

MUSIC HISTORY I: MUSIC 3102 — SYLLABUS

Dr. Robert Reynolds – reynolds@lindsey.edu

Fall 2016 Slider 203 (Hours on office door) Phone 384-8086

COURSE DESCRIPTION:

Music 3102 is the first of two music history courses intended for the music education major. It is a survey of the history of music in Western cultures beginning with musical life and thought in ancient Greece and Rome and extending to the time of The Enlightenment (ca. 1750). The course is designed to enrich your experience of and knowledge about music in the European and American tradition by exploring the music of the past and the circumstances and values of the cultures that produced it. By understanding music in its historical context and learning about its inherent value within a certain culture and time, you will become more sensitive to its meanings and to how to interpret it and perform it. Even if your main focus in your professional life is on music after 1750, learning about early music will help you understand why later music has the shape it has, for every aspect of music has historical roots, often extending back centuries. Prerequisite: Music Theory II (Music 1712) and History of Music Literature (Music 2533).

EDUCATION PROGRAM PREPARATION:

This course is required for content preparation in Secondary, Middle Grades and Elementary Education Program(s) and prepares teacher candidates with the knowledge base for MUSIC required in the Kentucky Core Academic Standards and the College Career Readiness Standards. The Conceptual Framework for the Education Program, "Teacher as Leader for the 21st Century", is incorporated. The Division of Humanities and Fine Arts works with the Education Program in preparing the teacher candidates with the knowledge base required to meet Kentucky Teacher Standard I and the Education Program Student Learning Outcome for Content Knowledge. Teacher candidates will be equipped to teach K-12 students and meet requirements for Unbridled Learning.

DIVISION OF EDUCATION STUDENT LEARNING OUTCOME:

1. Knowledge: Candidates demonstrate in-depth understanding of processes, concepts, knowledge, and 21st century skills in their content area(s).

ESSENTIAL STUDENT LEARNING OUTCOMES:

This course addresses the following three Lindsey Wilson College essential student learning outcomes. Specific assessments associated with these outcomes are in the five preliminary assignments for the required research paper, the integration of the material in the addendum to this syllabus—*How to Write A Music History Paper*,—and the research paper itself.

1. Develop effective skills of inquiry and analysis (creative inquiry).
5. Learn to apply and integrate knowledge (application and integration).

Course Materials: OnMusic History Code from Connect4education.

Supplementary Course Materials on reserve in the LWC Library:

- Hanning, Barbara Russano. *Concise History of Western Music*, 5th ed. (New York: W.W. Norton, 2014).
- *Norton Anthology of Western Music*, Vol.1: *Ancient to Baroque*, 7th ed., J. Peter Burkholder and Claude V. Palisca, eds. (New York: W.W. Norton, 2014).

General Learning Outcomes:

1. Demonstrate awareness of important trends and movements in religion, economics, government, and social and cultural life and their impact on patronage, types, and styles of music.
2. Identify the significant functions of music in each historical period.
3. Identify the fundamental features of music by examining: formal organization, melody, rhythm, harmony, texture, instrumentation, tone color and performance practice.
4. Identify and define important vocal genres and their corresponding formal structures.
5. Identify and define important instrumental genres and their corresponding formal structures.
6. Demonstrate a biographical knowledge of composers of major importance including knowledge of specific musical works.
7. Develop an awareness of historians, theorists and related writers on music, musical editions, and manuscript sources.
8. Identify composers, compositions, and forms in a competency based listening environment.

By the end of this semester, you should be able to hear or see the music of an unfamiliar piece from Europe or the Americas before 1750 and

1. compare it to other pieces you know from this period,
2. recognize its genre,
3. describe its principal stylistic features,
4. suggest a possible composer and approximate date of composition,
5. place it in an historical context,
6. describe its probable social function,
7. describe the probable circumstances of its performance, including where, when, why, how, and by whom such a piece might have been performed, and say something about what those who created, performed, heard, and paid for music of this type valued in it.

To do this, you need to have acquired and organized a certain amount of information.

