

**Music History I:
Antiquity to 1750
MUSM 431.01 – 3 credit hours
MWF 9:00-9:50 – WPAC B5
Fall 2011**

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ACU Mission Statement: To educate students for Christian service and leadership throughout the world.

Music Department Objective: To develop and inspire students artistically as comprehensive musicians.

Course Description and Objectives

- To examine the history of Western European Art Music from Antiquity to 1600 through in-class participation, listening exams, written exams, special projects, and a written final paper.
- To present an overview of early Christian liturgy and the place and function of music in its development to the Reformation. Acquired through assigned readings, in-class discussion, written exams, and special projects.
- To develop acute listening skills and the ability to aurally discern styles and traits of Western European Art Music from Antiquity to 1600. Acquired through in-class participation and listening exams.
- To further develop analytic skills mastered in Elementary and Advanced Music Theory and to adduce those skills in the analysis of early music. Acquired through special projects, written exams, and a written final paper.
- To provide an historical and aesthetic basis for understanding and analyzing the musical grammar of chants, hymns, chorales, psalms, and other songs that form the musical canon of Western Christianity to the Reformation.

Course Policies

CLASS FORMAT:

Music History I will meet in regular classroom sessions to present new ideas, discuss reading assignments, detail new assignments, conduct analyses of musical works, take examinations and present completed projects. MUSM 431, Music History I is a writing intensive course.

ATTENDANCE:

Regular attendance is expected and will be taken daily. If you are absent more than 8 times, you will be dismissed from the class with a failure. If a class must be missed, make arrangements to turn in homework and get the next day's assignment. The assignment for the following class period remains the student's responsibility even when class has been missed.

DUE DATES:

Assignments are due the day specified when assigned. Late papers will not be accepted. Quizzes will not be made up. Exams will only be made up when given prior notification of an emergency situation. Any legitimate reason for missing an exam, or for not turning in an assignment, must be communicated before the date due. Call my office, cell, text or e-mail me (rick.piersall@acu.edu) to make arrangements before the due date. Without a legitimate excuse, there is no recourse for missed work.

COMPETENCIES AND MEASUREMENTS

Competencies

1. Students will recognize compositional characteristics of the central musical genres of the periods through aural and visual discrimination.
2. Students will distinguish developmental traits of a single genre over time.
3. Students will recognize selected issues in church history and assess how they effected musical development.
4. Students will identify significant composers and their importance in the development of music.
5. Students will recognize and identify terminology specific to describing musical developments during the middle ages and Renaissance.

Measurements

1. Exams will consist of listening and score identification excerpts. A percentage of these excerpts will not be from the student's anthology; the student will use the characteristics inherent in the example to deduce its genre and historical development.
2. Exams will contain essay sections where students trace the development of a single genre over time.
3. The Reformation Synthesis Project will help students confront the issues of how religious, political, and social developments are interwoven with the role of the Church globally and locally. Exams will also contain essay questions where students synthesize simultaneous musical and ecclesiastical developments..
4. Quizzes and exams will contain an objective section with questions detailing composers and their works.
5. Quizzes and exams will contain an objective section with questions detailing terms and their definitions

GRADING:

Following is the breakdown for figuring the course grade:

Unscheduled Quizzes	10%	(12 p/f quizzes, can drop 2)
Examinations (4 total)	40%	
Reception History Paper	10%	
Reformation Synthesis Project	15%	
Response Papers Project	10%	(5% each)
Opera Analysis Project	15%	
TOTAL	100%	

QUIZZES AND EXAMS

Objective quizzes will consist of multiple choice, true/false, fill in the blank questions, or essay questions over terms, definitions, people, places, manuscripts, instruments, or other facts

covered in class or in the readings. You will have no more than 15 (fifteen) minutes to complete these quizzes. Some quizzes will be online, others will be given in class.

Exams will be one-half audio or score identification (given a piece, name composer, title, date, genre, and/or other information) and one-half short answer, true/false, and essay questions. A list of possible short answer topics will be given before as a review from which the ones for the exam will be selected.

