

## SCHOOL OF FINE ARTS AND MUSIC

Fall Semester 2015

MUSC\*1060-01

### “CLASSICAL MUSIC”: CONTEXT AND CODES



**INSTRUCTOR:** Dr. Colleen Renihan  
**TIME:** Tuesday & Thursday; 10:00 – 11:20 a.m.  
**LOCATION:** MacKinnon Building, Rm. 107  
**OFFICE:** Johnston Building, Rm. 118  
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**OFFICE HOURS:** Tuesdays 12:00-1:00 Johnston Building, Rm. 118, or by appointment

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#### **CALENDAR DESCRIPTION**

This course, intended for students who have not studied music formally, introduces the main concepts and terminology of Western art (“Classical”) music from the Medieval period through the 20<sup>th</sup> century by examples from a wide selection of musical works. The primary goal of this course is to give students the knowledge, general research methods, and listening skills necessary to think critically about sound in general and Western art music in particular.

**Restriction(s):** MUSC\*2280, MUSC\*2600, MUSC\*2610, MUSC\*2620, MUSC\*3630

#### **COURSE DESCRIPTION**

This course is a study of the basic materials, principles of design, and cultural significance of music from the Ancient period to the present day. It will also introduce you to tools and methods of discussing, analyzing and writing about music. Most significantly, though, it will give you new skills and information to contribute to the deepening of your appreciation of music. With the help of our text, *Listen to This*, we will discover many new ways of hearing and listening to music, and new ways of discussing it.

#### **LEARNING OBJECTIVES**

By the end of the semester:

- You will have a richer vocabulary and understanding of musical terms, and be able to use them to describe music in a more specific and powerful way;
- You will gain experience in doing library-based music research using a variety of search engines and forums;
- You will understand how musicologists approach the study of music and music history;
- You will have a framework for understanding the distinction between Ancient, Medieval, Renaissance, Baroque, Classical, Romantic, and Twentieth Century music;
- You will be able to identify the major features of the music from each of these periods, as well as some representative composers and works;
- You will have improved analysis, writing, and listening skills. Specifically, you will produce several robust writing samples that reflect university writing standards and employ discipline-specific vocabulary.

**EVALUATION**

Group Project:		40%
Piece Overview & Proposal	10%	
Peer Assessment	10%	
Final Draft: Individual	10%	
Final Draft: Group	10%	
Connections Assignment:		10%
Midterm examination:		20%
Final examination:		30%

**UNIVERSITY OF GUELPH GRADING SCHEME**

90-100	A+ (Excellent)	67-69	C+ (Adequate)
85-89	A (Excellent)	63-66	C (Adequate)
80-84	A- (Excellent)	60-62	C- (Adequate)
77-79	B+ (Good)	57-59	D+ (Marginal)
73-76	B (Good)	53-56	D (Marginal)
70-72	B- (Good)	50-52	D- (Marginal)
		0-49	F (Inadequate)

**REQUIRED TEXTS**

The following course text is available for purchase at the University of Guelph Bookstore:

- Mark Evan Bonds, *Listen to This*, 3rd Edition (New Jersey: Pearson, 2015).

The textbook has several resources built into it to help students engage with music. Students are encouraged to register their textbook at [www.mymusiclab.com](http://www.mymusiclab.com) to access online audio streaming, guided playbacks, additional notes, and a copy of the textbook in e-format (an electronic version of the text that they can annotate and otherwise interact with electronically).

**READING AND LISTENING**

Though there is very little reading required for this course, *regular listening is essential*. I will make repeated reference to the textbook in every class, and all students must have a copy to reference.

**GROUP PROJECT**

Students will be placed in groups of 5 during the second week of class. Each group will receive a video clip that uses art music as its soundtrack, as well as the title of the piece of the referenced piece of music. Each group will use skills taught in two Research Workshops by our librarian Dave Hudson in order to further explore the context of the piece. Each student will be assigned a particular research question concerning the musical excerpt, and will be required to answer it in 500 words. Each student will also submit a summary of the work, as well as an analysis of the piece’s meaning in its new filmic context. Each group will present a final draft of the assignment together. Students will be evaluated by their peers on their performance as a team member, and also on the quality of their submissions. Specific instructions for each element of the project will be uploaded to CourseLink, and will also be distributed in due course.

