ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.
Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.
(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 10/8/10

1. ACADEMIC UNIT: School of Music, Herberger Institute

2. COURSE PROPOSED:
   MHL 341 Music History I 3
   (prefix) (number) (title) (semester hours)

3. CONTACT PERSON:
   Name: Catherine Saucier
   Phone: (480) 965-5197
   Mail Code: 0405 E-Mail: Catherine_Saucier@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 966-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

   Core Areas
   - Literacy and Critical Inquiry—L
   - Mathematical Studies—MA
   - Humanities, Fine Arts and Design—HU
   - Social and Behavioral Sciences—SB
   - Natural Sciences—SQ

   Awareness Areas
   - Global Awareness—G
   - Historical Awareness—H
   - Cultural Diversity in the United States—C

6. DOCUMENTATION REQUIRED.
   (1) Course Description
   (2) Course Syllabus
   (3) Criteria Checklist for the area
   (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

   CROSS-LISTED COURSES: ☒ No ☐ Yes; Please identify courses: ____________________________

   Is this an all-section course?: ☒ No ☐ Yes; Is it governed by a common syllabus? ______

   Chair/Director (Print or Type) ____________________________ Chair/Director (Signature) ____________________________

   Date: ____________________________

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student’s awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008
<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>b. Concerns aesthetic systems and values, literary and visual arts.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>d. Deepen awareness of the analysis of literature and the development of literary traditions.</td>
</tr>
</tbody>
</table>

**THE FOLLOWING ARE NOT ACCEPTABLE:**

- Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are primarily studio classes in the Herberger College of the Arts and in the College of Design.
- Courses devoted primarily to developing skill in the use of a language – **However, language courses that emphasize cultural study and the study of literature can be allowed.**
- Courses which emphasize the acquisition of quantitative or experimental methods.
- Courses devoted primarily to teaching skills.
<table>
<thead>
<tr>
<th>Criteria (from checklist)</th>
<th>How course meets spirit</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
</table>
| 1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience. | Students in MHL 341 study the influence of intellectual history (including philosophy), religion, and aesthetic values on specific musical repertories and compositional techniques. | Evidence 1: Ancient Greek Music and Philosophy (Syllabus 8/27)  
Aristotle described a sympathetic or parallel relationship between the character of the music and the character of the listener: music that imitated a certain ethos aroused that same ethos in the listener. The imitation of a particular ethos was accomplished partly through the choice of scale type or style of melody, what the ancient Greeks called harmonia, later known as mode.  
Evidence 2: Christianity and Chant (Syllabus 8/30)  
Lecture question: Why do you think music is such an integral form of religious worship?  
Church Fathers wrote about the value of music in worship: St Augustine experienced a conflict between the suitable use of music to project text and the sheer aural pleasure of melody itself which risks distracting the listener from the text. This dilemma would continue for many centuries, as church officials sought to distinguish between music that rouses devotion by highlighting the message of the text and music that is overly ornate.  
Evidence 3: Catholics vs. Protestants (Syllabus 10/15) |
| 2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the development of textual traditions. | Students are required to  
1. understand a musical score structurally (as a written artifact that represents music),  
2. to identify significant musical landmarks by ear alone,  
3. to understand the evolution of textual traditions (liturgical texts, poetry) as they relate to chant, sacred polyphony, and secular song.  
4. Analysis/synthesis of written and aural texts for the purposes of interpreting and reflecting on the relevance of music history to contemporary life. | Evidence:  
1. 15 unannounced clicker quizzes (see Syllabus, "Clickers and Clicker quizzes") cover students' understanding of scores included in the score anthology  
2. Written quizzes and all exams test aural recognition of musical repertory and specific elements of each excerpt (style, performing forces, texture, form)  
3a. Standard liturgical texts of the Mass (Syllabus 8/30) were embellished by scribes familiar with the scholarly practice of glossing to create tropes (Syllabus 9/13) and motets (Syllabus 9/17)  
3b. Fixed poetic forms set to music by trouvers of the 13th century (Syllabus 9/10) dictated the forms of polyphonic secular song of the 14th-century (Syllabus 9/22-24) and 15th-century (Syllabus 10/6)  
3c. Petrarch's poetry influenced Catholic reformers decreed that musical settings of the Mass texts should emphasize clear declamation and that music should entice listeners to spiritual contemplation. Legend has it that the clear, declamatory style of Palestrina's Pope Marcellus Mass single-handedly persuaded the assembled cardinals not to ban polyphony from the worship service.  
Evidence 4: Rediscovering Ancient Greece (Syllabus 10/20-22) -Humanists studying ancient Greek philosophy and the emotional effects of ancient music inspired Renaissance composers to express through music the emotions suggested by the texts they set. Madrigalists used a variety of means (intervals, sonorities, melodic contour, contrapuntal motion, mode, chromaticism) to dramatize the content and convey the emotions of the text. |
| 4c. Emphasizes aesthetic experience in the visual and performing arts, including music. | For the research and reflect project (see Syllabus and Research Reflect Guidelines), students must relate aesthetic concepts examined in class to their personal perception of the present world through an informed and insightful examination of specific examples from both the past and present. | madrigal composers of the 14thc (Syllabus 9/27) and 16th-century (Syllabus 10/20)
4. Students are required to research a specific area of music history and write a reflection on the following question: How is music of the past relevant in today’s world?

