

**SCHOOL OF FINE ART & MUSIC**  
**Winter Semester 2016**  
**MUSC\*1060-01**  
**CRITICAL THOUGHT AND MUSIC**



**INSTRUCTOR:** Shannon Carter  
**TIME:** Monday and Wednesday 10:00-11:20  
**LOCATION:** MacKinnon Building, Rm. 107  
**OFFICE:** MacKinnon 215  
**PHONE:** x 53897  
**EMAIL:** scarte05@uoguelph.ca  
**OFFICE HOURS:** Mondays 9:00-10:00 a.m. or by appointment

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**COURSE RESTRICTIONS:** MUSC\*2280, MUSC\*2600, MUSC\*2610, MUSC\*2620, MUSC\*3630

**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 20th 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.

**COURSE DESCRIPTION:**

Through lectures, guided listening, discussion and a written project, we will explore the genres and musical aesthetics of western art music repertoire spanning one thousand years.

**COURSE OUTCOMES:**

By the end of this course, students will be able to:

1. Discuss western art ("Classical") music using discipline-specific vocabulary
2. Discuss main features and specific works of music from different eras Medieval, Renaissance, Baroque, Classical, Romantic, and Twentieth Century music
3. Aurally identify elements of music and specific works from these periods
4. Explain the links between an historical context and the music of its time
5. Analyze a musical problem and create a series of questions to solve it
6. Utilize library tools to perform musicological research
7. Create a university-level written project

**REQUIRED TEXT:**

Kerman, Joseph; Gary Tomlinson. *Listen*. 8<sup>th</sup> Edition. Boston: Bedford/St. Martins, 2015. (hard copy or ebook)

In order to access the streamed music content of this book, students are required to register their textbook at: [www.macmillanhighered.com/listen8e/downloads](http://www.macmillanhighered.com/listen8e/downloads). If you have a used book, you may purchase a registration code from the University Bookstore.

**METHOD OF EVALUATION:**

Group Project: -----	40%
Piece overview and research proposal (due February 10)	10%
Peer Assessment (due April 4)	5%
Research Journal (due April 4)	10%
Final Draft (due April 4)	15%
Listening Test 1 (February 24) -----	15%
Listening Test 2 (March 30)-----	15%
Final Exam April 20, 2016 11:30-1:30-----	30%

**GROUP PROJECT**

Students will be placed in groups 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,

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

**COMMUNICATION POLICY:**

I will always be happy to see you during my office hours, however, if you choose to get in touch by email, please remember:

1. To include the course code in the subject heading (I teach other courses, so I need to know to which course your question pertains: mix-ups have occurred in the past).
2. To include your first and last name within the body of the email.
3. That all emails must be sent from a University of Guelph email address only.

Email is checked once a day, during regular business hours (9:00-5:00), on weekdays. Email is NOT checked on weekends or after hours. Please plan your correspondence accordingly.

### **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.

### **LATE WORK POLICY:**

Late assignments **will not be accepted** without the submission of compelling and documented evidence of a family, medical, or analogous emergency or crisis.

### **COURSE SCHEDULE (non-graded items subject to revision)**

#### **Week 1: Music Fundamentals**

Reading – Kerman, chapters 1-5

#### **Week 2: Medieval Music in the Cathedral and at Court**

Reading: Kerman, chapter 6

Listening: Hildegard of Bingen (1098–1179), Plainchant sequence, "Columba aspexit"  
Bernart de Ventadorn (c. 1135–1194), Troubadour song, "La dousa votz"  
Pérotin, Organum, "Alleluia. Diffusa est gratia" (c. 1200)  
Guillaume de Machaut (c. 1300–1377), Chanson, "Dame, de qui toute ma joie vient"

#### **Week 3: Humanism and the Renaissance; From Renaissance to Baroque**

Reading: Kerman, chapters 7-8

Listening: Josquin Desprez, *Pange lingua* Mass (c. 1510)  
Giovanni Pierluigi da Palestrina, *Pope Marcellus* Mass (1557)  
Thomas Weelkes, Madrigal, "As Vesta Was from Latmos Hill Descending" (1601)  
Giovanni Gabrieli (c. 1555–1612), Motet, "O magnum mysterium"  
Henry Purcell, *Dido and Aeneas* (1689)

#### **Week 4: Absolutism and the Rise of Instrumental Music**

Reading: Kerman, chapter 9-10

Listening: Antonio Vivaldi, Violin Concerto in G, *La stravaganza*, Op. 4, No. 12, second movement  
Antonio Vivaldi, Violin Concerto in E, *Spring*, Op. 8, No. 1 (before 1725)  
J.S. Bach, Prelude and Fugue in C Major, from *The Well-Tempered Clavier* (1722)

Activity: Library Research Session 1 with Dave Hudson (Feb. 3)

