

Bellarmine University
MUSC 330
Music History: Medieval, Renaissance and early Baroque Music
Prerequisite Course: MUSC 202

Fall 2012

Professor: Cody Medina
Class Meeting Times: T, R 12:15 – 1:30
Class Meeting Location: MUS 201
Office Location: Vocal Area Office, Norton Fine Arts Complex
Office Hours: By appointment
Email: cmedina@bellarmine.edu

This syllabus may be subject to change at the discretion of the instructor.

Course Description

An historical survey of Medieval, Renaissance and early Baroque music focusing on the study of specific musical monuments, forms, genres, composers, instruments and styles.

Learning Objectives and Assessment Strategies

Educational Objective	How this objective will be demonstrated
Students should be prepared for a career in music, graduate study or teacher certification in music.	The students will become well-rounded, adaptable, “whole” musicians through acquiring a working knowledge of the history of western music.
Students should develop an understanding of music history in western musical compositions from all eras.	Lectures, class discussions, readings, listening examples and external source materials will focus on music from the Medieval, Renaissance and early Baroque periods.
Students will understand the evolution of music, as well as the affect social, religious, economic, political and technological changes had on music.	In-class analyses of readings, as well as supporting assignments and discussions, will require students to integrate these various influences.
Students will know about the pieces, conventions, genres, forms, and contextual information concerning the pieces in this time period.	By examining theoretical analyses, primary sources and scholarly interpretations, students will describe, compare, compose and/or perform pieces from these categories with authentic success.

<p>Students will draft a concise, well-informed formal argument.</p>	<p>Through written assignments, discussions and workshops of papers, and readings from chosen sources, the students will hone their skills, enabling them to be viable competition in today's professional market. Emphasis will be on successfully presenting their positions within strict given parameters.</p>
<p>Students should be able to view pieces of music and the impetuses behind their compositions from a variety of viewpoints.</p>	<p>When provided with the various approaches, opinions, interpretations and accounts of historical events and their contextual surroundings, students will formulate opinions that allow for fresh scholarship and creativity.</p>

Course Methodology

This course will be comprised of lectures, class discussions, short in-class quizzes and written assignments that will support, as well as expound upon, the lessons the students learn through the assigned readings and listening assignments. The assessment measures utilized in exams will challenge the students to not only recognize the studied pieces of music, but to apply their knowledge in a way that allows them the freedom to draw their own conclusions and support them through observations, recollection of historic events, comparisons to other composers/pieces, and other such tools.

Required Resources

Wright, Craig. *Music in Western Civilization: Media Update*. Schirmer Cengage Learning,

Roden, Timothy, Craig Wright, and Brian Simms. *Anthology for Music in Western Civilization, Volume 1: Antiquity Through the Baroque: Media Update*. Boston. Schirmer Cengage Learning, 2010.

Roden, Timothy, Craig Wright, and Brian Simms. *Anthology for Music in Western Civilization, Volume 2: Antiquity Through the Baroque: Media Update*. Boston. Schirmer Cengage Learning, 2010.

Turabian, Kate. *A Manual for Writers of Term papers, Theses, Seventh Edition: Chicago Style for Students and Researchers*. Rev. Wayne C. Booth, Gregory G. Colomb, Joseph M. Williams, The University of Chicago Press Editorial Staff. Chicago: The University of Chicago Press, 2007.

Wright, Craig and Bryan Simms. *Music in Western Civilization*. Accompanying CDs, Vol. 1.

Suggested Resources:

Bellman, Jonathan. *A Short Guide to Writing About Music*, 2nd Ed.

Grun, Bernard and Eva Simpson. *The Timetables of History: A Horizontal Linkage of People and Events*.

Assignment Submission, Course Requirements and Points Breakdown

All assignments must be submitted in two formats—digital and hardcopy. Both formats are to be submitted by the **beginning of the class period** on the day they are due. Assignments not turned in by the start of class are considered late. Late assignments will be docked 10% per day (including weekends)—5% for the hardcopy submission, 5% for the digital submission. NOTE: Since I do not live in the Louisville area and will be commuting there only on the days we have class, I will not receive your hardcopy submission until the next class session. If you have a medical or family emergency, or if you have notified me of a University-sanctioned absence **within the time frame determined by Bellarmine**, then we will discuss your situation privately.

Following is the list of requirements and their weight in the course:

- 15% Final Exam
- 20% Final Paper
- 10% Final Paper Draft
- 5% Short Response Paper
- 10% Take-Home Mid-Term Exam
- 5% In-Class Group Presentation
- 15% In-Class Lectures
- 10% Attendance
- 10% Participation/General Preparedness*

*Please note that “General Preparedness” includes bringing all of your materials to class: text, anthology, paper and pencil, laptop and/or any other item(s) that are required for full class participation. Should any of these be lacking, your grade will be adjusted accordingly.