Evidence:
- Many students compare the ideas of the Church Fathers on the value of music in early-Christian worship to the aesthetic views of their own religious community, their personal spiritual beliefs, and/or their experience performing music in worship services.
- Several music therapy students have related the ethical effects of music documented by the ancient Greeks to present-day therapeutic methods or scientific studies of physiological responses to music.
- Other students study emotional expression in music by comparing the Baroque Doctrine of Affections (musical representations of fixed emotional states based on the theories of Descartes) to expressive devices (mode, harmony, timbre, performing forces/style) in their favorite pop music.
Research & Reflect Project: Bringing Music of the Past into the Present

Project Description
For your written project this semester, you will be asked to research and reflect on the following question: **How is music of the past relevant in today’s world?** For this class, we will define “music of the past” as any aspect of music dating from Antiquity to 1750, and “today’s world” as the world during your lifetime. You are free to focus on what you personally relate to and see as most relevant to the present.

Your goals will be:
- to learn more about a specific area of music history through research
- to write a coherent and convincing paper
- to relate academic work to your personal experiences and/or interests
- to think creatively about history

a)-Research (50%)
Choose one specific area of music from Antiquity to 1750 that you find most interesting and perceive to be relevant in today’s world. Then research that specific area of early music to the point that you can discuss it accurately in approximately 5 pages of your paper.

**Suggested Topic Categories:** Note that for each category, you will need to narrow your focus to one or two specific examples
--music sponsorship
--music and technology
--musical notation or transmission
--music and politics or propaganda
--music and religious reform
--music and ritual or piety
--music and emotions
--music and other art forms
--performance practices or conventions
--a musical event or venue
--a musical ensemble or organization
--a compositional technique or expressive device
--a pedagogical method
--a theoretical principle
--a musical philosophy or idea

The possibilities are limitless! Don’t hesitate to meet with me if you need help focusing your interests or simply brainstorming.

b)-Personal Reflection (50%)
Reflect on how the area you have researched is relevant in today’s world. You are free to interpret “today’s world” from any perspective, such as: a personal experience or interest, an aspect of the local community or your “home” environment, world events or
issues (from your lifetime), a trend in present-day society, a music scene or venue you identify with, a particular use or style of music, etc. As you express your ideas in approximately 5 pages of your paper, be sure to organize your thoughts logically and to connect them as clearly as possible to the material you have researched. Try to focus on one or two main ideas, which you can develop into a coherent statement.