- **First**, you must be familiar with representative pieces from the period. You will be expected to identify pieces on the listening list by hearing or by sight, name their genre, composer, and date, and discuss significant features of the music.
- **Second**, you must know terms and concepts important to this music. You will be expected to recognize, define, and use significant terms and concepts introduced in the readings or lectures.
- **Third**, you must be aware of the genres and musical styles (including styles of individual composers) practiced during this period and be sensitive to their history. You should be able to describe the genres and musical styles represented by pieces on the listening list, to explain how these genres and styles changed over time or from one group of composers to another, and to identify the genre, significant stylistic traits, and likely composer and date of an unfamiliar piece of music.
- **Fourth**, you must understand what various types of music were used for and how music was shaped by broad political, cultural, and economic trends and by the values of the society that produced it. This

requires more knowledge beyond music itself than we can include in a single semester, but we can at least begin with the pieces on the listening list and the types of music they represent. Thus, you should be able to describe the broad historical context, likely social function, and probable performance circumstances for pieces on the listening list and for pieces of similar types, and say something about what those who made, heard, and paid for such pieces so valued.

In addition, over the course of the semester, you will undertake a research project on a topic in the history of music in Europe or the European colonies before 1750, resulting in a research paper. Completion of the research project will show that you can use the skills acquired in this class and in your previous training as a musician and scholar to research a subject area and engage a specific issue in depth. For clarification and information about the research project consult each description of the five assignments referred to below (pp. 5-8) and the addendum to this syllabus: How to Write A Music History Paper.

Music 3102 – Weekly Reading and Listening Assignment Calendar

Class 1: Thu 18 Aug 2016

INTRODUCTION TO THE MEDIEVAL PERIOD

Medieval Society and Culture

Art in the Middle Ages

Brief Look at Medieval Art

Class 2: Mon 22 Aug 2016

Secular Music in the Middle Ages

Medieval Secular Music

Quiz 1: Medieval Period

Class 3: Mon 29 Aug 2016

Medieval Instruments and Instrumental Music

Medieval Instrumental Music

Quiz 2: Medieval Period

Class 4: Thu 1 Sep 2016

Church Music in the Middle Ages

Medieval Church Music

Quiz 3: Medieval Period

Listening Test: Medieval Period

Class 5: Mon 12 Sep 2016

INTRODUCTION TO THE RENAISSANCE PERIOD

Introduction to the Renaissance Period

Class 6: Mon 19 Sep 2016

Art and Music in the Renaissance Period

Aspects of Art in the Renaissance

Characteristics of Music in the Renaissance Period

Characteristics of Music in the Renaissance Period

Quiz 1: Renaissance Period

Class 7: Mon 26 Sep 2016

Church Music in the Renaissance

Aspects of Renaissance Sacred Music

Quiz 2: Renaissance Period

Class 8: Thu 29 Sep 2016

Secular Music in the Renaissance

Aspects of Renaissance Secular Music

Quiz 3: Renaissance Period

Class 9: Mon 3 Oct 2016

Renaissance Composers of Secular Music

Selected Renaissance Secular Composers

Quiz 4: Renaissance Period

Class 10: Mon 10 Oct 2016

Renaissance Instrumental Music

Quiz 5: Renaissance Period

Listening Test: Renaissance Period

Class 11: Mon 17 Oct 2016

INTRODUCTION TO THE BAROQUE PERIOD

Aspects of Baroque Society and Culture

Aspects of Baroque Art

Aspects of Baroque Art

Class 12: Thu 20 Oct 2016

Music Characteristics of the Baroque Period

Baroque Music Characteristics

Quiz 1: Baroque Period

Class 13: Mon 24 Oct 2016

Baroque Vocal Music

Quiz 2: Baroque Period

Class 14: Mon 31 Oct 2016

Baroque Opera Music

Three Important Baroque Opera Composers: Lully, Purcell, and Handel

Quiz 3: Baroque Period

Class 15: Mon 7 Nov 2016

Baroque Church and Choral Music: Bach

J. S. Bach

Class 16: Thu 10 Nov 2016

Baroque Church and Choral Music: Handel


G. F. Handel



Quiz 4: Baroque Period

question(s) you pose; the quantity, quality, and variety of sources you have located and their relevance to your topic; and correct bibliographic format.

I will review your prospectus and bibliography and will again offer feedback and guidance to help you refine your topic, improve your thesis and argument, and further your research. You are also urged to discuss your project with me in person or by e-mail. You may be asked to write a second prospectus. **Your topic must be approved by me;** if your topic changes, you must submit a new prospectus and bibliography.