**CONNECTIONS PRESENTATION**

Each student will be assigned a particular topic from the course, and will be asked to think about connections with music with which they are already familiar (popular, folk, “world”, etc.). Making use of music terminology acquired in the first few weeks, students will upload a 250-word statement to CourseLink explaining which musical elements are present in both excerpts (or may choose to speak to elements of context, etc.), as well as a link or audio file (You Tube or other) to a recording or video of the music.

## **WRITING SKILLS**

One of the most valuable skills you will learn at university is writing. There are writing references on our CourseLink site that you should check out ASAP. For more one-on-one active writing coaching, the writing support available through the library (see <http://www.lib.uoguelph.ca/get-assistance/writing/book-appointments>) is fabulous—the staff there can help you improve your writing substantially, thus allowing you to get a better grade on the assignment. As an incentive to attend one or more of these sessions, I will offer bonus percentages of 1% for each appointment attended (bring receipt to me in class) up to a maximum of 5%. Appointments fill up... be sure to book yours early.

## **ACCESSIBILITY**

The University of Guelph is committed to creating a barrier-free environment. Providing services for students is a shared responsibility among students, faculty and administrators. This relationship is based on respect of individual rights, the dignity of the individual and the University community's shared commitment to an open and supportive learning environment. Students requiring service or accommodation, whether due to an identified, ongoing disability or a short-term disability should contact the [Student Accessibility Services \(SAS\)](#) (formerly the Centre for Students with Disabilities) as soon as possible. For more information, contact SAS at 519-824-4120 ext. 56208 or email [sas@uoguelph.ca](mailto:sas@uoguelph.ca).

## **ACADEMIC HONESTY**

The University of Guelph is committed to upholding the highest standards of academic integrity and it is the responsibility of all members of the University community – faculty, staff, and students – to be aware of what constitutes academic misconduct and to do as much as possible to prevent academic offences from occurring. University of Guelph students have the responsibility of abiding by the University's policy on academic misconduct regardless of their location of study; faculty, staff and students have the responsibility of supporting an environment that discourages misconduct. Students need to remain aware that instructors have access to and the right to use electronic and other means of detection. Please note: Whether or not a student intended to commit academic misconduct is not relevant for a finding of guilt. Hurried or careless submission of assignments does not excuse students from responsibility for verifying the academic integrity of their work before submitting it. Students who are in any doubt as to whether an action on their part could be construed as an academic offence should consult with a faculty member or faculty advisor. The [Academic Misconduct Policy](#) is detailed in the Undergraduate Calendar.

## **ATTENDANCE & PARTICIPATION**

Students are expected to attend all classes regularly and punctually, and to conduct themselves in a respectful manner while in class. Cell phones, pagers, etc. must be turned off when you come to class. The use of computers for anything other than note taking is distracting to other students, and will not be tolerated. Lectures may not be recorded in any format without written consent from the instructor. If you are absent from classes during the semester, you will be expected to make up missed lecture material on your own. Assignments handed in late will be penalized 5% for every day that it is late.

## **COMMUNICATION**

Please use email to contact the instructor outside of the classroom. Though email needn't be overly formal, you should compose your email messages with proper English, spelling, grammar, and capitalization so that communications are clear and professional. Please also use your University of Guelph address for all communications with the instructor, include the course code in the subject line, and your full name in the body of the email. I will respond to emails within 24 business hours.

## **COURSELINK**

Copies of course documents are up on CourseLink. I will post regularly to CourseLink with respect to upcoming tests, assignments, etc., so please check the site regularly (daily).