A few strategies you might consider:
--Discuss a parallel phenomenon (e.g.: compare a medieval ruler’s use of music for political purposes to the use of music in a recent political campaign)
--Examine an earlier concept that has persisted to the present (e.g.: an expressive device used by a Renaissance composer and your favorite pop singer)
--Think about how people experience early music today (e.g.: present-day performances of an earlier work—who’s performing, who’s listening, performance venues, accessibility and transmission, etc.)

These are just a few suggestions. Be creative!

Project Format
1-Proposal, 2 pages total in 12-point font (due by Monday Oct. 11), pass/fail
Submit a proposal consisting of the following: a description of your topic (1 paragraph), an explanation of the reason(s) why you chose that particular topic (1 paragraph), and a preliminary bibliography of at least 5 sources (including specialized books and articles, not just dictionary and encyclopedia entries or the textbook).

Your proposal will be evaluated (pass/fail) according to the accuracy and feasibility of your topic. You must receive a passing grade in order to proceed with your research. Students who fail must meet with me first before resubmitting their proposal. Students who do not submit a proposal will receive a penalty on their project grade.

If you decide to change your topic after submitting your proposal, simply email me a brief description of your new topic for approval.

2-Research & Reflect Paper, 10 pages in 12-point font + Bibliography (due by Friday, Nov. 12), letter grade
Submit a 10-page paper discussing your research findings (50%) and expressing your personal thoughts on how the topic you researched relates to today’s world (50%). You are free to organize your paper as you wish, so long as you conform to the following criteria:
--Research your topic thoroughly by consulting reputable, specialized books and articles in addition to dictionaries, encyclopedias, source readings, and scores
--Provide a brief introductory paragraph in which you state the purpose of your paper (your thesis statement)
--End with a brief conclusion summarizing your most important points
--Organize your material logically, inserting subheadings where appropriate
--Make sure to distinguish clearly between your personal opinion (by using first-person "I", for example) and information you have acquired from an external source (by citing frequently in footnote format all the sources you have consulted for any ideas that are not your own). **Failure to cite your sources accurately constitutes plagiarism.**

--Format your footnotes and bibliography according to Kate L. Turabian, A Manual for Writers of Term Papers, Theses, and Dissertations, 7th ed. (Chicago and London: Chicago University Press, 2007) available in the Music Library; LB2369 .T8 2007 (on reserve) Be sure to also consult the Citations Guides posted on Blackboard. These include specific examples (such as web sources and scores) that will help you format your footnotes and bibliography quickly and correctly. One week prior to the due date, we will offer a paper formatting session during class time (Friday, Nov. 5).

--Format your document according to standard conventions (1-inch margins, double spacing, 12-point font)

--Submit 2 copies of your paper: a hard copy (submitted in class, or to me personally), and an electronic copy (submitted to Safe Assignment on the course Blackboard site). I will post instructions for Safe Assignment submissions on the Announcements page on Blackboard before your paper is due.

**Grading Criteria**
Your paper will be evaluated (with a letter grade) according to the following:

--your writing and research abilities (clarity and accuracy)

--the coherency and creativity of your ideas and how effectively you express them

--how accurately you connect your personal thoughts to your research

--proper formatting and organization (according to the criteria listed above)

**3-Optional Revision** (due by Monday, Dec. 6), for a better letter grade
If you choose to revise your paper for a better grade, please follow up on all the comments you received on your original paper (which you need to resubmit with your revision). You will be evaluated on how accurately you implemented my specific suggestions and improved your paper overall.

**Research Tips:**
**DO NOT use Wikipedia as a source:** entries in this open-access encyclopedia are extremely unreliable and can change entirely from one day to the next. (Anyone can modify an entry, so don’t run the risk of citing false information!)

