler's Impressions of Vivaldi</p>
November 9	<p>Chapter: 10: <i>The Late Baroque: Bach</i></p> <p>Chapter 11: <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>, I, (CD 1/30-31)</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> Messiah, "Hallelujah" chorus and “He shall feed his flock” CD 2/5-6)</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>

November 16	<p>Chapter 12: <i>Classical Style</i></p> <p>Chapter 13: <i>Classical</i> <i>Composers:</i> <i>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><u>Joseph Haydn:</u> Symphony No. 94, The “Surprise,” III (CD 2/12-13)</p> <p><u>Wolfgang Amadeus Mozart:</u> <i>Eine Kleine Nachtmusik</i>, I (CD 2/8-10)</p> <p><u>Wolfgang Amadeus Mozart:</u> <i>Eine Kleine Nachtmusik III</i> (CD 2/11)</p> <p><u>Wolfgang Amadeus Mozart:</u> Symphony No. 40 in G minor, I (CD 2/15-17)</p> <p style="text-align: center;">Final Paper Proposal/ Annotated Bibliography Assignment Due</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 23	<p>Chapter 14: <i>Classical Forms: Ternary and Sonata-Allegro</i></p> <p>Chapter 15: <i>Classical Forms: Theme and Variations, Rondo</i></p>	<p><u>Wolfgang Amadeus Mozart:</u> Variations on “Twinkle, Twinkle Little Star” (Intro CD 22)</p> <p><u>Joseph Haydn:</u> Symphony No. 94, The “Surprise,” II (Intro CD 23)</p> <p><u>Joseph Haydn:</u> <i>The “Emperor” Quartet</i>, II. (CD 2/18-19)</p>	<p>90. Sonata Form and the Symphony Described by a Contemporary of Haydn</p>
November 30	<p>Chapter 16: <i>Classical Genres: Instrumental Music</i></p> <p>Chapter 17: <i>Classical Genres: Vocal Musics</i></p>	<p><u>Wolfgang Amadeus Mozart:</u> <i>Don Giovanni</i>, Overture (CD 2/23-26)</p> <p><u>Wolfgang Amadeus Mozart:</u> <i>Don Giovanni</i>, Act 1 Sc. 1 and Act 1 Sc. VII</p> <p><u>Wolfgang Amadeus Mozart:</u> Piano Concerto in A major, 1 (CD 2/20–22)</p> <p style="text-align: center;">CONCERT REPORT DUE</p>	<p>83. Gluck’s Operatic Manifesto</p>

<p><u>December 7</u></p>	<p>Chapter 18: <i>Beethoven: Bridge to Romanticism</i></p>	<p><u>Ludwig van Beethoven:</u> <i>Pathétique Sonata</i>, I (CD 1/23-25)</p> <p><u>Ludwig van Beethoven:</u> <i>Symphony</i> No. 5, (CD 3/4-13)</p> <p><u>Ludwig van Beethoven:</u> <i>Symphony</i> No. 9, (Naxos Online)</p> <p>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>
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WITHDRAWAL WITHOUT ACADEMIC PENALTY

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If you are applying for a deferral for reasons other than personal illness, please [contact](#) the Registrar’s Office directly for information on other forms of documentation that we accept.

Deferrals of a final assignment or take home, in courses without a final examination, must be supported by confirmation of the assignment due date, for example a copy of the course outline specifying the due date and any documented extensions from the course instructor.

Deferral applications for examination or assignments must be submitted within **5 working days** of the original final exam.

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Religion Office 520-2100	2A39 Paterson
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