**RELIGIOUS ACCOMMODATION**

Students may be excused to observe a religious holy day without penalty provided they notify the instructor in advance. The policy states: *“The University acknowledges the pluralistic nature of the graduate and undergraduate communities. Accommodation will be made to students who experience a conflict between a religious obligation and scheduled tests, mid-term examinations, final examinations, or requirements to attend classes and participate in laboratories. The type of accommodation granted will vary depending on the nature, weight and timing of the work for which accommodation is sought. Accordingly, the request for alternative arrangements normally must be submitted to the instructor in charge of the course within two weeks of the distribution of the course outline. A student requiring accommodation may submit the request to the instructor directly or through his/her program counsellor. The instructor has a responsibility to provide reasonable alternative arrangements that do not put the student at an academic disadvantage.”* Students will be held responsible for material covered in their absence.

## COURSE SCHEDULE

*\*subject to revision!*

### Introductions

Thursday 10 Sept: Introduction to the course and to each other; Musical Terminology

### Week 1: Vocal Music

Tuesday 15 Sept: Musical Terminology, continued; The Ancient World and the Power of Music

Thursday 17 Sept: Introduction to the Middle Ages; Hildegard von Bingen (Ch. 1)  
**Connections 1-6 due**

### Week 2: Vocal Music

Tuesday 22 Sept: Introduction to the Group Project  
Love, Medieval Style—Machaut (Ch. 3) and Landini (Ch. 4)  
**Connections 7-12 due**

Thursday 24 Sept: Introduction to the Renaissance; des Prez (Ch. 6) and Byrd (Ch. 8)  
**Connections 13-18 due**

### Week 3: Vocal Music

Tuesday 29 Sept: **Library Research Session 1 with Dave Hudson**

Thursday 1 Oct: Introduction to the Baroque; The Birth of Opera—Monteverdi (Ch. 10) and Strozzi (Ch. 13) **Connections 19-24 due**

### Week 4: Vocal/ Chamber Music

Tuesday 6 Oct: The Baroque Concerto—Vivaldi (Ch. 14); Fugues Forever—Bach (Ch. 15)  
**Connections 25-30 due**

Thursday 8 Oct: Getting a Handel on the Baroque—Handel (Ch. 18)  
**Connections 31-36 due**

### Week 5: Research Week

Tuesday 13 Oct: **HOLIDAY (NO CLASS)**

Thursday 15 Oct: Introduction to the Classical Period; The String Quartet—Haydn (Ch. 18)  
**Proposal Due**

### Week 6: Chamber Music

Tuesday 20 Oct: Form and Function: the Classical Symphony and Classical Concerto—Mozart (Ch. 22 and Ch. 23)  
**Connections 37-42 due**

Thursday 22 Oct: Introduction to Romanticism; Musical Brooding—Beethoven (Ch. 26 & 27)  
**Connections 43-48**

Week 7: Opera

Tuesday 27 Oct: **Midterm Exam**

Thursday 29 Oct: Programmaticism: Mendelssohn (Ch. 28) and Berlioz (Ch. 29)  
**Connections 49-54 due**

Week 8: Opera

Tuesday 3 Nov: **Library Research Session 2 with Dave Hudson**

Thursday 5 Nov: Nineteenth-century Opera—Verdi (Ch. 35)  
**Connections 55-60 due**

Week 9: Opera

Tuesday 10 Nov: The Program/Absolute Music Debate—Brahms (Ch. 37) and Wagner (Ch. 36)  
**Connections 61-66 due**

Thursday 12 Nov: Introduction to Modernism; The French Avant-Garde—Debussy (Ch. 39)  
**Connections 67-72 due**

Week 10: Opera/ Symphonic Music

Tuesday 17 Nov: Fascinating Rhythm—Stravinsky (Ch. 42)  
**Connections 73-78 due**

Thursday 19 Nov: Americanism—Copland (Ch. 50) and Ives (Ch. 40)  
**Connections 79-84 due**

Week 11: Symphonic Music

Tuesday 24 Nov: Questioning Musical Values: The Second Viennese School (Ch. 41)  
**Connections 85-90 due**

Thursday 26 Nov: Canadian Art Music  
**Final Draft Due**

Week 12: Symphonic Music

Tuesday 1 Dec: The Post-war Avant Garde—Cage (Ch. 53)  
**Connections 91-96 due**

Thursday 3 Dec: Musical Minimalism—Glass (Ch. 55)

**\*Final Exam (cumulative): 11:30 a.m. – 1:30 p.m. 2015/12/12**