

UNIVERSITY OF GUELPH
SCHOOL OF FINE ART & MUSIC
Winter Semester 2017
MUSC*1060-01
AMADEUS TO ZEPPELIN: MUSIC AND CULTURE I

INSTRUCTOR: Shannon Carter
TIME: 2:30-3:50 Wednesday and Friday
LOCATION: MacKinnon Building, Room 107
OFFICE: MacKinnon Building, Room 215
PHONE: Extension 53897
EMAIL: scarte05@uoguelph.ca
OFFICE HOURS: 11:30-1:30, Wednesday and Friday

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

CALENDAR DESCRIPTION:

This course explores the place classical music holds in contemporary society, drawing upon texts from popular and cyber culture. Focusing on examples that engage with Western art music from 1100-1791 C.E., this course teaches students the skills necessary for media and information literacy while also developing music-historical knowledge and providing foundational training in university-level writing about music. No prior musical training is necessary.

COURSE DESCRIPTION:

This course is a study of the basic materials, principles of design and cultural significance of music from the Medieval period to the Classical period. Through lectures, assigned reading and guided listening, you will gain new skills and information that will deepen your understanding of what we typically call “classical” music. In a group project, you will explore a specific instance of classical music used in a modern marketing context. Through individual and group work, you will research and produce a critical discussion of the music’s original and its new context.

LEARNING 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 the Medieval, Renaissance, Baroque and Classical eras.
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:

- Mark Evan Bonds, *Listen to This*, 3rd edition (New Jersey: Pearson, 2015).
- Access to My Music Lab through Pearson.

Students may also choose to purchase the ebook version directly from the publisher:

<http://catalogue.pearsoned.ca/educator/product/Listen-to-This-Plus-NEW-MyMusicLab-with-Pearson-eText-Access-Card-Package/9780205994434.page>.

The music for this course is accessed through the publisher's website. If you buy a new copy of this book, you can register your book at <http://www.pearsonmylabandmastering.com/northamerica/mymusiclab/> to access the music. If you buy a used copy, you will need to purchase an access code from the bookstore in order to register. The ebook is probably the cheapest option: access to My Music Lab is included.

METHOD OF EVALUATION:

Group Project:-----	40%
Piece overview and research proposal (due February 5)	10%
Peer Assessment (due March 22)	5%
Research Journal (due March 22)	10%
Final Draft (due March 22)	15%
Midterm (March 1, in class) -----	30%
Final Exam (April 24, 8:30-10:30 a.m.)-----	30%

****VERY IMPORTANT:** because of the use of streamed material in the midterm and final exams, **these exams CANNOT be written at SAS**. If you are registered with SAS, please bear this in mind. Time accommodations will be honoured.

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: All non-graded components are subject to revision.

Week 1: Musical Vocabulary and the Elements of Music

Reading: Bonds, *The Elements of Music: A Brief Introduction*

Week 2: The Medieval Period – Gregorian Chant and Secular Song; Whither the Troubadours?

Reading: Bonds, chapters 1 & 3

Listening: Hildegard von Bingen, *Play of Virtues* (excerpt)
Francesco Landini, *Behold, Spring*

Week 3: The Medieval Period – Secular and Sacred Polyphony

Reading: Bonds, chapters 4 & 5

Listening: Guillaume de Machaut, *I Can All Too Well Compare My Lady*
Alfonso el Sabio, *He Who Gladly Serves*

Presentation: Librarian Dave Hudson on Oxford Online (Grove): **BRING LAPTOP OR PHONE**

Week 4: The Renaissance – Continental Polyphony and the British Invasion; Modern Parallels?

Reading: Bonds, chapter 6

Listening: Josquin des Prez: *The Cricket*

Week 5: The Renaissance – The Sweet English Style

Reading: Bonds, chapters 7 & 8

Listening: Thomas Weelkes, *Since Robin Hood*
William Byrd, *Sing Joyfully*

Due: Group Project Proposal, February 8

Week 6: The Baroque – Opera Emerges

Reading: Bonds, chapters 10, 11, 13

Listening: Claudio Monteverdi, *Orpheus*, selection from Act II
Henry Purcell, *Dido and Aeneas*, Overture and Act I, nos. 1-4
Barbara Strozzi, *Revenge*

Week 7: The Baroque – The Rise of the Instrumental Virtuoso: Bach vs. Led Zeppelin

Reading: Bonds, chapters 15

Listening: J. S. Bach, Fugue in G Minor, BWV 578 (“Little”)

Due: Midterm, March 1 (covers lectures, reading & listening, weeks 1-6)

Week 8: The Baroque – Instrumental Music, continued

- Reading:** Bonds, chapter 14 & 16
Listening: J. S. Bach, Brandenburg Concerto no. 2 in F Major, BWV 1047, finale
Antonio Vivaldi, *The Four Seasons* “Winter,” I
Presentation: Librarian Dave Hudson on RILM: **BRING LAPTOP OR PHONE**

Week 9: The Baroque – Opera Goes Sacred: the Oratorio and the Cantata

- Reading:** Bonds, chapters 17 & 18
Listening: J. S. Bach, Cantata 140 (“Awake, A Voice Calls to Us”), selections
George Frideric Handel, *Messiah*, selections

Week 10: The Classical Era – The Rise of Chamber Music: Haydn and the Classical Garage Band

- Reading:** Bonds, chapter 19
Listening: Joseph Haydn, String Quartet op. 76, no. 3, second movement
Due: Individual Peer Assessments, March 22
Individual Research Journals, March 22
Group Paper, March 22

Week 11: The Classical Era – The Symphony and the Concerto, the Original Concept Albums

- Reading:** Bonds, chapters 21-23
Listening: Joseph Haydn, Symphony no. 102 in B Minor, movements III and IV
W. A. Mozart, Symphony no. 40 in G Minor, K. 440, movement I
W. A. Mozart, Piano Concerto in A Major, K. 488, movement I

Week 12: The Classical Era – Subversive Classical Music

- Reading:** Bonds, chapters 24 & 25
Listening: W. A. Mozart, *The Marriage of Figaro*, Act I, “Cosa sento”
William Billings, *Chester*

STANDARD STATEMENTS:

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, 10 March 2017**. 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 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.