Grading Scale

A (94-100%)	A- (90-93%)	B+ (87-89%)	B (83-86%)	B- (80-82%)
C+ (77-79%)	C (70-76%)	D (60-69%)	F (0-59%)	

Attendance Policy

As lectures and in-class discussions are paramount in understanding the material, it is imperative that you are present for these. Likewise, tardiness is intolerable, as it disrupts the classroom setting and hinders the progression of the class. Please note the following policies on absences:

Excused absences

These must be cleared through me no less than one week before your anticipated absence. Please see the student handbook (which is excerpted below) concerning the protocol for school-related absences, as I will follow this strictly. Medical emergencies also fall under this category, but must be accompanied by a physician's note.

2 excused absences are allowed, free of charge, as life happens.

The third excused absence will result in the lowering of your grade by 10%.

Each subsequent absence will result in a lowering of an additional 10%.

3 instances of tardiness will be counted as 1 excused absence.

Unexcused absences

These are absences that are not cleared through me. Effective communication is the key to successful relationships in business, academia, and everyday life. Therefore, should you choose to not communicate with me, I will lower your grade. For each unexcused absence, your grade will be lowered 10%.

In addition to the above attendance and tardiness policy, the University policy concerning University-sponsored absences is as follows (approved by the Faculty Council in May 2006):

The University requires students who will be absent from class while representing the University to inform their instructors in two steps. During the first week of the course, students must meet with each instructor to discuss the attendance policy and arrangements for absences related to University-sponsored events. Second, students must provide the instructor with a signed Student Absentee Notification Form, available via the student portal on the University intranet, at the earliest possible opportunity, but not later than the week prior to the anticipated absence. The Student Absentee Notification Form does not serve as an excused absence from class. Your instructor has the final say about excused and unexcused absences and it is the student's responsibility to know and abide by the instructor's policy.

Academic Honesty

Please read the following concerning the integrity of your work within this class:

I strongly endorse and will follow the academic honesty policy as published in the 2009-11 Course Catalog and in the 2009-10 Student Handbook. Both documents are available online via mybellarmine.edu. Students and faculty must be fully aware of what constitutes academic dishonesty; claims of ignorance cannot be used to justify or rationalize dishonest acts. Academic dishonesty can take a number of forms, including but not limited to cheating, plagiarism, fabrication, aiding and abetting, multiple submissions, obtaining unfair advantage, and unauthorized access to academic or administrative systems. Definitions of each of these forms of academic dishonesty are provided in the academic honesty section of the Student Handbook. All confirmed incidents of academic dishonesty will be reported to the Senior Vice President for Academic Affairs, and sanctions will be imposed as dictated by the policy. Penalties range from failing an

assignment or course to dismissal from the University, depending, in part, on the student's previous record of academic dishonesty. On the second offense during a student's academic career, the student will be immediately suspended for the semester in which the most recent offense took place. On the third offense, the student will be dismissed from the University. **It is generally assumed that graduate students fully understand what accounts for academic dishonesty. Thus, no leniency of penalty will be applied in cases involving graduate students.**

Academic Resource Center (ARC)

Bellarmino University is committed to providing services and programs that assist all students in further developing their learning and study skills and in reaching their academic goals. Students needing or wanting additional and/or specialized assistance related to study techniques, writing, time management, tutoring, test-taking strategies, etc., should seek out the resources of the ARC, located on the A-level of the W.L. Lyons Brown Library. Call 452-8071 for more information.

Disability Services

Please refer to the student handbook for information on this subject. The following is excerpted from it:

Students with disabilities who require accommodations (academic adjustments and/or auxiliary aids or services) for this course must contact the Disability Services Coordinator. Please do not request accommodations directly from the professor. The Disability Services Coordinator is located in the Counseling Center, phone 452-8480.

Cell Phones, Handheld Devices

The use of cellular telephones during class is expressly forbidden. Should you have a special situation where you are waiting for a call involving medical or family emergencies, please talk to me and we will discuss an arrangement. However, talking, texting, tweeting, Facebooking, etc., is prohibited. Also, silence all devices that make any noise, as this class will have a great deal of listening occasions and an errant "beep" or "ding" completely breaks focus. You are here to learn about western music history. Period.

