

## MUS 341: Music History I, Medieval through Baroque Western Music

### Course Description

MUS 341 is a survey of major works, artists, and styles examined in the cultural, political, and social context of Western European civilization from the Middle Ages through the Baroque period (ca. 800–ca. 1750). The class will examine individual works closely to understand musical genres and performance traditions ranging from monophonic liturgical chant to mid eighteenth-century instrumental music and opera. The course lays the groundwork specifically for further study in Music 342 and 343, and generally for an understanding of any musical tradition that draws on the legacy of European art music.

### Expected Learning Outcomes

- I. The student will conduct close readings of specific compositions in order to identify the principal musical styles, techniques, performance practices, social conventions, and meanings of representative works of Western music written between ca. 800 and ca. 1750.
- II. The student will employ critical methods to historical texts, music-historical conceptual models, and historical theoretical concepts.
- III. The student will improve his/her writing and oral communications skills through writing and presentation assignments.
- IV. The student will use terminology appropriate to the period under study to describe the musical structures and processes of individual musical works.
- V. The student will examine the performance institutions, technology (i.e. instruments and notation), and practices of the period.

### Course Materials

#### Required:

**HWM:** Burkholder, J. Peter, Donald J. Grout, and Claude V. Palisca. *A History of Western Music*. 9th edition. New York: W. W. Norton, 2014.

**NAWM:** Burkholder, J. Peter and Claude V. Palisca, eds. *Norton Anthology of Western Music*. 7th edition. Vol. 1. New York: W. W. Norton, 2014.

**WebCampus:** Access to WebCampus for weekly listening assignments is required for this course. If you do not have access to internet at home, you may access these materials through the library. Please see the staff in the music library or Lied for assistance on gaining headphones and other necessary tools for audio access.

#### Recommended:

*Norton Recorded Anthology of Western Music*. 3 vols. New York: W. W. Norton & Company, 2014. *Note: This recorded anthology is on reserve in the music library, and digital copies are available through the Norton website if you have purchased a new copy of the textbook.*

### Course Activities

#### Listening:

Each week, you will be assigned a substantial amount of listening (up to three hours). This music is to be reviewed *before the class for which it has been assigned*. Audio files and digital scores for all this listening will be posted to WebCampus under the “Course Content” tab. This repertoire is the material that you will be tested on (see **Course strategies** below for advice on how to study this material).

In addition to the listening posted to WebCampus, you are required to purchase an anthology of representative samples of these repertoires. The anthology contains the pieces that we will discuss in class. In most cases, these pieces are incorporated into the WebCampus listening. Streaming files are also available via the publisher's website (<http://www.wwnorton.com/>), and are accessible with new copies of the textbook. **You are required to bring the anthology (but not the textbook) to every class meeting.**

#### Reading:

In advance of each class meeting, you should also have read the assigned pages in the textbook. Reading is kept to a minimum in order to allow you to focus on learning the repertoire, but the two activities go hand-in-hand (see **Course strategies** below).

#### Weekly assignments:

You will complete one or two assignments each week in advance of lecture. These will sometimes be reading quizzes, sometimes short analytical exercises, and sometimes other types of specially tailored exercises. Announcements will be made in class and via WebCampus as to when these assignments are due.

#### Examinations:

You will sit both a midterm and a final examination. These exams will focus on your understanding of the repertoire under consideration in terms of your ability to identify it aurally and visually, to apply the correct terminology to discuss it, to recognize its historical significance, and to exhibit some analytical understanding of it.

#### Final paper:

You will also generate a capstone paper with a small research element. This paper will be due at the final examination, and you will be given guidance at various points throughout the semester on strategies for writing a successful term paper in a survey course like this one.

#### Grading:

##### **Class preparation**

Lecture attendance and participation: required (see **Course Policies**, below)

Assignments and quizzes (in-class and take-home): 20%

##### **Exams**

Midterm examination: 25%

Final examination: 25%

##### **Final paper/project**

Proposal and bibliography: 10%

Final project: 20%

#### Course strategies

The primary goal of a survey course like Music 341 is to familiarize you with the first 900 years of the western musical tradition. As such, your main job here is to *listen*. Indeed, if you have to privilege any part of this coursework, privilege the listening. **Distracted/passive listening is not sufficient for familiarizing yourself with this music.** Distracted/passive listening—i.e., listening while jogging, washing dishes, studying other subjects, etc.—is fine (and to be encouraged), but it is no substitute for active

listening. When you listen to this repertoire for studying purposes, don't do anything else. **Resist the desire to multitask.** Turn off your cell phone. Disable email notifications, chat windows, etc. Simply listen attentively and with focus. **Listen with the score open in front of you, following along with the music.** If your score-reading abilities are strong, you will notice much more detail than listening alone. If your score-reading abilities are weak, then listening with the score is a sure way to improve them. **Note: You will be responsible for knowing all the repertoire on the syllabus, even works that we do not discuss in class.** You will not always be expected to identify exact works. But you must be familiar with the repertoire and the styles associated with each composer/country/period under consideration. If you listen to all of the music closely and attentively, this level of recognition actually should not be that difficult.