For general historical information start by consulting:
-Gale Virtual Reference Library, online [http://library.lib.asu.edu/record=e1000209~S3](http://library.lib.asu.edu/record=e1000209~S3)

For music history information, composer biographies, and musical terms start by consulting the books on reserve in the Music Library ([http://lib.asu.edu/access/reserves](http://lib.asu.edu/access/reserves))

For pieces, start by consulting the following anthologies, on reserve in the Music Library:

For source readings, start by consulting the following collections:
- Oliver Strunk, ed., *Source Readings in Music History* [ML160 .S89 1998b]

For recent articles and essays, consult these electronic resources, accessible through the Research Databases on the ASU Libraries website (http://library.lib.asu.edu/search/y):
- RILM Abstracts of Music Literature
- International Index to Music Periodicals
- International Medieval Bibliography Online
- WorldCat (catalogue of North-American publications)
- JSTOR (database of articles in the humanities)

**Deadlines:**
- Proposal, including a preliminary bibliography, **due in class Monday Oct. 11**
- Complete Paper and bibliography **due by noon, Friday Nov. 12**
- Revised Paper and bibliography **due by noon, Monday Dec. 6**
MHL 341 Music History
Fall 2010
Class #73452 MWF 10:45-11:35 E126 (Smith Music Theatre)

<table>
<thead>
<tr>
<th>Professor: Catherine Saucier</th>
<th>TA: Kerry Ginger</th>
<th>TA: Jamilyn Richardson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Office: E523</td>
<td>Office: E533</td>
<td>Office: E533</td>
</tr>
<tr>
<td>Phone: 965-5197</td>
<td>Email: <a href="mailto:Kerry.Ginger@asu.edu">Kerry.Ginger@asu.edu</a></td>
<td>Email: <a href="mailto:Jamilyn.Richardson@asu.edu">Jamilyn.Richardson@asu.edu</a></td>
</tr>
<tr>
<td>Email: <a href="mailto:Catherine.Saucier@asu.edu">Catherine.Saucier@asu.edu</a></td>
<td>Office Hour: Tuesdays 2:35-3:35pm and by appointment</td>
<td>Office Hour: Thursdays 11am-noon and by appointment</td>
</tr>
<tr>
<td>Office Hours: MW noon-1pm and by appointment</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Required Course Materials (available for purchase at the University Bookstore)
= Burkholder/Grout

= NAWM


TurningPoint Clicker (distributed in class)

W.W. Norton StudySpace Student Website
With the purchase of *A History of Western Music*, 8th edition, each student will receive a free registration code to access online music, composer biographies, study aids, quizzes, and other study tools available on the StudySpace student website. To listen to streamed music selections, students must enter the registration code indicated on the small card inserted at the front of the textbook. **Please note that NOT all listening excerpts from the Norton Recorded Anthology are available on the StudySpace**, so students will still have to listen to the 6-CD set to prepare properly for quizzes and exams.

To access StudySpace:
1-Go to [http://wwnorton.com/amusichistory](http://wwnorton.com/amusichistory)
2-Select 'StudySpace Eighth Edition'
3-Select Part (1, 2, 3 . . .) and Chapter (1, 2, 3 . . .)
4-Select Organize (chapter outlines, listening selections); Learn (chapter quizzes, listening quizzes, flashcards); Connect (styles quizzes, composer biographies, glossary)
5-Enter your registration code to listen to streamed music selections

Course Description
MHL 341 traces the development of music in European society from the time of the ancient Greeks through to the mid 18th century (marked by the death of J.S. Bach). We will study a vast variety of musical styles, techniques, and genres from the perspectives of politics, economics, religion, intellectual history, social structures, etc. as a means of developing greater understanding of music from this period in its broader social, historical and cultural contexts.

Lectures will elaborate on material found in the textbook, *A History of Western Music*, with its accompanying scores and recordings. **Attendance and class participation are essential to succeed in this course, as exams and assignments will cover additional lecture material not found in the textbook.** Review sheets, assignment guidelines, and other study material will be posted on Blackboard (accessible at MyASU: [https://myasucourses.asu.edu](https://myasucourses.asu.edu)).
Assignments
All assignments are due in class on the day indicated on the syllabus.

