

**Carleton University**  
**The College of the Humanities**  
**Fall 2016**  
**HUMS 3102a: *Western Music 1000 -1850***

**Instructor:**

Dr. John Higney

**Lecture Time:**

Mondays, 18:05 - 20:55

**Lecture Location:**

303 Paterson Hall

**Office Hour:**

Thursdays, Loeb A 831: 1:30pm-2:30pm or by appointment

**E-mail:**

[john.higney@carleton.ca](mailto: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 art music from the Middle Ages to the mid-nineteenth century. The course materials are designed to augment sensual musical experience with knowledge of the principal genres, forms, and technical features of western art music from the period. This “intra-musical” knowledge will be further augmented with investigations of the “extra-musical” historical, cultural, and aesthetic contexts that shape the creation and reception of musical works. By combining knowledge of “intra-musical” technical features with “extra-musical” historical, cultural and aesthetic contexts it is hoped that students will develop a deeper appreciation of music as culture: an appreciation that is both sensual and aesthetic. Some knowledge of music theory is valuable but not essential for this course.

**Required Course Materials :**

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

- 1) Piero Weiss and Richard Taruskin, editors. *Music in the Western World: A History in Documents*, 2nd Edition. ISBN-10: 053458599X; ISBN-13: 9780534585990. NOTE: A copy of this text is on two-hour reserve.
- 2) Craig Wright, *Listening to Western Music*, 8<sup>th</sup> edition, Cengage Learning/Schirmer, 2017. ISBN-10: 1305627350 ISBN-13: 9781305627352 (w/6 month Music Download Card). NOTE: A copy of the 8th edition will be placed on 2 hour reserve. Due to the similarity in content both the 7th ed. text and 5-CD set will also be placed on two-hour reserve.

## **Course Requirements and Evaluation:**

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

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

## **Evaluation:**

Attendance and Participation 5%

Midterm (October 31) 25%

\*\*Final Paper Proposal/Annotated Bibliography/Library Assignment (due in class November 14) 10%

\*\*Concert Report (due November 28) 10%

\*\*Final Paper (due December 9 in class ) 20%

Final Exam (date TBA) 30%

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

### **Late Papers and Missed Tests:**

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

### **Learning Environment:**

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

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

**HUMS 3102a**  
**Western Music 1000-1850**  
**Course Schedule**

| Date         | Wright                                      | Listening: Composer/Title   | Weiss/Taruskin   |
|--------------|---|---|--|
| September 12 | <b>Chapter 1: <i>The Power of Music</i></b> | <p><u>Ludwig von Beethoven</u>:<br/>Symphony in C Minor I (Intro CD/1)</p> <p><u>Richard Strauss</u>: <i>Thus Spake Zarathustra</i> (Intro CD/2)</p> <p><b>NOTE:</b> CD numbers in this column refer to the 7th edition 5 CD set on two-hour reserve.</p> | <ol style="list-style-type: none"> <li>1. Orpheus and the Magical Powers of Music (Ovid)</li> <li>2. Pythagoras and the Numerical Properties of Music (Nicomachus)</li> <li>3. Plato's Musical Idealism</li> <li>4. Aristotle on the Purposes of Music</li> <li>5. The Kinship of Music and Rhetoric (Quintilian)</li> </ol> |

|                     |   |   |            |
|---------------------|---|---|------------|
| <p>September 19</p> | <p><b>Chapter 2:</b><br/><i>Rhythm, Melody, and Harmony</i></p> | <p>NOTE: Excerpts for Ch. 2 are not included in the download package.<br/> <u>The Basics of Rhythm:</u> (Intro CD/3)<br/> <u>Hearing Meters:</u> (Intro CD/4)<br/> <u>Beethoven Symphony 9, IV:</u> (Intro CD/5)<br/> <u>Hearing Melodies</u> (Intro CD/6).<br/> <u>Hearing Major and Minor:</u> (Intro CD/7)<br/> <u>Counting Measures and Phrases:</u> (Intro CD/8)<br/> <u>Harmony (Chord Changes):</u> (Intro CD/9)<br/> <u>Hearing the Bass Line and Harmony:</u>(Intro CD/10)<br/> <u>Instruments of the Orchestra:</u> Strings (Intro CD/11)<br/> <u>Instruments of the Orchestra:</u> Woodwinds(Intro CD/12)<br/> <u>Instruments of the Orchestra:</u> Brasses (Intro CD/13)<br/> <u>Instruments of the Orchestra:</u> Percussion (Intro CD/14)<br/> <u>Instruments of the Orchestra:</u> Identifying a Single Instrument (Intro CD/15)<br/> <u>Instruments of the Orchestra:</u> Identifying Two Instruments (Intro CD/16)<br/> <u>Instruments of the Orchestra:</u> Identifying Three Instruments (Intro CD/17)<br/> <u>George Fredrick Handel:</u> Hallelujah Chorus from <i>Messiah</i> (Intro CD/18)<br/> <u>Hearing Musical Textures:</u> (Intro CD/19)</p> <p><b>Concert Report Assignment Distributed (CULearn)</b></p> | <p>N/A</p> |
|---------------------|---|---|------------|

