History 1: 1750g (Music History to 1750)

Instructor: Kate Helsen, Ph.D. (kate.helsen@uwo.ca)
Office: TC 227
Office Hours: Wednesdays, 12:30 – 2pm

Description:
This course covers Western art music from its earliest elements in the time of the ancient Greeks to the end of the Baroque period in Europe. Each kind of music-making over these centuries will be encountered through the evidence of its existence left to us in the forms of notation, performance, and understandings about cultural contexts and the meaning of art. Emphasis is put on understanding musical culture through the musical works chosen to represent it and developing the research skills necessary to both perform and appreciate this repertoire. Students will be exposed to topics such as the ancient Greek modes, early medieval plainchant and neume notations, organum, Franconian notation and mensural motets, Renaissance polyphony, madrigals, the birth of opera, the standardization of orchestral instruments and the church organ, the rise of the keyboard, the establishment of the equal tempered scale and modern notation conventions, etc.

Objectives:
• Become an informed listener of music from the medieval, Renaissance, and Baroque periods
• Gain an increased facility with research materials
• Cultivate familiarity with early notation and performance practices
• Write with clarity and confidence concerning this music
• Understand how to properly contextualize this music

Required Texts:
• Turabian, Kate L. A Manual for Writers of Term Papers, Theses, and Dissertations. 8th ed. Chicago: University of Chicago Press, 2013.

Other course material will be available on the course website (owl.uwo.ca)

Evaluation:
• Attendance during Small Group Break-outs: 1% x 4 = 4%
• Participation: 6%
• OWL Content Quizzes: 10%
• Short Writing Assignment: 10 %
• Midterm Exam 15 % (5 % Listening Questions)
• Term Paper: 25 %
  o Annotated Bibliography: 5 %
  o Draft Sketch of Content: 10%
  o Final Essay: 10%
• Final Exam 30 % (5 % Listening Questions) [date / time: TBA]

Nota Bene:
• Students are required to attend all classes.
• All assignments are to be submitted in hard copy.
Statement on Academic Offences, including Plagiarism:
Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following web site: http://www.uwo.ca/univsec/handbook/appeals/scholoff.pdf.
Students must write their essays and assignments in their own words. Whenever students take an idea or a passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes and citations.
All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com (http://www.turnitin.com).

Statement on Mental Health:
Students that are in emotional/mental distress should refer to Mental Health@Western (http://www.uwo.ca/uwocom/mentalhealth) for a complete list of options about how to obtain help.

Statement regarding Illness:
In order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student’s overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities. Documentation shall be submitted, as soon as possible, to the Associate Dean, Undergraduate.
Academic accommodation for work representing less than 10% of the student’s overall grade will similarly be granted only in cases of documented illness. Documentation shall be submitted, as soon as possible, to the Associate Dean, Undergraduate.

Statement regarding Late Assignments:
Late assignments will not be accepted, resulting in a grade of zero for that assignment, except in cases in which there is a documented illness. See “Statement regarding Illness” (above).
<table>
<thead>
<tr>
<th>Date</th>
<th>Textbook: <em>Ideas and Styles in the Western Musical Tradition</em> (Douglass Seaton)</th>
<th>Listening</th>
</tr>
</thead>
</table>
| Week 1 (Jan 7 – 11) | Ch. 1: Music in Classical Antiquity  
Ch. 2: The Early Christian Period | - Greek fragment  
- Jewish cantilena |
| Week 2 (Jan 14 – 18) | Ch. 3: The Establishment of the Catholic Tradition | - Alleluia (Michael) as per Example 3.4 (p. 36) |
| Week 3 (Jan 21 – 25) | Ch. 4: Secular Song and Instrumental Music to 1300  
Ch. 5: Development of Polyphony  
Ch. 6: Fourteenth Century | - Walther von der Vogelweide’s ‘Palestinalied’, ex. 4.2 (p. 54) |
| Week 4 (Jan. 28 – Feb. 1) | Ch. 7: Humanism and Music | - Vitry “Garrit gallus” ex. 6.1 (p. 88) |
| Week 5 (Feb. 4 – 8) | Ch. 8: New Musical Ideas and Practices to 1600  
Ch. 9: Instrumental Music in the 16th c. | - Du Fay, Missa Se la face ay pale (p. 107) |
| Week 6 (Feb. 11 – 15) | Ch. 10: The Reformation and Music | - Willaert, Ricercar ex. 9.1 (p. 138) |
| Week 7 (Feb. 25 – March 1) | Ch. 12: Rationalism and its Impact on Music | - Victoria, Alma Redemptoris mater (a 8) |
| Week 8 (March 4 – 8) | Ch. 11: The close of the 16th c. | - Gesualdo, ‘Belta, poi che t’assenti’ ex. 11.1 (p. 158) |
| Week 10 (March 18 – 22) | Ch. 14: The late 17th century | - Monteverdi, ‘Cruda Amarillii’ ex. 12.3 (p. 175) |
| Week 12 (April 1 – 5) | Ch. 16: The late 18th century | - Bach, ‘Musical Offering’ ex. 15.3 (p. 237) |