Quizzes (20%): 5 written, 10/15 clicker
Exam 1 (20%)
Exam 2 (20%)
Research & Reflect Project (20%)
Final Exam (20%)

Grading Scale
A+ = 98-100; A = 94-97; A- = 90-93
B+ = 88-89; B = 84-87; B- = 80-83
C+ = 78-79; C = 70-77
D = 60-69
E = 0-59

Attendance
Attendance at lectures, quizzes and exams is required. Students absent from a quiz or exam without notifying me at least 24 hours prior will receive a failing grade for that assignment. I will make exceptions to this rule ONLY for valid medical reasons or other emergencies. Each student is allowed 3 unexcused absences. For each additional unexcused absence, 5% will be deducted from your final course grade.

Clickers and Clicker Quizzes
TurningPoint Clickers (purchased by the School of Music and distributed in class) are required course material and will be used during every class session. Students are responsible for keeping their clickers for the duration of the semester and will be billed $38 by the School of Music if their clicker is lost.

Students are required to register their clicker on Blackboard before the first quiz:
- Log on to MyASU/Blackboard and enter the MHL 341 site
- Select ‘Tools’
- Select ‘TurningPoint Registration Tool’
- Enter the clicker device ID twice (begins with a zero, six digits long) NOT the ASU property UD number (on the sticker, begins with a 4)
- If sharing a computer with another student, be sure to log out of MyASU before the other student registers their clicker
- For troubleshooting, go to http://clickers.asu.edu/students

Clickers will be used to take attendance in every class, and for 15 unannounced multiple-choice quizzes (5 per unit) on reading and/or score study assignments on the day they are due on the syllabus. The highest 10 scores will count for 10% of each student’s final grade.

Research & Reflect Project
For your written project this semester, you will be asked to research and reflect on the following question: How is music of the past relevant in today’s world? For this class, we will define “music of the past” as any aspect of music dating from Antiquity to 1750. You will be free to focus on what you personally relate to and see as most relevant to the present. 50% of the project will be devoted to research and 50% to your individual opinion. So start thinking now about what you’d like to research and reflect on!

The project will consist of a 2-page proposal, a 10-page paper, and an optional revision (see the due dates on pp. 5-7 of this syllabus). Students who miss the submission deadlines for these items must contact me within 24 hours of the due date. Late submissions will be handled on a case-by-case basis. Check the Blackboard site for the specific requirements and a list of suggestions (posted by Week 2).
Student Responsibilities
1-Students are expected to bring all necessary course materials (especially TurningPoint clickers and the anthology) to every class and to return the clicker to the School of Music at the end of the semester.
2-Each student must keep count of any unexcused absences.
3-Students must check their ASU email account (...@asu.edu) regularly for important class information and reminders. All email correspondence will be sent to each student’s ASU account. To activate your ASU email or to route it to an external address log on to MyASU and click on the MyProfile tab. Under Computer Accounts, click on the ‘Add/edit email addresses’ or ‘Change your email destination’ links.
4-Check the course website on Blackboard (via MyASU https://myasucourses.asu.edu) on a weekly basis for announcements and assignment guidelines.

Special Accommodations
To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (http://www.asu.edu/studentaffairs/drc/; Phone: (480) 965-1234; TDD: (480) 965-9000). This is a very important step as accommodations may be difficult to make retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, in order to assure that you receive your accommodations in a timely manner, please present this documentation to me no later than the end of the first week of the semester so that your needs can be addressed effectively.