Academic Dishonesty

Academic Integrity is the cornerstone of Christian Higher learning. In keeping with this idea academic dishonesty will be not be tolerated. Do your own work at all times. Cite major contributions of others and give them credit. More importantly challenge yourself to think and live creatively utilizing all your God given strengths and talents. If you participate in dishonest behavior in completing your course you will receive an F and be dismissed from class.

Disabilities

If you have a qualifying academic disability please see me privately and we will discuss arrangements for accommodations for any special needs you might have.

REQUIRED TEXTS and Recordings:

A History of Western Music by Burkholder, Grout and Palisca.
Eighth Edition, W.W. Norton, 2010. Abbreviated as Grout on the course calendar.

Norton Anthology of Western Music – Volume I: Ancient to Baroque Era by
Burkholder and Palisca. Sixth Edition, W.W. Norton, 2010.

The Norton Recordings to accompany A History of Western Music by Burkholder,
Grout and Palisca. Sixth Edition, W.W. Norton, 2010.

Course Schedule

The course schedule is kept electronically. It will be necessary to continually check your Google calendar for this class. I recommend that you list it on your personal calendar.

Reformation Synthesis Project

You will write roughly a 5 page paper discussing the Reformation and its impact on your life. Briefly discuss the concepts of the Reformation and its impact on the state of the church at the time. After this short position statement, consider the following questions. This list is not inclusive, please feel free to express yourself and your views.

How do some of these movements continue to present themselves in current religious discussion?

How would you apply the result from the past to current issues directly involving the modern worship debate?

What were the political conditions at the time that allowed for the Reformation movement and how do we see these types of pressures weigh on religious, artistic, cultural expressions and freedoms?

How do we see these changes play out in the Baroque? What impact does that have on our reaction to such issues in our own time.

Due on the last day of class **Friday November 4th**.

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Response Papers

You will be given an article (2) at two times in the semester. You will be given a weekend to read the paper and develop a response. You will write a short (one page, single spaced, 10 font, inch margins or less) paper containing the following:

- 1) A *very* short synopsis of the article, its conclusions, its assumptions, and the author's intent.
- 2) You will use the majority of the paper to state your opinion of the author's ideas. This is meant to be an exercise in scholarly critique and debate. Do not hesitate to provide your opinion, but also be prepared to defend your propositions in class.

Music History I

Scholarly Reception History

Select one composer from the list below and look up his entry in all of the following twelve music encyclopedias or histories. Note: the last four are in the Reference Section; all others are on reserve for the class. Ask for them at the Circulation Desk.

This project is due: **Wednesday, November 23, 2011.**

- John Hawkins. 1776. *A General History of the Science and Practice of Music*. 2 vols. [780.9 HAWKINS]
- Charles Burney. 1787. *A General History of Music*. 2 vols. [780.9 BURNEY]
- *De Bekker's Music & Musicians*. 1937. Ed. Leander De Bekker. [780.3 DE BEKKER 1937]
- Paul Henry Lang. 1941. *Music in Western Civilization*. [780.9 Lang]
- *Grove's Dictionary of Music and Musicians*. 1954. 5th Edition. [780.3 Grove 5TH ED]
- Percy Scholes. 1955. *The Oxford Companion to Music*. [R 780.3 S368 1955]
- *Larousse Encyclopedia of Music*. 1971. ed. Norman Dufourcq [780.9 Larousse]
- *The International Cyclopedia of Music And Musicians*. 1975. Ed. Oscar Thompson. [780.3 THOMPSON 1975]
- *Harvard Biographical Dictionary*. 1996. Ed. Don Randel. [REF DESK 780.922 H339]
- *Baker's Biographical Dictionary*. 1992. 8th Edition. Ed. Nicolas Slonimsky. [REF DESK 780.922 B168b 1992]
- *The New Grove Dictionary of Music and Musicians*. 1980. 20 vols. Ed. Stanley Sadie. [REF DESK 780.3 G883N 1980] = the "old" *New Grove* (brown volumes)
- *The New Grove Dictionary of Music and Musicians*, 2nd ed. 2001. 29 vols. Ed. Stanley Sadie. [REF DESK 780.3 G883n 2001] = the "new" *New Grove* (blue volumes)

