

University of Wisconsin-Oshkosh
Music 205: Survey of Western Music History I

Instructor

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Office Hours 1:30-3:30 Thursdays A & C N215

Fall 2008 Course Meets

9:40-11:10 AM, Tuesdays and Thursdays, A & C N211

Course Objectives and Materials

This course is a survey of notated western music from its beginnings to about 1750 and an introduction to the discipline of historical musicology. We will study scores and recordings of specific works of music included in the *Norton Anthology of Western Music* and CD collection and the primary sources collected by Piero Weiss and Richard Taruskin in *Music in the Western World*. The textbook *The Concise History of Western Music* will provide historical narrative and background information. Throughout the semester, we will explore, among other issues, compositional processes and techniques, reception history, and performance practices. We will analyze the technicalities of music as sound, art, social activity, and as culture. We will consider how pieces of music can serve as both historical artifacts and part of on-going traditions.

Requirements and Grading

Consistent attendance and thoughtful participation in class is required. Be sure to complete the reading and listening assignments for each corresponding lecture before coming to class. In class, students need to have the anthology as well as source readings at hand for in-class reference. Instructor will occasionally ask students to write short responses essays that will be collected via the D2L drop box by 4:00 pm the day before the next class. In fairness to all students, no late assignments can be accepted. These written responses, along with contribution to class discussions will form the participation grade worth 25% of final course grade.

Three exams will each be worth 25% of the final grade. Each exam will follow this three-part format:

- Short questions about basic terms and concepts answerable in one sentence.
- Listening examples played during the exam time requiring identification of composer, stylistic or genre characteristics, and aspects of cultural contexts.
- Essay questions necessitating a well-organized and detailed paragraph answer. Ability to cite specific pieces, composers, and source readings to support answers will be crucial.

Recommendations

Take careful notes from the reading and listening assignments. Read primary sources in the Weiss/Taruskin collection carefully, noting what they tell us about the time, culture, individuals, and music addressed. Use the textbook for background information and reference. Lectures will not dwell on details that are adequately covered in the textbook, but you likely will need to draw from textbook detail when answering exam questions. Listen carefully and repeatedly to the assigned musics, with and without the listening guides in the textbooks. Be sure you can distinguish each musical selection from the others based on

style, genre, performance practices, compositional procedures, and cultural contexts for each selection.

Course Policies

In fairness to all students, participation credit for the short written exercises will only be granted if turned in when they are collected in class, and exams can only be taken on the day they are scheduled. Exceptions to these policies will only be considered in well-documented cases of extreme hardship, always at the instructor's discretion, and only if the student contacts the instructor via email within one day of missed exam.

This course offers no options for "extra credit."

Attendance in class is expected. If you miss class, you must get notes from a trusted classmate(s). Instructor's lecture notes are not in a format that can be given directly to students.

Students should be familiar with the University's policy on academic honesty. In this course, violating these guidelines will receive no credit (grade of "F") for this course and the case will be turned over to the Dean of Students.

Course Schedule

WEEK ONE

Thursday, September 4

Introduction to Historical Musicology: Traditions and New Turns

WEEK TWO

Tuesday, September 9

Music in Ancient Greece and its Legacy

Weiss-Taruskin Source Readings: 2-4, 8-10

Norton Anthology Recordings and Score Study: 1-2

Concise History of Western Music: chapter 1

Thursday, September 11

Medieval Song and Dance

Weiss-Taruskin Source Readings: 15, 17

Norton Anthology Recordings and Score Study: 8-13

Concise History of Western Music: chapter 2, pages 46-52; chapter 3, pages 69-70

WEEK THREE

Tuesday, September 16

Monasticism, Mysticism, and Medieval Monody in Practice and Theory

Weiss-Taruskin Source Readings: 11-14

Norton Anthology Recordings and Score Study: 3-7

Concise History of Western Music: chapter 2, pages 30-45

Thursday, September 18

Early Polyphony: Practice and Preservation

Weiss-Taruskin Source Readings: 16

Norton Anthology Recordings and Score Study: 14-19, 25

Concise History of Western Music: chapter 3, pages 54- 63

WEEK FOUR

Tuesday, September 23

Medieval Motets

Weiss-Taruskin Source Readings: 18

Norton Anthology Recordings and Score Study: 20-24

Concise History of Western Music: chapter 3, pages 64-68

Thursday, September 25

Fixed Forms in Secular Song

Weiss-Taruskin Source Readings: 19-20

Norton Anthology Recordings and Score Study: 26-30

Concise History of Western Music: chapter 4

WEEK FIVE

Tuesday, September 30

The Idea of "Renaissance" in Sound and Society

Weiss-Taruskin Source Readings: 21-25, 32

Norton Anthology Recordings and Score Study: 31-32

Concise History of Western Music: introduction to part 2

Thursday, October 2

Exam I: Ancient and Medieval Musics (material from weeks 1-4)