Academic Dishonesty
All forms of student academic dishonesty, including cheating, fabrication, facilitating academic dishonesty and plagiarism are subject to disciplinary action, as stated in the ASU Student Code of Conduct. Note that the Student Academic Integrity Policy includes under academic dishonesty the use of “materials from the Internet or any other source without full and appropriate attribution”. I urge students to familiarize themselves with both the Student Code of Conduct and the Student Academic Integrity Policy before submitting any assignment. All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty that is in violation with the Student Code of Conduct will not be tolerated and may result in failure of the course with an XF.
For more information, please see the ASU Student Academic Integrity Policy: http://www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm

Books on Reserve in the Music Library (http://lib.asu.edu/access/reserves)

**Reference Works** (on permanent reserve in the reference section of the Music Library)
SCHEDULE OF CLASSES AND ASSIGNMENTS

UNIT 1-Antiquity and the Middle Ages

Week 1-Aug 20  Introduction

Week 2-Aug 23/25/27  Ancient Greek Music and Philosophy  
Reading: Burkholder/Grout, Chapt. 1 = W  
Chapt. 1 and Chapt. 2 (pp. 39-46) = F  
Listening/Score Study: NAWM 1, 2 = W

Week 3-Aug. 30/Sept. 1/3  Spread of Christianity and “Gregorian” Chant  
Reading: Burkholder/Grout, Chapt. 2 (pp. 22-39); Chapt. 3 (pp. 47-61)  
= M + W  
Listening/Score Study: NAWM 3 = M; 4 = W  
Quiz 1 (Friday, Sept. 3)

Week 4-Sept. 8/10  Songs of Mystics and Troubadours  
Labor Day Holiday (Monday, Sept. 6)  
Reading: Burkholder/Grout, Chapt. 3 (pp. 61-67) = W  
Chapt. 4 = F  
Listening/Score Study: NAWM 5, 6; 7 = W; 8, 9, 10 = F

Week 5-Sept. 13/15/17  Embellishing Chant and Church: Innovative Architecture,  
Harmony, and Rhythm  
Reading: Burkholder/Grout, Chapt. 5 (pp. 84-91) = M  
Chapt. 5 (pp. 91-101) = W  
Chapt. 5 (pp. 102-112) = F  
Listening/Score Study: NAWM 14, 15, 16 = M; 17, 18, 19 = W;  
21, 22 = F  
Quiz 2 (Friday, Sept. 17)

Week 6-Sept. 20/22/24  Plague, Politics, Polyphony, Purgatory: “New Art” for Dire Times  
Reading: Burkholder/Grout, Chapt. 6 (pp. 113-122) = M  
Chapt. 6 (pp. 122-129) = W  
Chapt. 6 (pp. 129-133) = F  
Listening/Score Study: NAWM 24 = M; 25, 26, 27 = W; 28 = F  
Research & Reflect Project Q&A Session (Friday, Sept. 24)

Week 7-Sept. 27/29/Oct. 1  Dodging the Plague: Italian Songs of Heartache and Humor  
Reading: Burkholder/Grout, Chapt. 6 (pp. 133-143) = M  
Listening/Score Study: NAWM 29, 31 = M  
Review Session (Wednesday, Sept. 29)  
Exam 1 (Friday, Oct. 1)

UNIT 2-The Renaissance

Week 8-Oct. 4/6/8  Commerce, Travel, War: Creating an International Style  
Reading: Burkholder/Grout, Chapt. 7 and 8 (pp. 167-175) = M  
Chapt. 8 (pp. 175-183) = W
Week 9-Oct. 11/13/15  
**Catholics vs. Protestants: Luther, Josquin, Palestrina**  
Reading: Burkholder/Grout, Chapt. 9 (pp. 191-193, 198-210) = M  
Chapt. 10 (pp. 211-225) = W  
Chapt. 10 (pp. 225-239) = F  
Listening/Score Study: NAWM 41, 42 = M; 44, 45, 46 = W; 47 = F  
Research & Reflect Proposal due (Monday, Oct. 11)