#### **Week 5: From Absolutely Powerful to Absolutely Rational(?)**

Reading: Kerman, chapter 11 (section 2 only), chapters 12-13

Listening: George Frideric Handel, *Messiah* (1742)  
Wolfgang Amadeus Mozart, Symphony No. 40 in G Minor, K. 550 (1788)  
Franz Joseph Haydn, Symphony No. 94 in G ("The Surprise") (1791)  
Franz Joseph Haydn, Symphony No. 99 in E-flat (1793)  
Franz Joseph Haydn, Symphony No. 101 in D ("The Clock") (1793–1794)

Due: Group Project Proposal (Feb. 10)

#### **Week 6: The Late Classical Era and the Return of the Emotional Man**

Reading: Kerman, chapters 14-15

Listening: Wolfgang Amadeus Mozart, Piano Concerto No. 23 in A, K. 488 (1786)  
Ludwig van Beethoven, Symphony No. 5 in C Minor, Op. 67 (1808)

Test 1: Listening Test, covers weeks 2-5, multiple-choice

#### **Week 7: Romanticism – Man Is Basically Irrational, Or, The Whole World Goes Nuts**

Reading: Kerman, chapters 16-17

Listening: Franz Schubert, "Erlkönig" (The Erlking) (1815)  
Frédéric Chopin, Nocturne in F-sharp, Op. 15, No. 2 (1831)  
Hector Berlioz, *Fantastic Symphony: Episodes in the Life of an Artist* (1830)

## **Week 8: Musical Expressions of 19<sup>th</sup>-Century Nationalism**

- Reading: Kerman, chapters 18-19
- Listening: Richard Wagner, *The Valkyrie* (1851–1856)  
Modest Musorgsky, *Pictures at an Exhibition* (1874)
- Activity: Library Research Session 2 with Dave Hudson (March 9)

## **Week 9: Impressionism, Primitivism and Expressionism**

- Reading: Kerman, chapters 20-21
- Listening: Claude Debussy, *Clouds*, from Three Nocturnes (1899)  
Igor Stravinsky, *The Rite of Spring*, from Part I, "The Adoration of the Earth" (1913)  
Arnold Schoenberg, *Pierrot lunaire* (Moonstruck Pierrot) (1912)

## **Week 10: Neoclassicism; Modernist Fusions**

- Reading: Kerman, chapter 22 (sections 1-3)
- Listening: Maurice Ravel, Piano Concerto in G (1931)  
Béla Bartók, Music for Strings, Percussion, and Celesta (1936)  
Ruth Crawford, Prelude for Piano No. 6 (Andante Mystico) (1928)

## **Week 11: American Modernism**

- Reading: Kerman, chapter 22 (sections 4 & 5)
- Listening: William Grant Still, *Afro-American Symphony* (1930)  
Aaron Copland, *Appalachian Spring* (1945)
- Test 2: Listening Test, covers weeks 6-10, multiple-choice

## **Week 12: Postwar Avant-Garde – Just What Is “Music” Anyway?**

- Reading: Kerman, chapter 23
- Listening: Edgard Varèse, *Poème électronique* (1958)  
John Cage, *4'33"* (1952)  
Steve Reich, *Music for 18 Musicians* (1974–1976)  
Tania León, *Indígena* (1991)
- Due: Peer Assessment, Research Journal & Final Draft Due (April 4)

## **University of Guelph Policies:**

### **E-mail Communication**

As per university regulations, all students are required to check their <mail.uoguelph.ca> e-mail account regularly: e-mail is the official route of communication between the University and its students.

### **When You Cannot Meet a Course Requirement**

When you find yourself unable to meet an in-course requirement because of illness or compassionate reasons, please advise the course instructor (or designated person, such as a teaching assistant) in writing, with your name, id#, and e-mail contact. [See the undergraduate calendar for information on regulations and procedures for Academic Consideration.](#)

### **Drop Date**

The last date to drop one-semester courses, without academic penalty, is **Friday, 11 March 2016**. For [regulations and procedures for Dropping Courses, see the Undergraduate Calendar](#) .

### **Copies of out-of-class assignments**

Keep paper and/or other reliable back-up copies of all out-of-class assignments: you may be asked to resubmit work at any time.

### **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 Student Accessibility Services as soon as possible. For more information, contact SAS at 519-824-4120 ext. 56208 or email [csd@uoguelph.ca](mailto:csd@uoguelph.ca) or see the [website](#) .

### **Student Rights and Responsibilities**

Each student at the University of Guelph has rights which carry commensurate responsibilities that involve, broadly, being a civil and respectful member of the University community. [The Rights and Responsibilities are detailed in the Undergraduate Calendar](#)

### **Academic Misconduct**

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](#) .

### **Recording of Materials**

Presentations which are made in relation to course work—including lectures—cannot be recorded or copied without the permission of the presenter, whether the instructor, a classmate or guest lecturer. Material recorded with permission is restricted to use for that course unless further permission is granted.

### **Resources**

The [Academic Calendars](#) are the source of information about the University of Guelph's procedures, policies and regulations which apply to undergraduate, graduate and diploma programs.