Group Presentation

You, as a class, are responsible for creating a class period-length lecture that discusses the progression of chant from its inception to its later Medieval forms. This must be a thorough, scholarly presentation, complete with multimedia presentation (such as Power Point), musical examples (both in visual and audio form), and a handout to be presented to the professor. Your handout should not only outline your presentation, but should provide all of the scores, diagrams, charts, etc., that your multimedia presentation contains. In other words, you are presenting your lecture in the same, complete way a business presents its product(s). Your information should be completely factual and taken

from numerous sources, not just your textbook. Be sure to include citations for your all of your sources **in Turabian format**. The more complete and engaging your presentation, the higher your grade. **IMPORTANT:** Each person is responsible for both researching an aspect of the lecture and presenting that aspect in class.

General Guidelines for Writing Papers

I will expect your submissions to be professional, intelligent and well organized. Should they fail in any of these areas, they will be assigned a lower grade than you may desire. Therefore, there are certain guidelines that you must follow to ensure the grade your work deserves. They are as follows:

Format (for all short response papers and take-home exams **ONLY**—the requirements for your final paper are listed in that section)

Duplex: Single-Sided

Font: Times New Roman, Size 12

Spacing: Double

Top Right Corner (right justified): Name

Class Number and Section

My Name

Paper #

Date

Citations: Must be organized in footnotes according to Turabian and with an attached bibliography. (Footnote bibliographic citations **ARE NOT** part of your word count.)

DO include:

Description of what is special about the orchestration of the piece (if applicable).

Discussion of the composer's musical language and how it is used effectively.

Musical examples. These can be created using a compositional program, such as Sibelius or Finale, or can be a photocopy of a score. **NO** handwritten scores, please. You may attach them in an appendix if you do not wish to embed them in your document body.

IMPORTANT: You **MUST** cite the resources from which you have taken your examples, even if you are reproducing them with software.

Description of dramatic effectiveness, especially in the case of operas, etc.

Your personality. Maintain the highest level of academic decorum and respect, but your voice needs to be heard through your writing.

DO NOT include:

Phrases such as:

“It was really cool.”

“The C# just spoke to me. I don't know why; it just did.”

“Wagner wrote the Tristan chord because he was anti-semitic.”

“Beethoven wrote it this way because he was deaf and angry.”

“This piece was da bomb diggity because I heard influences from Cee Lo

Green and the Biebz.”

Profanity. While I am not personally offended by it, cursing has neither business with nor occasion in your assignments.

Biographical information about the composer unless it is directly tied to the composition of your chosen piece. These assignments are not occasions for you to simply provide data.

Short Response Paper

Your knowledge and grasp of the subject matter in this class will partially be assessed through two short response papers. These papers are designed for you to express your application of knowledge of smaller, more focused topics in smaller, more focused papers. They will simultaneously help you develop your skills of condensed, “to the point” writing that will serve you when publishing articles, applying for grants, etc. Each paper must be **500 - 700 WORDS** (not including name, title, date, etc.).

I will expect submission both electronically and in hardcopy form. These are due at the beginning of the class session on each paper’s due date. Should you wish to turn it in early, that is more than acceptable and encouraged.

TOPIC:

Discuss the way music notation and theory (modes, etc.) evolved from the Ancient Greek systems to those utilized by early church composers (such as St. John of Gall, Guido d’Arezzo, and Hildegard von Bingen). Be sure to include discussion of the terms utilized and theoretical conventions and how they differed between the centuries, if at all.

IMPORTANT: See formatting requirements above.

Final Paper

Choose one piece that we have studied this semester. It should be a piece that strikes you as being exceptionally great and/or profound. What is it that you love about it? What makes it stand out from the other pieces we have studied? Why is it an important piece to have in the canon?

In 1,000 – 1,500 words, fully describe your position and views concerning your chosen piece. Be sure to include much analytical and/or contextual information, but refrain from providing “Wikifacts.” In other words, you are to form a well thought-out, effectively worded, eloquent argument. As this your *magnum opus* for the class, it is the time to show that you understand the subject matter as a whole, that you know how to express your thoughts and that you have grown through the writing workshops and the feedback you have received concerning your previous assignments.

The **format** of your final paper should be as follows:

Title Page

Title of paper

Your name

Course title and section number

My name
Submission date

Body

All pages should be single-sided
All pages should be numbered in the top right corner
Font in Times New Roman and sized 12
Double line spacing
Citations to bibliographic sources should be done in Turabian style.
All musical examples should contain measure numbers.
Proper prose must be used at all times. I do not accept anything that remotely resembles a colloquial Facebook Wall Post, text speak, or anything else that is inappropriate for academia.

Bibliography

Sources should be cited in Turabian style
All works consulted must be included

Appendix (if not embedding musical examples)

Be sure to number your pieces as Figure 1, Figure 2, etc., and refer to them via this denotation within the body of your document.
All musical examples should contain measure numbers.
Bibliographic information must be included for each one

N.B.—Should any of these requirements not be accurate, your grade will be docked 10%.