**The course textbook is also an essential tool for understanding this repertoire.** Particularly in a survey of early music, the textbook can be a great help; for most of you, this repertoire will be unfamiliar, since it is rarely programmed in major concert venues, and you certainly aren't going to hear a lot of it on the radio or through major media outlets. Few of you will have the type of comfort with the Latin mass, the norms of courtly dance culture and associated forms, or the Lutheran chorales that were so familiar to the various groups whose music we will be studying. Imagine the inverse scenario: what if you wanted to teach medieval students about rock music without them having the type of innate familiarity with twelve-bar blues, verse-chorus-bridge forms, and the like that you all have from daily exposure? You'd need to provide them with a guide, with terminology and history—in other words, a textbook like ours. The prose isn't the only important thing in the text; essential tools in this textbook include the **glossary**, the **index**, and the various **charts and score examples** that are scattered throughout. These will help you study more than re-reading the text over and over again.

#### Tips for Achieving Success

- Read each chapter, study the accompanying scores, and listen to the appropriate musical selections **before** we begin discussing the material in class.
- Remember to use the textbook's glossary, index, and the charts/graphs/pictures/score examples scattered throughout the text.
- Formulate questions as you read and look for the answers, both in the reading and in class lectures and discussions. When you have a question that hasn't been answered, **ASK!**
- Listen **intelligently, closely, and thoroughly** to the assigned repertoire.
  - Engage in **active listening**, with score in hand. Resist multitasking.
  - Reinforce your active listening with casual **passive listening**.
  - Analyze the music under consideration. Look for the traits discussed in the text and in class.
- Take notes, both in class and from your reading; organize and rework these notes as a way of studying, reviewing, and synthesizing the information.
- Prepare for each day's class; review after class, preferably the same day.
- Discuss what we are studying with your friends. **Form study groups and meet consistently.**
- Do all assignments.
- Participate fully in class activities; ask questions; contribute comments.

#### Course Policies

*Attendance and promptness:* Regular attendance is necessary for success in this course. I do not police attendance, but note the following: I will be giving regular graded in-class activities without announcing them ahead of time. **Makeups will not be administered** unless you have alerted me ahead of time that you will be absent for a valid reason, such as medical condition, family emergency, or one-time conflict.

Routine tardiness is disruptive to the class. Every two instances of tardiness will result in a lowering of your final letter grade by 1/2 letter. If you have a commitment that will cause regular tardiness, please see me to explain the situation.

*Email policy:* I check my email once per day, and respond to emails promptly. Please include "MUS 341" in your subject line, just so that I don't miss your message. If you do not hear back from me within 24 hours, do not hesitate to contact me again. Please also note that email takes a great deal of time; I may respond that your question is better answered in person during office hours. **Students registered for this class also agree to read and (where appropriate) respond to all incoming emails relating to MUS 341, including WebCampus announcements.**

*Examinations and quizzes:* A student will receive a grade of 0 for a quiz, midterm, or final examination missed without prior permission of the instructor. Students who miss an exam on account of a serious medical or familial emergency must consult with the instructor at the earliest opportunity to determine a course of action. The instructor may provide the student an opportunity to take the exam at an alternate time when circumstances permit. Travel plans, employment, or other commitments are not sufficient cause for missing an examination. Examination content will include the historical overviews provided in HWM, all of the music on the syllabus, and material presented in class. **Assume that you are responsible for everything, even if it was not covered in class.** This includes every assigned page of HWM, every assigned piece, and every analytical comment on those pieces.

## Reading and Listening Assignments

All readings are in HWM, unless otherwise noted. Listening assignments are to be found on WebCampus. Readings and listening indicated are to be completed **BEFORE** the date indicated.

Calendar subject to revision as semester progresses. The latest version of the syllabus will always be available on WebCampus.