Arcadelt, Jacob
De la Rue, Pierre
Gesualdo, Carlo
Macheut, Guillaume
Obrecht, Jacob
Sermisy, Claudin de

Binchois, Gilles
Dufay, Guillaume
Isaac, Heinrich
Monte, Philippe de
Ockeghem, Johannes
Vitry, Philippe de

Busnois, Antoine
Dunstable, John
Janequin, Clément
Morley, Thomas
Praetorius, Michael
Weelkes, Thomas

Byrd, William
Gabrieli, Giovanni
Landini, Francesco
Notker Balbulus (of St. Gall)
Schütz, Heinrich
Willaert, Adrian

Consider how the composer is treated in each reference source. Formulate and answer questions like: When was the composer alive? Do any of the sources disagree as to his dates? With whom did he study? Where was he active? In what genres did he compose? Which works are listed as "well-known" or "representative" of his style? Did he make any important musical innovations?

Then answer the following question: Why is this composer important to the history of music? How has his scholarly reception (the way he is viewed by scholars) changed over time?

For more on *reception history*, visit <http://www.history.ucsb.edu/faculty/marcuse/receptionhist.htm>

Write a paper of 1500-1700 words summarizing your findings: include information on the data-oriented questions, plus your opinions on the philosophical question of reception history.

Music History I

Group Opera Analysis Project

In this project, you will analyze an *Opera* by Monteverdi and discuss the various musical types used. This formal analysis will form the basis of your group project which is to discuss the use of formal style and structure to enhance the text, build character and project dramatic growth. You will be graded on the resulting presentation and paper as well as your individual work and contribution. **DUE 2-3:45 p.m., Thursday, Dec. 15th.**

These links provides both period and modern (Finale and PDF) score editions plus some additional information. Secure a translation of the text. Sometimes translations are included at the back (or front) of the printed edition. Also, printed translations are in the CD liner notes!

Analyzing the Forms

Identify aurally the different types of forms of which Monteverdi makes use. Pick examples of each of the forms, which are particularly clear. For each example, annotate the score by circling instances of musical gestures indicative of its specific style i.e., *musica reservata*, *music ficta*, *musica rappresentivo*. Are there any poetic devices (allegory, allusion, metaphor, etc.) that need explanation? If so, explain them. How do these things enhance drama and further the story.

Create a formal outline of the different formal structures you find. You can do this easily in a table form:

Section	I	II	III	IV	V
Imitation Order	STBA	SBTA	ATBS	SATB	homophony
Final Cadence	C	G	D	A	C
Measures	1-9	10-15	15-22	23-30	31-35

Or any form you find clear and concise. Roman numeral analysis is not particularly helpful here.

Presenting the Opera

Discuss the historical background of the work. Who are the major players? What do we know about performance? Maybe, more importantly what don't we know? Why? What is the historical significance of this opera?

What kinds of forms did you find represented in the work as a whole? Was there structure to the work? If there were multiple forms where did they come from and how and why were they used?

Present the story of the libretto. How does Monteverdi choose to portray that musically? Use at least two direct examples of how Monteverdi uses form and technique to advance the drama.

Discuss how, although not the first opera composer, the title of "Father of Opera" might really apply to Monteverdi.

Writing the Paper

Combine the above information (textual, contextual, and musical analysis) into a paper of approximately 3000 words. Cite any sources consulted using endnotes. **DUE 2-3:45 p.m., Thursday, Dec. 15th.**

FINAL EXAM PERIOD: 2-3:45 p.m., Thursday, Dec. 15th.