

## SCHOOL OF FINE ARTS AND MUSIC

Fall Semester 2015

MUSC\*2330-01

### GENRE & STYLE IN WESTERN ART MUSIC



**INSTRUCTOR:** Dr. Colleen Renihan  
**TIME:** Tuesday & Thursday; 2:30-3:50pm  
**LOCATION:** MacKinnon Building, Rm. 107  
**OFFICE:** Johnston Building, Rm. 118  
**PHONE:** Extension 53139  
**EMAIL:** crenihan@uoguelph.ca  
**OFFICE HOURS:** Tuesdays 12:00-1:00pm, Johnston Building, Rm. 118, or by appointment

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#### CALENDAR DESCRIPTION

Through a close study of representative works from the Western Art Music tradition, this course examines the structure and context of enduring musical genres and styles from the 16th through the 19th centuries. An emphasis is placed on critical listening, score reading, and historical research in music.

#### COURSE DESCRIPTION

This course is based on a comparative study of representative musical works from the Art Music tradition in the Medieval, Renaissance, Baroque, Classic, and Romantic periods. Engaging with both primary materials (scores), and the rich secondary literature that surrounds their study, we will consider the ways that musical form and genre interact to create and inform particular performance and listening approaches. In consultation with scores in the Burkholder/Palisca Anthologies, we will explore ways that score study can enrich one's understanding of music. Rather than a broad historical survey, we will examine a smaller number of works in order to build skill sets in critical listening and score study. To this end, the course is divided into four three-week units on Vocal, Chamber, Opera, and Symphonic music.

#### LEARNING OBJECTIVES

By the end of the semester:

- You will have a deeper understanding of how score study enhances musical understanding;
- You will gain experience in doing library-based music research using a variety of forums;
- You will understand how musicologists approach the study of music and music history, and will learn to critically engage with the ideas of some key figures in musicology;
- You will have a framework for understanding the distinction between the genres listed above;
- You will be able to identify ways that historical context influences genre and style;
- You will have improved analysis, writing, and listening skills;
- You will be able to discuss major musicological research trends in each of these genres, and explain how these inform the particular examples we will study.

**EVALUATION**

Reading discussions leading and participation:		20%
Research Paper:		40%
Email topic to instructor	3%	
Attendance at library sessions	2%	
Proposal	5%	
Annotated bibliography	5%	
First Draft	10%	
Final Draft	15%	
Midterm examination:		15%
Final exam:		25%

**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 texts are available for purchase at the University of Guelph Bookstore:  
 Burkholder, Peter and Claude V. Palisca. *Norton Anthology of Western Music*. 7rd Edition. New York: W.W. Norton and Company, 2014. Volumes 1 and 2.

**READING AND LISTENING**

Reading from the Coursepack and posted articles and book chapters (on CourseLink), and listening examples as discussed in class (and assigned in lectures) is expected of students. The preliminary reading schedule is available below (subject to change). *It is mandatory that you bring your anthologies and your readings with you to lectures*, as I will be making reference to them in each class. I will let you know which to bring to each class. I have assembled a series of readings that correspond with various topics throughout the semester. I expect **each of you** to have read **each article in question** before the class, and to be able to summarize the article/ chapter in three sentences. You will each be asked to introduce one article to the class (see schedule—details to follow). Please bring copies of the readings to class.

**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 \(SAS\)](#) 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.

Please note: I will be using Turnitin, integrated with the CourseLink Dropbox tool, to detect possible plagiarism, unauthorized collaboration or copying as part of the ongoing efforts to maintain academic integrity at the University of Guelph. All submitted assignments will be included as source documents in the Turnitin.com reference database solely for the purpose of detecting plagiarism of such papers. Use of the Turnitin.com service is subject to the Usage Policy posted on the Turnitin.com site. A major benefit of using Turnitin is that students will be able to educate and empower themselves in preventing academic misconduct. In this course, you may screen your own assignments through Turnitin as many times as you wish before the due date. You will be able to see and print reports that show you exactly where you have properly and improperly referenced the outside sources and materials in your assignment. It is my hope that this will help us all achieve our goal of academic integrity.

### **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 and laboratory material on your own. Assignments handed in late will be penalized 5% for every day 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, and 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.

### **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!*

### Week 1: Introductions

Thursday 10 Sept: Introduction to the course and to each other; Questions of genre and style.

### Week 2: Vocal Music

Tuesday 15 Sept: **Discussions of Introductory Readings: Cook, Shreffler** (see CourseLink). The tradition of notation, chant, and a brief introduction to the history of vocal music.