Class	Date	Topics	Reading and specific listening instructions	Listening [WebCampus]
<b>WEEK 1</b>				
1.	1/18	Introduction and explanation of course materials & music in the ancient world	Plato <i>Republic</i> excerpts [WebCampus]; we will also read together in class.	Epitaph of Seikilos
<b>Week 2</b>				
2.	1/23	The Christian Church in the First Millennium and introduction to plainchant	<i>Liber usualis</i> [WebCampus]: Look through pp. vii–xxij, xxxiv–xxxv, xli–xlix, 19–78, 75–97, 128–197, 235–261.  HWM, 4–5, 10–14, 22–38	Plainchant examples

3.	1/25	Roman liturgy 1	HWM, 46–60	Psalms, hymns
<b>Week 3</b>				
4.	1/30	Roman liturgy 2	Review reading for class 3 and read 38–45	Masses and medieval theory
5.	2/1	Roman liturgy 3	Review reading for class 4	Masses and medieval theory (cont.)
<b>Week 4</b>				
6.	2/6	Medieval building blocks, part 1	HWM 61–62, 85–90	Tropes, organum
7.	2/8	Medieval building blocks, part 2	HWM 91–110	Notre Dame repertoires: Léonin and Pérotin,
<b>Week 5</b>				
8.	2/13	Medieval complexity 1	67-77; 111–129	Substitute clausulae and motets  Troubadour, trouvères, and trobaritz music
9.	2/15	Medieval complexity 2	111–129	Machaut’s secular music and <i>The Messe de nostre dame</i>
<b>Week 6</b>				
	2/20	PRESIDENT’S DAY		
10.	2/22	Medieval complexity 3	144–78	Machaut (cont.)
<b>Week 7</b>				
11.	2/27	Into the Renaissance	178–200	Dunstable
12.	3/1	Franco-Flemish composers, part 1	200–212	Binchois, Du Fay, Josquin 1
<b>Week 8</b>				
13.	3/6	Franco-Flemish composers, part 2 & introduction to the Protestant reform	213–226	Josquin (cont.), Lutheran chorales and chorale settings
14.	3/8	Midterm exam		Review WebCampus listening, all pages of reading, and past quizzes and exercises.
<b>Week 9</b>				
15.	3/13	Reform (cont.) and Counter Reformation	226–237	Tallis, Byrd, Palestrina

16.	3/15	Madrigal and Secular Song in the Sixteenth Century	241–63 Excerpts from Morley, <i>Plain and Easie Introduction</i> [WebCampus]	Madrigals by Arcadelt, Rore, Marenzio, Weelkes, Lute songs by Dowland, Morley, Chansons by Sermisy, Jannequin
<b>Week 10</b>				
17.	3/20	Visit from Kate Lambaria, Fine Arts librarian & Renaissance instrumental music	264–84	Pavans and Galliards, Intabulations, Gabrieli canzoni
18.	3/22	The “new musics,” part 1	286–306 Excerpts from the Monteverdi/Artusi debate (WebCampus—Read the passages marked on the PDF)	Caccini, <i>Le nuove musiche</i> , Monteverdi madrigals
<b>Week 11</b>				
19.	3/27	The “new musics,” part 2	307–27	Early opera
20.	3/29	Other Seventeenth-century vocal styles	328–41	Cantatas Vocal concertos Oratorio
<b>Week 12</b>				
21.	4/3	The French Style 1	351–68	French harpsichord suites
22.	4/5	The French Style 2	Review reading for 4/3	Lully, <i>Armide</i>
<b>SPRING BREAK</b>				
	4/10	SPRING BREAK		
	4/12	SPRING BREAK		
<b>Week 13</b>				
23.	4/17	Seventeenth-century instrumental music	342–53	Toccatas, Ricercars, sonatas
24.	4/19	The early eighteenth century in Italy	379–92; 408–22	Later cantatas, opera, and the Corellian sonata
<b>Week 14</b>				
25.	4/24	The early-eighteenth century in Italy, part 2	Review 408–22	The Corellian sonata (cont.) and the Vivaldi concerto
26.	4/26	Bach and the idea of “German synthesis”	432–49	Organ music Cantatas
<b>Week 15</b>				
27.	5/1	Bach (cont.)	Review 432–49	Brandenburg concertos
28.	5/3	Handel	449–61	Opera and Oratorio
<b>FINAL EXAM</b>				
29	5/8 or 5/10	Final exam time/date TBA		

**Academic Misconduct**—Academic integrity is a legitimate concern for every member of the campus community; all share in upholding the fundamental values of honesty, trust, respect, fairness, responsibility and professionalism. By choosing to join the UNLV community, students accept the expectations of the Student Academic Misconduct Policy and are encouraged when faced with choices to always take the ethical path. Students enrolling in UNLV assume the obligation to conduct themselves in a manner compatible with UNLV's function as an educational institution.

An example of academic misconduct is plagiarism. Plagiarism is using the words or ideas of another, from the Internet or any source, without proper citation of the sources. See the *Student Academic Misconduct Policy* (approved December 9, 2005) located at: <https://www.unlv.edu/studentconduct/student-conduct>.

