Course Description

Evidence of music has been found in the world's most ancient civilizations and consistently throughout world cultures to the present. In many cultures it has invested heroic stature on its practitioners, even creating privileged classes. In other societies, music has been carefully cultivated for narrowly defined or incidental purposes.

In all cases, music as an art, a science, an ethos, as entertainment, as an industry, as a religious component, has assumed a level of real importance in a culture.

In this course, we will undertake the study of the major roles assigned to music by examining style, form, and cultural/historic influences from ancient times to the present. Material from the earliest sources (ca. 1400 B.C.) to Haydn and Mozart will be encountered in fall semester.

The course format will consist of lecture, assigned readings, assigned listening, and group discussion. It is assumed all students will have taken Comprehensive Musicianship through 112 or its equivalent. GROUP DISCUSSION ASSIGNMENTS WILL TAKE PLACE OCCASIONALLY EACH SEMESTER AND WILL BE ANNOUNCED BY THE INSTRUCTOR. IT IS ESSENTIAL EACH STUDENT TAKE RESPONSIBILITY FOR THESE ASSIGNMENTS.

Most of you are familiar with small discussion/assignment groups from many of your classes. We will use this format at least three times during the semester (with some extra possible).

Quality of group participation and of presentation is paramount. In-class informed, verbal presentation is required.

HISTORY OF MUSIC - MU 335
Dr. Kim Kasling
Tuesday/Thursday Fall 2013
Period III

SYLLABUS & COURSE REQUIREMENTS

I. Attendance - Regular roll call will be taken, and students are responsible for all class work and assignments. Three unexcused absences per semester are allowed. Further unexcused absences will affect your contribution to class participation and your grade in this area. Significant unexcused absence (5 or more) will result in lowering a student's course grade, e.g. A to AB, AB to B, etc. Tests will not be individually rescheduled, documented emergencies excepted. Excused absences are discussed in advance with the instructor, emergencies excepted.
II. Grading - The semester grade will consist of:

20% exam one

20% mid-term*

20% exam two

20% final exam*

20% class participation, including listening quizzes (indicated in syllabus by *) and group reports

* indicates a weighted grading system

III. Exams - Will consist of short answers, outline segments and listening questions. What to prepare for tests will be presented in advance at the review session. **Every few class periods we will have a listening quiz; these will count as part of class participation.**

IV. *Cooperative Learning Groups - Many of you have experienced these in other classes. This course will use Cooperative Learning Groups extensively, but not exclusively, for assignments, listening, analysis, and class discussion. Each group will have certain individual student roles, depending on class size. Groups will be rotated and an evaluation will be done in late November. Each group member will make oral presentations for every assignment and will be randomly called upon by the instructor for answers/discussion.


There will be supplemental recordings via NAXOS, which will be given out in class. You are responsible for these as well.

VI. Assignments - See below. You are responsible for keeping up!

N.B. #1 - There will be guest instructors and in-class performances.

N.B. #2 - CLASS ASSIGNMENTS AND CALENDAR MAY DIFFER FROM BELOW!!
August-September

Weeks of August 26 - September 6

Intro, music of N. Africa and Middle East, India, seeds of religious ritual music to come.


Week of September 9-13

Italian and Germanic music of the late 17th century. Opera, Da capo aria, Scarlatti, Corelli and the rise of instrumental ensemble music; the trio sonata, sonata da chiesa and sonata da camera, early suite. The concerto - solo, orchestral and, most importantly, concerto grosso, Torelli. German cantata, Lutheran influence, organ music, Buxtehude, forms, fugue, sonata.

Revolutionary influences of vernacular church music, how congregational music learned, taught, rise of "Sunday schools." Early cantata forms based on chorale, reformed theology, Rome's response re church music, role of organ and instruments in Reformation church music.

Week of September 16-20


Review and recitation on above material.

ASSIGNMENTS:

August 27 Introduction: Music of Other Cultures/Early Western Music

August 29 READING pp. 354-372 Live demonstration, Music of India, Jennie Planer

September 3 READING pp. 372-399

September 5 READING pp. 399-411
September 10 READING pp. 414-435

September 12 READING  Review above and new, pp. 3-21

September 17 READING pp. 22-46

September 19 READING pp. 47-83

September 24 REVIEW

September 26 RECITATION

Weeks of Oct. 1 - Nov. 5

Beginnings of western music, system of moral and religious ethical behavior heavily influenced by music; evolution of Greater Perfect System of music theory combined with philosophical, mathematical(Pythagoras) and spiritual values"Harmony of Spheres" Evolution of Byzantine and Holy Roman empires, Byzantine Christian forms, role of marriage in clergy. Early Christian music and St Augustine's concerns in Confessions and echoes today. Greek musical theory and practices.


Secular (vernacular) poetry, dance, song. Troubadors, Trouveres, forms, early instruments. Beginnings of polyphony, organum, Notre Dame, conductus, motet, English, French, Italian, Machaut. Immersion in two days of chant, singing, interpreting, studying theologies of text/music, ancient monastic methods of teaching, influence of early monasticism, Benedict and Scholastica. This to be presented by Fr. Anthony Ruff, OSB .  [Choosing from list of suggested-or original-topics for small group reports – TBD]

October 1 READING pp.84-112

October 3 READING pp. 103-143

October 10 READING pp. 144-166

October 15 REVIEW -- Guest Lecture, Fr. Anthony Ruff, OSB, SJU MU029

October 17 Guest Lecture, Fr. Anthony Ruff, OSB, SJU MU029

October 22 READING pp.166-190
October 24 READING pp. 191-239
October 29 REVIEW – READING pp. 239-263
October 31 REVIEW
November 5 RECITATION

**Weeks of Nov. 7 - Nov. 26**


November 7 READING pp. 263-285
November 12 READING pp. 285-354
November 14 READING pp. 436-454
November 19 READING pp. 455-467  Bach & Handel
November 21 REVIEW
November 26 RECITATION

**THANKSGIVING RECESS**

December 3 READING pp. 468-505  Bach & Handel
December 5 READING pp. 505-526
December 10 READING  pp. 526-546
December 12 TBA  Haydn

**FINAL IS WED., DEC. 18 AT 1:15 PM**