MUSC 3701-01w [DSW]; MWF 10-10:52a; Humanities Hall 331

Professor: Dr. Elizabeth Kramer
E-mail: ekramer@westga.edu
Phone: 678.839.6270
Office: Humanities Hall 333
Office hours: MW 11-noon; T 4:50-5:40pm; R 9:30-10:30a (online); F 8:30-9:30am, 11-noon and by appt

Course Description
This course is an exploration of Western classical music, from late antiquity through the eighteenth century. As a DSW offering, emphasis will be placed on writing as an integral part of the learning process.

Pre requisites
Music major or minor & the successful completion of MUSC 1302 and 1402 and ENGL 1101 and 1102; or the successful completion of ENGL 1101 and 1102, fluency at reading musical scores, and the permission of the instructor

Course Objectives and Learning Outcomes
Students must demonstrate:
(1) an understanding of the history and development of musical style, performance, and composition between roughly 800 and 1825;
(2) an understanding of music’s place as situated in a broader cultural context;
(3) knowledge about specific composers, compositions, and musical practices of the time;
(4) aural recognition of selected examples of music
(5) the development of critical thinking skills as expressed in informal and formal writing.

Required Course Materials
J. Peter Burkholder, Donald J. Grout, and Claude V. Palisca, A History of Western Music, 7th, 8th, or 9th ed (page numbers on syllabus correspond to 8th ed) [HWM]

J. Peter Burkholder and Claude V. Palisca, Norton Anthology of Western Music, 6th or 7th ed., vols 1 & 2. (W. W. Norton, 2010) AND accompanying recordings, concise version (NAWM numbers on syllabus correspond to 7th ed)

Course Requirements
(1) Students should carefully listen to the music assigned before and after the class meeting in which it is discussed.

(2) Readings outlined in the syllabus are essential to your synthesis of course material and should be completed before coming to class; additional material may be found in the

New Harvard Dictionary of Music,
New Grove Dictionary of Music and Musicians (<www.grovemusic.com> from campus),
Classical Music Library (<http://internal.westga.classical.com/> from campus), and
Music in the Western World: A History in Documents (Weiss/Taruskin).

(3) Your participation during class is vital to your success in this course and in order to participate you have to be here!!! Attendance will be taken and excessive absences and/or tardiness WILL affect your grade. If you must be absent, talk to me ahead of time whenever possible. You must submit appropriate documentation for absences due to medical and family emergencies and official music dept activities for
them to be excused. Students with more than THREE unexcused absences will automatically forfeit all participation points.

(4) All course work (assignments, quizzes, and exams) must be completed by the deadlines given in the syllabus. Please see me if you have any questions or concerns about this policy before any problems arise.

(5) Adherence to university policies regarding academic integrity. I take academic honesty very seriously and tolerate no sort of plagiarism. Plagiarism is the use of someone else’s ideas or words as your own. This definition includes copying another’s work, as well as using material from a book or Internet site without appropriately citing your source. If at any time it is discovered that you have plagiarized any part of an assignment for this course, you will receive a zero for the assignment. Turnitin, a program for reviewing scholarly academic work, may be used to assess, critique, and validate originality of work. You should also review UWG-wide policies at shttp://www.westga.edu/assetsDept/vpaa/Common_Language_for_Course_Syllabi.pdf. It contains important material pertaining to your rights and responsibilities in this class. Because these statements are updated as federal, state, and accreditation standards change, you should review the information each semester.

(6) Each student is required to investigate in detail a musical composition of special interest in the form of a 7-8 page (12-point font) research paper, as outlined in “Writing about music: two approaches” to be handed out in class. A variety of shorter, mandatory assignments (including informal listening essays, musical analyses, and other workshops) will help prepare the student for this project.

Evaluation
L.Ls, short assignments, quizzes & reports 230 pts
Exam 1 (Middle Ages) 80 pts
Exam 2 (Renaissance) 90 pts
Exam 3 (Baroque) 100 pts
Final Exam 150 pts
Research & Writing Project 200 pts (see handout for grading criteria & breakdown)
Participation 150 pts
1000 pts

Letter grades will be assigned as follows
900+ points = at least an A; 800+ points = at least a B; 700+ points = at least a C; 600+ points = at least a D

One final note: if and when any concerns arise during the semester, please do come and see me. Like many things, music history is mastered in a cumulative process – if you build a solid foundation, new ideas will be easier to grasp. I’m here to help facilitate your progress in any way that I can!

All reading and listening assignments should be completed by the date they are listed.
*indicates compositions on the concise cd set and/or available at Classical Music Library Online

SCHEDULE

Mon Aug 25  INTRODUCTION TO MUSIC HISTORY
Questions: Why study music history, and how do we know about music of the past?

Wed Aug 27  MUSIC IN THE ANCIENT WORLD, MUSIC IN EARLY CHRISTIANITY
Question: What is liturgy and how is it related to music of the middle ages?
MONOPHONIC MUSIC OF MEDIEVAL CATHOLICISM
Question: How did musical notation emerge?