**Copyright**—The University requires all members of the University Community to familiarize themselves with and to follow copyright and fair use requirements. **You are individually and solely responsible for violations of copyright and fair use laws. The university will neither protect nor defend you nor assume any responsibility for employee or student violations of fair use laws.** Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies. Additional information can be found at: <http://www.unlv.edu/provost/copyright>.

**Disability Resource Center (DRC)**—The UNLV Disability Resource Center (SSC-A 143, <http://drc.unlv.edu/>, 702-895-0866) provides resources for students with disabilities. If you feel that you have a disability, please make an appointment with a Disabilities Specialist at the DRC to discuss what options may be available to you. If you are registered with the UNLV Disability Resource Center, bring your Academic Accommodation Plan from the DRC to the instructor during office hours so that you may work together to develop strategies for implementing the accommodations to meet both your needs and the requirements of the course. Any information you provide is private and will be treated as such. To maintain the confidentiality of your request, please do not approach the instructor in front of others to discuss your accommodation needs.

**Religious Holidays Policy**—Any student missing class quizzes, examinations, or any other class or lab work because of observance of religious holidays shall be given an opportunity during that semester to make up missed work. The make-up will apply to the religious holiday absence only. It shall be the responsibility of the student to notify the instructor **within** the first 14 calendar days of the course for fall and spring courses (excepting modular courses), or **within** the first 7 calendar days of the course for summer and modular courses, of his or her intention to participate in religious holidays which do not fall on state holidays or periods of class recess. For additional information, please visit: <http://catalog.unlv.edu/content.php?catoid=6&navoid=531>.

**Transparency in Learning and Teaching**—The University encourages application of the transparency method of constructing assignments for student success. Please see these two links for further information:

<https://www.unlv.edu/provost/teachingandlearning>

<https://www.unlv.edu/provost/transparency>

**Incomplete Grades**—The grade of I—Incomplete—can be granted when a student has satisfactorily completed three-fourths of course work for that semester/session but for reason(s) beyond the student's control, and acceptable to the instructor, cannot complete the last part of the course, and the instructor believes that the student can finish the course without repeating it. The incomplete work must be made up before the end of the following regular semester for undergraduate courses. Graduate students receiving "I" grades in 500-, 600-, or 700-level courses have up to one calendar year to complete the work, at the discretion of the instructor. If course requirements are not completed within the time indicated, a grade of F will be recorded and the GPA will be adjusted accordingly. Students who are fulfilling an Incomplete do not register for the course but make individual arrangements with the instructor who assigned the I grade.

### Library Resources

Students may consult with a librarian on research needs. For this class, the subject librarian is

[https://www.library.unlv.edu/contact/librarians\\_by\\_subject](https://www.library.unlv.edu/contact/librarians_by_subject). UNLV Libraries provides resources to support students' access to information. Discovery, access, and use of information are vital skills for academic work and for successful post-college life. Access library resources and ask questions at <https://www.library.unlv.edu/>.

**Tutoring and Coaching**—The Academic Success Center (ASC) provides tutoring, academic success coaching and other academic assistance for all UNLV undergraduate students. For information regarding tutoring subjects, tutoring times, and other ASC programs and services, visit <http://www.unlv.edu/asc> or call 702-895-3177. The ASC building is located across from the Student Services Complex (SSC). Academic success coaching is located on the second floor of the SSC (ASC Coaching Spot). Drop-in tutoring is located on the second floor of the Lied Library and College of Engineering TEB second floor.

**UNLV Writing Center**—One-on-one or small group assistance with writing is available free of charge to UNLV students at the Writing Center, located in CDC-3-301. Although walk-in consultations are sometimes available, students with appointments will receive priority assistance. Appointments may be made in person or by calling 702-895-3908. The student's Rebel ID Card, a copy of the assignment (if possible), and two copies of any writing to be reviewed are requested for the consultation. More information can be found at: <http://writingcenter.unlv.edu/>.

**Rebelmail**—By policy, faculty and staff should e-mail students' Rebelmail accounts only. Rebelmail is UNLV's official e-mail system for students. It is one of the primary ways students receive official university communication such as information about deadlines, major campus events, and announcements. All UNLV students receive a Rebelmail account after they have been admitted to the university. Students' e-mail prefixes are listed on class rosters. The suffix is always [@unlv.nevada.edu](mailto:@unlv.nevada.edu). **Emailing within WebCampus is acceptable.**

**Final Examinations**—The University requires that final exams given at the end of a course occur at the time and on the day specified in the final exam schedule. See the schedule at: <http://www.unlv.edu/registrar/calendars>.

**Any other class specific information**—(e.g., absences, make-up exams, status reporting, extra credit policies, plagiarism/cheating consequences, policy on electronic devices, specialized department or college tutoring programs, bringing children to class, policy on recording classroom lectures, etc.)