Week 10-Oct. 18/20/22  
**Rediscovering Ancient Greece: Madrigal and Chanson**  
Reading: Burkholder/Grout, Chapt. 11 = W + F  
Listening/Score Study: NAWM 52, 55, 56, 58, 60 = W + F  
Quiz 3 (Monday, Oct. 18)

Week 11-Oct. 25/27/29  
**Instrumental Music: Loud, Soft, Danced, Varied, Improvised**  
Reading: Burkholder/Grout, Chapt. 12 = M  
Listening/Score Study: NAWM 61, 62, 64, 65 = M  
Review Session (Wednesday, Oct. 27)  
EXAM 2 (Friday, Oct. 29)

**UNIT 3-The Baroque**

Week 12-Nov. 1/3/5  
**Return of the Greeks: Inventing Italian Opera**  
Reading: Burkholder/Grout, Chapt. 13 and 14 (pp. 307-316) = M  
Chapt. 14 (pp. 316-328) = W  
Listening/Score Study: NAWM 67, 68 = M; 69, 70 = W  
Course Withdrawal Deadline (Wednesday, Nov. 3)  
Project Formatting Session (Friday, Nov. 5)

Week 13-Nov. 8/10/12  
**Opera fit for Kings, Puritans and the Pious**  
Reading: Burkholder/Grout, Chapt. 15 (pp. 329-343) = M  
Chapt. 16 (pp. 354-366, 373-379) = W  
Chapt. 18 (pp. 431-435) = F  
Listening/Score Study: NAWM 75, 77, 78 = M; 82, 86 = W; 95 = F  
Research & Reflect Project due (Friday, Nov. 12)

Week 14-Nov. 15/17/19  
**French and Italian Violinists and Virtuosi**  
Reading: Burkholder/Grout, Chapt. 17 (pp. 390-399) = W  
Chapt. 18 (pp. 414-427) = F  
Listening and Score Study: NAWM 91 = W; 93 = F  
Quiz 4 (Friday, Nov. 19)

Week 15-Nov. 22/24  
**Handel**  
Reading: Burkholder/Grout, Chapt. 19 (pp. 436-439, 454-460) = M  
Chapt. 10 (pp. 460-467) = W  
Listening/Score Study: NAWM 99 = M; 100 = W  
Thanksgiving Holiday (Thursday-Friday, Nov. 25-26)
Week 16-Nov. 29/Dec. 1/3  **Bach**
Reading: Burkholder/Grout, Chapt. 19 (pp. 439-445) = M
Chapt. 19 (pp. 445-448) = W
Chapt. 19 (pp. 448-454) = F
Listening/Score Study: NAWM 96 = M; 98 = F
**Quiz 5** (Friday, Dec. 3)

Last Class-Dec. 6  **Review Session** (Monday, Dec. 6)
**Revised Research & Reflect Project due** (Monday, Dec. 6)

Finals Week  **FINAL EXAM:** Monday Dec. 13, 9:50-11:40am
Contents

Editorial Advisory Board ii
Maps xii
Guide to Recordings xiii
Preface to the Eighth Edition xxiii

PART ONE  THE ANCIENT AND MEDIEVAL WORLDS  3

1. Music in Antiquity  4
   The Earliest Music  5  •  Music in Ancient Mesopotamia  6  •  Timeline  8  •  Music in Ancient Greek Life and Thought  9  •  Music in Ancient Rome  20  •  The Greek Heritage  21

2. The Christian Church in the First Millennium  22
   The Diffusion of Christianity  22  •  The Judaic Heritage  23  •  Music in the Early Church  24  •  Divisions in the Church and Dialects of Chant  25  •  Timeline  29  •  The Development of Notation  32  •  Music in Context: In the Monastic Scriptum  38  •  Music Theory and Practice  39  •  Echoes of History  46