Class Schedule

January 3—Meet and Greet

Music in Ancient Greece
Reading: Ch. 1
Listening: All in chapter

January 8—The Beginnings of Chant

Reading: Chs. 2 and 3
Listening: All in chapters

January 10—Birth of Music Theory in the Monastery

Reading: Ch. 4
Listening: All in chapter

January 15—Later Medieval Chant (**Prof. Medina**)

Reading: Ch. 5
Listening: All in chapter

January 17—Troubadours and Trouvères (**Ahrens**)

Reading: Ch. 6
Listening: All in chapter

- January 22—Paper writing workshop (**Prof. Medina**)
Reading: Turabian, Chs. 1 and 5
- January 24— Early Polyphony (**Biasotti—Ch. 7; Nelson—Ch. 8**)
Reading: Chs. 7 and 8
Listening: All in chapters
GROUP PRESENTATIONS
- January 29—Conductus and Motet (**Prof. Medina**)
Reading: Ch. 9
Listening: All in chapter
SHORT RESPONSE PAPER DUE
- January 31—*Ars Nova* (**Schnarr—Ch. 10; Shafer—Ch. 11**)
Reading: Chs. 10 and 11
Listening: all in Ch. 11
- February 5—Guillaume de Machaut (**Swan**)
Reading: Ch. 12
Listening: All in chapter
- February 7— *Ars Subtilior* (**Watters**)
Reading: All in Ch. 13 and *Musical Interlude 1*
Listening: All in chapter
TAKE-HOME MID-TERM DISTRIBUTED
- February 12—Music in Florence (**Prof. Medina**)
Reading: Chs. 14 and 15
Listening: Bologna's *Non al suo amante* and Dufay's *Nuper rosarum flores*
TAKE-HOME MID-TERM DUE
- February 14—Music in England (**Webb**)
Reading: Ch. 16
Listening: All in chapter
- February 19—Court Music (**Ahrens—Ch. 17; Biasotti—Ch. 18**)
Reading: Chs. 17 and 18
Listening: Dufay in Ch. 17 and
- February 21—Popular Music in Florence (**Nelson**)
Reading: Ch. 20
Listening: All in chapter
- February 26—Josquin des Prez and Music Printing (**Schnarr**)
Reading: Ch. 21 and *Musical Interlude 3*

Listening: All in chapter

February 28—Music in Renaissance Paris (**Swan**)

Reading: Ch. 22

Listening: All in chapter

March 5—SPRING BREAK (NO classes)

March 7—SPRING BREAK (NO classes)

March 12—Instruments and the Renaissance (**Shafer**)

Reading: Ch. 23 and *Musical Interlude 4*

Listening: All in chapter

March 14—The Protestant-Catholic Confrontation in Germany (**Watters**)

Reading: Ch. 24

Listening: All in chapter

March 19—Rome and the Music of the Counter-Reformation (**Webb**)

Reading: Ch. 25

Listening: All in Chapter

March 21—Music in Elizabethan England (**Ahrens—Ch. 26; Biasotti—Ch. 27**)

Reading: Chs. 26 and 27

Listening: Ch. 26—Talis and Byrd; Ch. 27—All in chapter

March 22—My final DM recital, Franz Schubert's *Winterreise*, D. 911

7:00 pm in Recital Hall at the Indiana University Jacobs School of Music

Much extra credit will be given upon attendance.

March 26—Gesualdo and Monteverdi (**Prof. Medina**)

Reading: Ch. 28

Listening: All in chapter

FINAL PAPER FINAL DRAFT DUE

March 28—EASTER HOLIDAY (NO classes)

April 2—The Baroque and Opera are Born (**Nelson**)

Reading: Chs. 29 and 30

Listening: All in Ch. 30

April 4—Paper Writing Workshop (**Prof. Medina**)

April 9—The Concerted Style and Roman Religious Baroque (**Schnarr**)

Reading: Chs. 31 and 32

Listening: Ch. 31—All in chapter; Ch. 32—Allegri, Frescobaldi, Carissimi

and Scarlatti

April 11— Instrumental Music in Italy (**Shafer**)

Reading—Ch. 33

Listening: All in chapter

April 16— Instrumental Music in Germany and Austria (**Swan**)

Reading: Ch. 34

Listening: All in chapter

FINAL PAPER FINAL SUBMISSION DUE

April 18— Music at Versailles, Part I (**Watters**)

Reading: Ch. 35

Listening: All in chapter

April 23—Music at Versailles, Part II (**Webb**)

Reading: Ch. 36

Listening: All in chapter

April 25—STUDY DAY (NO classes; possible extra group session if enough interest)

April 30—FINAL EXAM (11:30 - 2:30 in MUS 201)

May 11—Baccalaureate Mass and Commencement