|              |  |  |   |
|--------------|--|--|---|
| September 26 | <b>Chapter 3:</b><br><i>Colour, Texture, and Form, and Style</i> | <p><u>Johannes Brahms</u>: Lullaby (Intro CD/20)</p> <p><u>Wolfgang Amadeus Mozart</u>: <i>Variations on Twinkle</i>. (Intro CD/22)</p> <p><u>Joseph Haydn</u>: <i>Symphony No. 94, II</i>. (Intro CD/23)</p> <p><u>Peter Tchaikovsky</u>: <i>Nutcracker, Dance of the Reed Pipes</i>, (Intro CD/24)</p> <p><u>Jean-Joseph Mouret</u>: Suite de Symphonies (Intro CD/25)</p> <p><b>Final Paper Proposal/ Annotated Bibliography Assignment Distributed (CULearn)</b></p> | N/A   |
| October 3    | <b>Chapter 4:</b><br><i>Medieval Music</i>                       | <p><u>Anonymous Gregorian Chant</u>: <i>Dies irae</i></p> <p><u>Hildegard von Bingen</u>: “O rubor sanguinis” 1/2)</p> <p><u>Anonymous</u>: Gradual, “Viderunt omnes” (CD 1/1)</p> <p><u>Perotinus</u>: “Viderunt omnes” (CD 1/3)</p> <p><u>Guillaume de Machaut</u>: <i>Kyrie from Messe de Notre Dame</i>, (CD 1/4-6)</p> <p><u>Countess of Dia</u>: “A chanter m’er” (CD 1/7)</p> <p><u>Anonymous</u>: Agincourt Carol (CD 1/8)</p>                                   | <p>7. Music in the Christian Churches of Jerusalem, AD. 400</p> <p>8. The Church Fathers on Psalmody and on the Dangers of Unholy Music</p> <p>9. The Testimony of St. Augustine</p> <p>10. Transmission of the Classical Legacy</p> <p>16. The Emergence of Polyphony</p> <p>18. The First Musical Avant-Garde</p> |
| October 17   | <b>Chapter 5:</b><br><i>Renaissance Music</i>                    | <p><u>Josquin Des Prez</u>: <i>Ave Maria</i> (CD 1/9)</p> <p><u>Palestrina</u>: <i>Missa Papae Marcelli, Kyrie</i></p> <p><u>Anonymous</u>: Pavane and Galliard (CD 1/12-13)</p> <p><u>Thomas Weelkes</u>: “As Vesta was From Latmos Hill Descending” (CD 1/14)</p>  | <p>21. The "Fount and Origin"</p> <p>26. Josquin des Prez in the Eyes of His Contemporaries; Luther and Music</p> <p>37. Palestrina: Fact and Legend</p> <p>38. Madrigals and Madrigalism</p> <p>42. Renaissance Instrumentalists</p> <p>43. Radical Humanism: The End of the Renaissance.</p>                      |