Assignment 4: First Version of Research Paper (7.5% of course grade)—Due October 27

 **Write the first version of your research paper.** This should be a preliminary version of the paper that meets the specifications of the assignment as given above (including length of 3000-4500 words) and the criteria given below, although it may not be as finished in its argument or as polished in its writing as the final version. **This should be as formally prepared as your final paper will be, including footnotes or endnotes, figures and examples, and finished presentation.** Either footnotes or endnotes may be used, but they must be in the correct format, as described in Turabian's *Manual*, using the form labeled "N" for note. Include an updated bibliography of all the sources you used that are relevant to the topic. Please read through the Research Project Style Sheet for guidance on style and format before you submit your paper.

  Please send a Word file of your paper to members of your peer review group by 5:00 PM on Monday, **October 24.** Your group will fill out peer evaluations on the papers with discussion on each other's work and submit to me on Thursday, **October 27,** evaluating each other's papers in terms of the criteria below and offering suggestions for improvement. Photocopy each evaluation you complete, giving the original to the writer of the paper and the copy to me. **Don't forget on Thursday, October 27, to bring a copy of your research paper to hand in.** I will evaluate your first version of the paper, using the criteria and grading scale given below, and will offer suggestions for improvement.

Assignment 5: Research Paper (15% of course grade)—Due December 1!!!!

In light of the feedback you have received, revise and finalize your paper. This should be a substantially revised version of your paper, incorporating the responses of the professor and your fellow students. **Correcting minor errors in the first version is not enough; you should strive for a more focused main point, a more convincing argument, a better organization, and better writing. Bring a copy to hand in on Thursday, December 1.** This version will be graded using the criteria and grading scale given below. Written feedback on the final version will be less detailed than for the first version.

Your research paper will be evaluated on the following criteria:

I. Content:

- Does it have a clear thesis, a main point to which everything else relates?
- Is the argument persuasive? Is enough evidence presented to support each point, and does each point support the thesis? Are possible counter-arguments considered and refuted?
- Are the ideas original and engaging?
- Does the paper treat the topic comprehensively, in depth, and with insight?
- Are there enough relevant, varied, and scholarly primary and secondary sources, and are the sources used well in the paper?

II. Organization:

- Is the organization clear, both in the paper as a whole and within each paragraph?
- Have unnecessary details and redundancies been eliminated?

III. Style and Mechanics:

- Is the paper enjoyable to read? Does it convey the writer's thought efficiently?
- Are diction, spelling, usage, sentence structure, punctuation, and footnote and bibliographic form correct?

This grading scale will be used, modified in some cases with a plus (+) or minus (–):

A. An "A" paper will be excellent in content, organization, and style. There will be a clear central thesis with strong supporting points and ample evidence for each assertion. The ideas will be engaging and original and will offer illuminating insights into the topic, materials, or works being studied. The topic will be treated in depth, drawing on a good number of appropriate primary and secondary sources. The organization will be clear at all levels. The paper will not include material irrelevant to the thesis and supporting arguments. There should be very few distracting errors in style, diction, and mechanics.

B. A "B" paper will still be quite good, but weaker than an "A" paper in some areas. It may have good ideas but be weakened by problems of organization and style. Or it may be well-organized and well-written but offer fewer and less valuable insights than an A paper.

C. A "C" paper will show a competent understanding and coverage of the topic, but its insights will usually not go beyond the obvious, and there will be weaknesses in two or more areas. A "C" may also be assigned to an inconsistent paper that shows some excellent insights yet fails to tie them into a unified whole.

D. A "D" paper has some virtues, but weaknesses in several areas. Examples include a paper with relatively few sources and little breadth of coverage, a paper with some good ideas or information marred by unclear writing and poor organization, or a clearly written paper with superficial ideas that shows a lack of engagement with the topic.

F. An "F" paper is consistently weak, whether poorly written throughout, lacking insight into the topic or works being studied, or reflecting little thought or effort. Papers that plagiarize, that fabricate information or sources, that rely excessively on quoting secondary sources, or that do no more than repeat what is said in class sessions or in the course textbooks will also receive an "F".