WEEK SIX

Tuesday, October 7

A Powerful Patron: The 15th Century Burgundian Court

Norton Anthology Recordings and Score Study: 33-36

Concise History of Western Music: chapter 5

Thursday, October 9

Josquin des Prez and the So-called "High Renaissance" Style

Weiss-Taruskin Source Readings: 26, 30, 35

Norton Anthology Recordings and Score Study: 39-41

Concise History of Western Music: chapter 6

WEEK SEVEN

Tuesday, October 14

16th Century National Song Styles

Weiss-Taruskin Source Readings: 38-39

Norton Anthology Recordings and Score Study: 48-57

Concise History of Western Music: chapter 7

Thursday, October 16

Renaissance Instrumental Music

Weiss-Taruskin Primary Sources: 41-42

Norton Anthology Recordings and Score Study: 58-62

Supplementary Reading: Harry Haskell's "Early Music" article in *Grove Music Online*

WEEK EIGHT

Tuesday, October 21

Reformations and the Impact on Sacred Music

Weiss-Taruskin Source Readings: 27-29, 34, 36-37

Norton Anthology Recordings and Score Study: 42-45

Concise History of Western Music: chapter 8

Thursday, October 23

Late Renaissance Motets: Rhetorical Readings and Performance Decisions

Norton Anthology Recordings and Score Study: 46-47

Supplementary Reading: Margaret Bent's "Musica Ficta" article in *Grove Music Online*

WEEK NINE

Tuesday, October 28

Early Music "Revival" and the Problem of "Authenticity"

Supplementary Reading: Peter Kivy, *Authenticities: Philosophical Reflections on Musical Performance* (Ithaca, NY: Cornell University Press, 1995), pages 1-8.

Thursday, October 30

Exam II: Renaissance Musics (material from weeks 5-9)

WEEK TEN

Tuesday, November 4

Introduction to Baroque Aesthetics and a Sampler of Secular Vocal Music

Weiss-Taruskin Source Readings: 47, 51, 59-60

Norton Anthology Recordings and Score Study: 69, 81, 82

Concise History of Western Music: introduction to part 3

Thursday, November 6

No Class due to American Musicological Society Meeting in Nashville

WEEK ELEVEN

Tuesday, November 11

The Italian Madrigal and the Birth of Opera

Weiss-Taruskin Source Readings: 44-46, 48-49

Norton Anthology Recordings and Score Study: 63-68

Concise History of Western Music: chapter 9 pages 177-198

Thursday, November 13

17th Century Opera: A Comparison of National Styles

Weiss-Taruskin Source Readings: 54-56, 62-64, 69

Norton Anthology Recordings and Score Study: 77, 79, 80, 87, 91

Concise History of Western Music: chapter 11, chapter 14 pages 315-328

WEEK TWELVE

Tuesday, November 18

Oratorio--It's Basically Sacred Opera

Weiss-Taruskin Source Readings: 70
Norton Anthology Recordings and Score Study: 71, 92

Thursday, November 20
Sacred Music for Church and Chamber
Weiss-Taruskin Source Readings: 53, 71-73
Norton Anthology Recordings and Score Study: 70, 72, 73, 75, 90

WEEK THIRTEEN

Tuesday, November 25
Instrumental Music for Chamber and Concert Hall
Weiss-Taruskin Source Readings: 57, 58, 61, 66
Norton Anthology Recordings and Score Study: 76, 83, 85
Concise History of Western Music: chapter 10

Thursday, November 27
No class, Thanksgiving

WEEK FOURTEEN

Tuesday, December 2
Keyboard Music of the 17th and Early 18th Centuries
Weiss-Taruskin Source Readings: 65, 67, 68
Norton Anthology Recordings and Score Study: 74, 78, 84, 86, 88-89
Concise History of Western Music: chapter 12

Thursday, December 4
Baroque Performance Practices
Concise History of Western Music: chapter 13

WEEK FIFTEEN

Tuesday, December 9
Some Final Thoughts on Early Music

Thursday, December 11
Exam III: Baroque Musics (material from weeks 10-15)