|                          |   |   |  |
|--------------------------|---|---|--|
| <p><u>October 31</u></p> | <p><b>Midterm Examination (1.5 hrs)</b></p> <p><b>Chapter 6:</b> <i>Early Baroque Music: Opera</i></p>                            | <p><b>Midterm Examination (1.5 hrs)</b></p> <p><u>Claudio Monteverdi</u>: <i>Orfeo</i>, Toccata<br/> <u>Claudio Monteverdi</u>: <i>Orfeo</i>, Prologue<br/> <u>Henry Purcell</u>: “Thy hand Belinda,” and “When I am Laid in Earth” (CD 1/19-20)</p>                      | <p><b>Midterm Examination (1.5hrs)</b></p> <p>44. The Birth of a "New Music"<br/> 45. The "Second Practice"<br/> 46. The Earliest Operas<br/> 55. Rationalist Distaste for Opera<br/> 58. Modern Concert Life is Born<br/> 62. Castrato Singers<br/> 63. The Conventions of the Opera Seria<br/> 64. Opera Audiences in Eighteenth-Century Italy</p> |
| <p><u>November 7</u></p> | <p><b>Music Library/ Final Paper Research Workshop</b></p> <p><b>Chapter 7:</b> <i>Toward Late Baroque Instrumental Music</i></p> | <p><b>Music Library/ Final Paper Research Workshop</b></p> <p><u>Jean-Joseph Mouret</u>: Suite de Symphonies (Intro CD/25)<br/> <u>Johann Pachelbel</u>: Canon in D. (CD 1/21-24)<br/> <u>Antonio Vivaldi</u>: Violin Concerto in E major, "The Spring," I. (CD 1/25)</p> | <p><b>Music Library/ Final Paper Research Workshop</b></p> <p>51. The Doctrine of Figures<br/> 66. A Traveler's Impressions of Vivaldi</p>   |

|                           |   |  |   |
|---------------------------|---|--|---|
| <p><u>November 14</u></p> | <p><b>Chapter 8:</b> <i>The Late Baroque: Bach</i></p> <p><b>Chapter 9:</b> <i>The Late Baroque: Handel</i></p> | <p><u>Johann Sebastian Bach:</u> <i>Organ Fugue in G minor</i> (CD 1/26)<br/> <u>Johann Sebastian Bach:</u> Brandenburg Concerto No. 5 in D Major, I. (CD 1/27-29)<br/> <u>Johann Sebastian Bach:</u> <i>Wachet auf ruft uns die Stimme</i> II<br/> <u>Johann Sebastian Bach:</u> <i>Wachet auf ruft uns die Stimme</i> IV, (CD 2/1)<br/> <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)<br/> <u>George Frederic Handel:</u> <i>Messiah</i>, "Hallelujah" chorus CD 2/5)<br/> <u>George Frederic Handel:</u> <i>Messiah</i>, "Behold, a Virgin shall conceive" and "O thou that tellest good tidings to Zion"</p> <p><b>Final Paper Proposal/<br/>Annotated Bibliography<br/>Assignment Due</b></p> | <p>71. Bach's Duties and Obligations at Leipzig</p> <p>72. Bach Remembered by His Son</p> <p>73. Bach's Obituary</p> <p>69. Addison and Steele Poke Fun at Handel's First London Opera</p> <p>70. Some Contemporary Documents Relating to Handel's Oratorios.</p> |
| <p><u>November 21</u></p> | <p><b>Chapter 10:</b> <i>Introduction to Classical Style: Haydn and Mozart</i></p>                              | <p><u>Wolfgang Amadeus Mozart:</u> <i>Le nozze di Figaro</i>, "Se vuoi ballare" CD 2/7)</p>  | <p>74. The Cult of the Natural</p> <p>82. Haydn's Duties in the Service of Prince Esterházy</p> <p>87. The Young Mozart as a Scientific Curiosity (Barrington)</p> <p>88. From Mozart's Letters</p> <p>89. Haydn's Reception in London</p>                        |



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

## 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

The University Senate defines plagiarism as “*presenting, whether intentional 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 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:

|                  |                |                |
|------------------|----------------|----------------|
| A+ = 90-100 (12) | B = 73-76 (8)  | C = 60-62 (4)  |
| 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. 9, 2016**. The last day to withdraw from **FALL/WINTER (Full Term)** and **WINTER** term courses is **APRIL 7, 2017**.

### 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/](http://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. 11, 2016** for the Fall term and **March 10, 2017** for the Winter term. For more details visit the Equity Services website: [carleton.ca/equity/accommodation/](http://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 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.

### 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 & Career Development Services 520-7850 | 302 Tory                      |
| Paul Menton Centre 520-6608/TTY 520-3937                | 501 Uni-Centre                |
| Writing Tutorial Service 520-6632                       | 4 <sup>th</sup> Floor Library |
| Learning Support Service 520-2600 Ext 1125              | 4 <sup>th</sup> Floor Library |