Thursday 17 Sept: The Mass (Machaut, *Messe de Notre Dame*, Du Fay, *Missa se la face ay pale*; J.S. Bach, *St. Matthew Passion*)

#### **Topic Email Due**

### Week 3: Vocal Music

Tuesday 22 Sept: **Library Research Session 1**

Thursday 24 Sept: The Motet (Anonymous, *Motets on Tenor Dominus*; Dunstable, *Quam Pulchra Es*; des Prez, *Ave Maria... Virgo Serena*)

### Week 4: Vocal Music

Tuesday 29 Sept: **Discussion of Brown.** The Madrigal (Selections from Arcadelt, *Il bianco e dolce cigno*; de Rore, *De la belle contrade d'oriente*; Marenzio, *Solo e pensoso*; Gesualdo, *'Io parto' e non piu disse*; Morley, *My bonny lass she smileth*; Monteverdi, *Cruda Amarilli*)

#### **Proposal Due**

Thursday 1 Oct: **Discussion of Cone.** The “Art Song” (Dowland, *Flow my tears*; Schubert, *Gretchen am Spinnrade* D.118)

### Week 5: Vocal/ Chamber Music

Tuesday 6 Oct: The Art Song, continued. Schumann, *Im wunderschönen Monat Mai* from *Dichterliebe* Op. 48; Foster, *Jeannie with the Light Brown Hair*)

Thursday 8 Oct: Introduction to chamber music; **Discussion of Parakilas and Leppert readings.** Baroque and Classical keyboard music (Bach, *Prelude and Fugue in A Minor*; Beethoven, *Pathétique Sonata* in C Minor; Liszt, *Trois études de concert: No. 3, Un Sospiro*).

### Week 6: Research Week

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

Thursday 15 Oct: **Library Research Session 2**

### Week 7: Chamber Music

Tuesday 20 Oct: Chamber music, continued (Corelli, *Trio Sonata* Op. 3, No. 2).

Thursday 22 Oct: **Discussion of Parker.** String Quartet: Haydn, *String Quartet in E-flat Major*, Op.33, No. 2; Beethoven, *String Quartet in C-sharp Minor*, Op. 131, selections).

#### **Annotated Bibliography Due**

### Week 8: Opera

Tuesday 27 Oct: **Midterm Exam**

Thursday 29 Oct: Introduction to Opera and its history; **Discussion of Robinson and Lindenberger.** (Caccini, *Vedrò 'l mio sol*; Peri, *l'Euridice*; Monteverdi, *L'Orfeo*).

Week 9: Opera

Tuesday 3 Nov: Baroque opera (Handel – Handel’s *Giulio Cesare*; Purcell, *Dido and Aeneas*)

Thursday 5 Nov: Classical Opera (Pergolesi, *La Serva Padrona*; Mozart, *Le Nozze di Figaro*)

Week 10: Opera

Tuesday 10 Nov: French opera (Bizet’s *Carmen*; Discussion of Davies/Dovey).

**First Draft Due**

Thursday 12 Nov: **NO CLASS – Instructor at Conference**

Week 11: Opera/ Symphonic Music

Tuesday 17 Nov: Italian opera (Rossini, *Il barbiere di Siviglia*; Verdi, *La Traviata*).

Thursday 19 Nov: Introduction to Symphonic Music; **Discussion of Grabócz** (Sammartini, *Symphony in F Major*, No. 32; Stamitz, *Sinfonia a 8 in E-Flat Major*, Op. 11, No. 3).

Week 12: Symphonic Music

Tuesday 24 Nov: The Symphony develops (Beethoven, *Symphony No. 3 in E-Major*; Haydn, *Symphony No. 88 in G Major*, Hob. 1:88; Brahms, *Symphony No. 4 in E Minor*, Op. 98; Tchaikovsky, *Symphony No. 6 in B Minor—‘Pathétique’*).

Thursday 26 Nov: The Concerto (Mozart, *Piano Concerto in A Major*, K. 488; Mendelssohn, *Violin Concerto in E Minor*, Op. 64: First Movement).

Week 13: Symphonic Music

Tuesday 1 Dec: Program music; **Discussion of Kregor.** (Berlioz, *Symphonie Fantastique*; Strauss, *Don Quixote*).

**Final Draft Due**

Thursday 3 Dec: **Discussion of Street.** Course narratives and discussion.

**\*Final Exam (non-cumulative; based on material since midterm): 11:30 a.m. – 1:30 p.m. 2015/12/14**