Mon Sept 1 Labor day, no class

Wed Sept 3 MUSIC OF THE MIDDLE AGES, CONT… & INTRODUCTION TO LIBRARY RESEARCH
Question: How might one describe the musical style of Gregorian chant?

Fri Sept 5 SONG AND DANCE OF THE TWELFTH AND THIRTEENTH CENTURIES
Question: What music did one hear outside of the church during the middle ages?

Mon Sept 8 FROM THE RISE OF POLYPHONY TO C. 1320: FROM CHANT TO THE MOTET
Questions: How did musical notation develop in the Western world? What is isorhythm and why did it emerge?

Fri Sept 10 INTRO TO THE ARS NOVA AND THE MUSIC OF MACHAUT
Question: Who was Guillaume de Machaut and what was his life like?

Mon Sept 12 FOURTEENTH-CENTURY SONG
Question: What is a virelai?

Wed Sept 17 FROM THE MIDDLE AGES TO THE RENAISSANCE
Question: What is the contenance angloise?

Fri Sept 15 No class: UWG Presidential Investiture

Mon Sept 19 EXAM 1: Music of the Middle Ages

Wed Sept 22 15TH-CENTURY SONGS
Questions: What was new about the song in the 15th century?

Fri Sept 24 THE MASS IN THE 15TH CENTURY
Question: What are two compositional processes used to write masses in the 15th century?

Mon Sept 26 THE MUSIC OF JOSQUIN
Question: How might music express a text?

Wed Oct 1 SACRED MUSIC IN THE ERA OF THE REFORMATION
Question: How did theology shape music in the 16th century?

Fri Oct 3 POPULAR SONG IN THE SIXTEENTH CENTURY
Question: What is the madrigal and how is it like/unlike a chanson?
**Mon Oct 6**  
**THE RISE OF INSTRUMENTAL MUSIC**  
*Question: Name the most important instruments of the 16th century.*

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**Wed Oct 8**  
**EXAM 2 over Music of the Renaissance**

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**Fri Oct 10**  
**IF IT’S NOT BAROQUE...**  
*Question: What is the prima prattica? The seconda prattica? And why are they important?*

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**Mon Oct 13**  
**THE INVENTION OF OPERA AND SOLO SONG**  
*Questions: How did opera emerge? What musical styles did 17th-century-composer use in writing songs and operas?*

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**Wed Oct 15**  
**OPERA OUTSIDE OF ITALY**  
*Question: What is a French overture?*

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**Fri Oct 17**  
**SEVENTEENTH-CENTURY SACRED MUSIC**  
*Question: What is a cantata? What is an oratorio?*

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**Mon Oct 20**  
**INSTRUMENTAL MUSIC IN THE SIXTEENTH AND SEVENTEENTH CENTURIES**

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**Wed Oct 22**  
**THE SONATA & SUITE IN THE SEVENTEENTH AND EIGHTEENTH CENTURIES**  
*Question: How do suites and sonatas compare & contrast?*

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**Fri Oct 24**  
**THE CONCERTO IN THE EIGHTEENTH CENTURY**  
*Question: What is ritornello form?*

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**Mon Oct 27**  
**THE KEYBOARD MUSIC OF J. S. BACH**  
*Question: How does one write a fugue?*

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**Wed Oct 29**  
**THE CHURCH MUSIC OF J.S. BACH**  
*Question: Describe the role of music in an 18th-century Lutheran church service.*

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**Fri Oct 31**  
**HANDEL AND ORATORIO & OPERA IN ENGLAND**  
*Questions: What is opera seria? Why did Handel start writing English oratorios?*

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**Mon Nov 3**  
*Class presentations of research*

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**Wed Nov 5**  
*Class presentations of research*

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**Fri Nov 7**  
**EXAM 3 (Music of the Baroque Period)**

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**Mon Nov 10**  
*TBA*

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**Wed Nov 12**  
**MUSIC IN ENLIGHTENMENT SOCIETY AND CLASSICAL STYLE**

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**Fri Nov 14**  
**EIGHTEENTH-CENTURY FORMS AND GENRES**  
*Question: what is a musical form? What is a musical genre? What is a symphony?*
Mon Nov 17  THE EMERGENCE OF SONATA FORM  
Question: what is sonata form?

Wed Nov 19  THE MUSIC OF F. JOSEPH HAYDN  
Question: what is rondo form? For what do we know Haydn?

Fri Nov 21  THE MUSIC OF HAYDN AND W. A. MOZART

Week of Nov 24th  No class, Thanksgiving break

Mon Dec 1  THE MUSIC OF W. A. MOZART  
Question: How does a Mozart concerto differ from a Vivaldi concerto?

Wed Dec 3  EIGHTEENTH-CENTURY OPERA AND MOZART  
Question: How did Mozart change opera?

Fri Dec 5  Review!

Wednesday, Dec 10, 8-10:30 am:  
FINAL EXAM (Part 1: Classical; Part 2: Cumulative)