3. Roman Liturgy and Chant  47
   The Roman Liturgy  47  •  Music in Context: The Experience of the Mass  50  •  Characteristics of Chant  53  •  Timeline  53  •  Genres and Forms of Chant  54  •  Additions to the Authorized Chants  61  •  Hildegard of Bingen  65  •  The Continuing Presence of Chant  66
4. Song and Dance Music in the Middle Ages • 68
European Society, 800–1800 68 • Latin and Vernacular Song 71 • Timeline 72 • Troubadour and Trouvère Song 73 • Forms at a Glance: AAB 77 • Song in Other Lands 79 • Medieval Instruments 80 • Dance Music 82 • The Lover's Complaint 83

5. Polyphony through the Thirteenth Century • 84
Early Organum 85 • Aquitanian Polyphony 89 • Notre Dame Polyphony 91 • Timeline 97 • Polyphonic Conductus 101 • Motet 102 • English Polyphony 109 • A Polyphonic Tradition 112

6. French and Italian Music in the Fourteenth Century • 113
European Society in the Fourteenth Century 113 • The Ars Nova in France 116 • Innovations: Writing Rhythm 118 • Guillaume de Machaut 122 • Forms at a Glance: The Formes Fixes 127 • The Ars Subtilior 129 • Timeline 132 • Italian Trecento Music 133 • Fourteenth-Century Music in Performance 138 • Echoes of the New Art 142

PART TWO  THE RENAISSANCE  145

7. Music and the Renaissance • 146
Europe from 1400 to 1600 147 • Timeline 148 • The Renaissance in Culture and Art 149 • Music in the Renaissance 154 • New Currents in the Sixteenth Century 162 • Innovations: Music Printing 164 • The Legacy of the Renaissance 166

8. England and Burgundy in the Fifteenth Century • 167
English Music 167 • Timeline 170 • Music in the Burgundian Lands 175 • Guillaume Du Fay 179 • The Polyphonic Mass 183 • Music in Context: Masses and Dragons 187 • An Enduring Musical Language 190

9. Franco-Flemish Composers, 1450–1520 • 191
Political Change and Consolidation 191 • Ockeghem and Busnoys 193 • The Next Generation 196 • Timeline 199 • Josquin des Prez 203 • Forms at a Glance: Types of Mass 208 • Old and New 209
10. Sacred Music in the Era of the Reformation • 211
The Reformation 211 • Music in the Lutheran Church 213 • Timeline 217 • Music in Calvinist Churches 219 • Church Music in England 222 • Catholic Church Music 225 • Giovanni Pierluigi da Palestrina 228 • Spain and the New World 234 • Germany and Eastern Europe 236 • Jewish Music 238 • The Legacy of Sixteenth-Century Sacred Music 239

11. Madrigal and Secular Song in the Sixteenth Century • 240
The First Market for Music 240 • Spain 242 • Italy 243 • Timeline 244 • The Italian Madrigal 244 • France 256 • Germany 259 • England 259 • The Madrigal and Its Impact 263

12. The Rise of Instrumental Music • 264
Instruments 265 • Types of Instrumental Music 268 • Music in Context: Social Dance 271 • Timeline 278 • Music in Venice 281 • Instrumental Music Gains Independence 285

PART THREE THE SEVENTEENTH CENTURY 287

13. New Styles in the Seventeenth Century • 288
Europe in the Seventeenth Century 289 • Timeline 289 • From Renaissance to Baroque 292 • General Characteristics of Baroque Music 300 • Enduring Innovations 306

14. The Invention of Opera • 307
Forerunners of Opera 307 • Timeline 308 • The First Operas 312 • Claudio Monteverdi 316 • The Spread of Italian Opera 320 • Innovations: The Operatic Diva 324 • Opera as Drama and as Theater 328

15. Music for Chamber and Church in the Early Seventeenth Century • 329
Italian Vocal Chamber Music 329 • Catholic Sacred Music 334 • Timeline 335 • Lutheran Church Music 339 • Jewish Music 344 • Instrumental Music 344 • Tradition and Innovation 353