Course Description
This course is an exploration of Western classical music, from late antiquity through J. S. Bach and his progeny. As a WAC offering, emphasis will be placed on writing as an integral part of the learning process.

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


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*, the *New Grove Dictionary of Music and Musicians*, and *Music in the Western World: A History in Documents* (Weiss/Taruskin).
(3) Each student is required to investigate in detail a musical composition of special interest in the form of a 5-6 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 a documentation workshop) will help prepare the student for this project.
(4) Attendance and participation is vital to your success in this course.
(5) 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.
Adherence to university policies regarding academic integrity. We 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 student’s work, as well as using material from a book or Internet site without citing your source. If you plagiarize any part of an assignment for this course, you will receive a zero for the assignment.

**Evaluation**
- Written assignments (other than project) 10%
- Writing project 20% (see handout for grading criteria)
- Exam 1 10%
- Exam 2 20%
- Quizzes 10%
- Final Exam 20%
- Participation 10%

**Important Dates**
- Exam 1 23 Sept (in class)
- Exam 2 21 Oct (in class)
- Final Exam 16 Dec, 8-10am

Writing about music project due dates
- Proposal of two potential pieces and bibliography of five sources 12 Sept
- Draft of historical context section 3 Oct
- Draft of musical analysis section 17 Oct
- Final revision 21 Nov

**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!

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All reading and listening assignments should be completed by the date they are listed.

**SCHEDULE**

**Mon, 8/22**  INTRODUCTION TO MUSIC HISTORY

**Wed, 8/24**  MUSIC AT THE END OF THE ANCIENT WORLD
Read  HWM pp. 4-34 (note: read for the main ideas and the details will be discussed in class)
Listen  NAWM 3

**Fri, 8/26**  MUSIC OF EARLY CHRISTIANITY
Read  HWM pp. 34-70
Listen  NAWM 4, 7

**Mon, 8/29**  SONGS OF THE TWELFTH AND THIRTEENTH CENTURIES
Read  HWM pp. 71-86
Listen  NAWM 8, 9, 11, 12
Wed, 8/31    FROM THE RISE OF POLYPHONY TO 1300
Read     HWM pp. 87-115
Listen   NAWM 14, 15, 17, 19, 21

Fri, 9/2    FOURTEENTH-CENTURY MOTET AND MASS
Read     HWM pp. 116-30
Listen   NAWM 24, 25

Mon, 9/5    LABOR DAY – NO CLASS

Wed, 9/7    FOURTEENTH-CENTURY SONG
Read     HWM pp. 130-45
Listen   NAWM 26, 30

Fri, 9/9    RENAISSANCE HUMANISM AND MUSIC and
           Introduction to library research
Read     HWM pp. 148-66

Mon, 9/12   ENGLAND AND BURGUNDY IN THE FIFTEENTH CENTURY
Read     HWM pp. 167-89
Listen   NAWM 32, 33, 36

Wed, 9/14   Introduction to music research

Fri, 9/16   FRANCO-FLEMISH COMPOSERS, 1450-1520
Read     HWM pp. 190-209
Listen   NAWM 38, 39, 40

Mon, 9/19   SACRED MUSIC IN THE ERA OF THE REFORMATION
Read     HWM pp. 210-39
Listen   NAWM 42, 44, 45

Wed, 9/21   SECULAR SONG IN THE SIXTEENTH CENTURY
Read     HWM pp. 240-63
Listen   NAWM 54, 50, 52, 57

Fri, 9/23   **EXAM 1**

Mon, 9/26   IF IT’S NOT BAROQUE…
Read     HWM pp. 286-306
Listen   NAWM 63, 64

Wed, 9/28   MONODY, ARIA, AND SOLO MADRIGAL, 1600-1650
Read     HWM pp. 307-12, 329-32
Listen   NAWM 69

Fri, 9/30   THE INVENTION OF OPERA
Read     HWM pp. 312-27, 384-86
Listen   NAWM 66
Mon, 10/3    FRANCE, ENGLAND, SPAIN AND THE NEW WORLD IN THE SEVENTEENTH CENTURY
Read     HWM pp. 353-83
Listen    NAWM 77, 79

Wed, 10/5    SEVENTEENTH-CENTURY SACRED MUSIC
Read     HWM pp. 332-43, 386-91
Listen    NAWM 70, 71, 73

Fri, 10/7    INSTRUMENTAL MUSIC IN THE SIXTEENTH AND SEVENTEENTH CENTURIES
Read     HWM pp. 264-84, 344-52, 391-99, 405-13
Listen    NAWM 59, 61, 62, 75

Mon, 10/10   MUSIC IN THE EIGHTEENTH CENTURY
Read     HWM pp. 414-423, 472-78

Wed, 10/12   INSTRUMENTAL MUSIC: CONCERTO
Read     HWM pp. 423-29
Listen    NAWM 85

Fri, 10/14   INSTRUMENTAL MUSIC: SONATA AND SUITE
Read     HWM pp. 366-72, 393-97, 429-31
Listen    NAWM 83, 78, 86

Mon, 10/17   HANDEL AND OPERA IN ENGLAND
Read     HWM pp. 457-64
Listen    NAWM 91

Wed, 10/19   HANDEL AND THE ENGLISH ORATORIO
Read     HWM pp. 464-71
Listen    NAWM 92

Fri, 10/21   EXAM 2

Mon, 10/24

Wed, 10/26   THE KEYBOARD MUSIC OF J. S. BACH
Read     HWM pp. 441-450
Listen    NAWM 84, 88, 89

Fri, 10/28   Dr. Kramer out-of-town; please devote this time to your writing project.

Mon, 10/31   THE CHURCH MUSIC OF J.S. BACH
Read     HWM pp. 450-57, 470-71
Listen    NAWM 90

Wed, 11/2    MUSIC IN ENLIGHTENMENT SOCIETY
Read     HWM pp. 472-78
Fri, 11/4    ISSUES IN CLASSICAL STYLE, FORMS AND GENRES
Read   HWM pp. 478-85
Listen  NAWM 99

Mon, 11/7    EIGHTEENTH-CENTURY FORMS AND GENRES I
Read   HWM pp. 506-23
Listen  NAWM 98

Wed, 11/9    THE EMERGENCE OF SONATA FORM
Read   HWM pp. 510-13
Listen  NAWM 100, 101

Fri, 11/11    EIGHTEENTH-CENTURY FORMS AND GENRES II

Mon, 11/14    EIGHTEENTH-CENTURY VOCAL MUSIC UP TO MOZART
Read   HWM pp. 432-36, 485-500
Listen  NAWM 95, 87, 93, 96

Wed, 11/16    JOSEPH HAYDN AND THE VIENNESE STRING QUARTET
Read   HWM pp. 525-35, 541-43
Listen  NAWM 103

Fri, 11/18    JOSEPH HAYDN AND THE SYMPHONY
Read   HWM pp. 535-41
Listen  NAWM 104

Mon, 11/21    MOZART AND THE PIANO
Read   HWM pp. 546-58
Listen  NAWM 105, 106

Wed, 11/23    Thanksgiving break, no class
Fri, 11/25    Thanksgiving break, no class

Mon, 11/28    MOZART OPERA 1
Read   HWM pp. 560-65
Listen  NAWM 107

Wed, 11/30    MOZART OPERA 2

Fri, 12/2    SACRED MUSIC IN THE AGE OF THE ENLIGHTENMENT
Read   HWM pp. 502-05, 543-46, 564
Listen  NAWM 97

Mon, 12/5    Course Review

Wed, 12/3    Preview of Music 3702

***FINAL EXAM: FRIDAY, DECEMBER 16, 8-10A***