| primary instructor | Dr. Blake Howe (bhowe@lsu.edu)  
M&DA 274  
office hours: Mondays, 12:00–1:00, or by appointment |
| meetings | Mondays, Wednesdays and Fridays:  
8:30–9:20 (Section 1)  
9:30–10:20 (Section 2)  
10:30–11:20 (Section 3)  
M&DA 249 |
| prerequisite | In order to enroll in MUS 2053, students must have received a grade of C or better in MUS 1732 or 1733 (Introduction to Music Study II). Students are strongly urged to enroll in MUS 2053 after having successfully completed MUS 2732 or 2734 (Music Theory II). |
GENERAL INFORMATION

COURSE OBJECTIVES

This survey seeks to connect students with the history of one especially rich musical repertoire: the notated music of Europe and its American colonies. Important musical works will serve as emblems along the way, representing different styles, genres, geographical regions, and time periods. By semester’s end, students will demonstrate fluency with the repertoire that emerges from this history, placing each work within a specific time and place and understanding its original function and audience. With a firm grounding in this selected repertoire, students will be better equipped to speculate on the historical origins of unfamiliar music they may encounter in the future.

The study of music history is an important part of every musician’s training. As performers and educators, we are uniquely positioned to make the past “come alive” through sound. (Music is a portal through which we may eavesdrop on our ancestors.) Awareness of music history will provide students with a foundation of knowledge from which they may explore and advocate for hidden repertoire in the shadowy corners of the canon. They will also be in a better position to present and program familiar repertoire in an original, creative manner.

COURSE MATERIALS

The following textbook and score anthology are required. You should purchase a textbook package with the Total Access Registration Card, which includes access to required online materials. (Be sure to confirm the ISBN number of your purchase.)

- J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music*, 9th ed. (New York: W. W. Norton, 2014), available in one of the following formats:
  - hardcover, e-book (online access for two years only), and Total Access Registration Card [ISBN 978-0-393-91829-8]
  - e-book (online access for two years only) and Total Access Registration Card [ISBN 978-0-393-26984-0]

If you purchase your textbook with the Total Access Registration Card, you will have access to streaming audio of the musical works in the score anthologies. If you would like to import audio files onto your computer and portable devices, you should purchase the following recordings separately:

CLASSROOM ETIQUETTE

Students must bring copies of all relevant readings, translations, scores, and handouts to class. Students should also bring materials for taking lecture notes, including staff paper. Laptop computers may be used as long as the wireless function has been disabled. In order to foster a productive learning environment, students must silence or shut down all other electronic devices. Per the policy of the University, no food or drink is allowed in the classroom.

Because participation is graded heavily, regular attendance is imperative to the successful completion of this course. Students who must be absent due to illness, family emergency, or an official University function should inform the instructor in advance and obtain all lecture notes (and any other missed announcements) from a fellow student.

In order to ensure that all students have the opportunity to gain from time spent in class, students are prohibited from engaging in any form of distraction or disruption. (Examples of disruptive behavior—which include tardiness, excessive talking out of turn, inappropriate use of electronic devices, and reading material not relevant to the course—are provided by the Office of Student Advocacy & Accountability.) Inappropriate behavior in the classroom will result, minimally, in a request to leave the classroom. The matter may also be referred to the Dean of Students.

ACADEMIC INTEGRITY

All students should acquaint themselves with the University’s Code of Student Conduct. Students caught cheating, plagiarizing, copying, or otherwise violating the University’s policy on Academic Integrity will be reported to the Office of Student Advocacy & Accountability for disciplinary action. (They will also receive a “0” on the relevant assignment or exam.)

DISABILITY ACCOMMODATION

Students with disabilities—including invisible disabilities—are encouraged to contact the Office of Disability Services (225-578-5919) should they require accommodation. There is absolutely no stigma attached to any such request.
GRADING

Performance in the course will be assessed with a letter grade, based on the following weighting of class preparation, research projects, and exams:

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Class Preparation</td>
<td>25%</td>
</tr>
<tr>
<td>Reading Quizzes</td>
<td>(10%)</td>
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<tr>
<td>Listening Quizzes</td>
<td>(5%)</td>
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<tr>
<td>Participation (including unannounced quizzes)</td>
<td>(10%)</td>
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<tr>
<td>Research Projects</td>
<td>25%</td>
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<tr>
<td>Historical Concert Report (Essay)</td>
<td>(12.5%)</td>
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<tr>
<td>Video Report</td>
<td>(12.5%)</td>
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<tr>
<td>Exams</td>
<td>50%</td>
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<tr>
<td>Exam 1 (Medieval)</td>
<td>(15%)</td>
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<tr>
<td>Exam 2 (Renaissance, with review of Medieval)</td>
<td>(15%)</td>
</tr>
<tr>
<td>Final Exam (Baroque, with review of Medieval and Renaissance)</td>
<td>(20%)</td>
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</tbody>
</table>

Students must earn above 50% in each of the three categories in order to pass the course. For example, if your weighted average grade for Class Preparation is 45%, your final grade for the course will be an F, regardless of your grades for the Research Projects and Exams.

Students whose final percentage is between 90 and 100% will receive an A; students whose final percentage is between 80 and 89% will receive a B; students whose final percentage is between 70 and 79% will receive a C; students whose final percentage is between 60 and 69% will receive a D; and students whose final percentage is below 59% will receive an F. Grades will not be “rounded up” (e.g., 89.7% = B).

Except in cases of family emergency or severe illness (provable only by a “doctor’s note” from the Student Health Center), students may not submit late assignments. In such circumstances, students should contact the instructor.
CLASS PREPARATION

Students must come prepared to each class, having completed all reading and listening assignments and online quizzes.

- **Reading assignments:** Before each class meeting, students should read the assigned pages from the textbook, *A History of Western Music* (HWM).

- **Listening assignments:** Before each class meeting, students should listen to the assigned musical works, study their scores, and read the accompanying analytical notes. Most listening assignments come from the *Norton Anthology of Western Music* (NAWM), but some works from a supplemental anthology (SA) will be posted online.

- **Online quizzes:** Before each class meeting, students should complete at least two online quizzes pertaining to the reading and listening assignments. Both quizzes are automatically graded.
  - **Reading quizzes** are found on Moodle and refer to information found within the textbook. Matching and multiple-choice questions are automatically graded. Short answer and essay questions are never graded, but, because some will appear on exams, you are encouraged to use them for practice.
  - **Listening quizzes** are available on [StudySpace](#), the textbook website. Only submit listening quizzes for musical works that have been assigned. After completing the quiz, submit your answers using (1) your LSU e-mail address; (2) the professor’s LSU e-mail address (bhowe@lsu.edu); and (3) your correct section number, either 1, 2, or 3. Always select the maximum number of questions to complete. (Listening quizzes may be taken as many times as required to earn a perfect score.)

- **Class participation:** Students must actively contribute to class discussions. At random points throughout the semester, the instructor will evaluate this participation for a grade. (Students with unexcused absences will receive a 0.) Class participation may also be evaluated with short unannounced quizzes.
OTHER STUDY STRATEGIES

Students are strongly encouraged to complete chapter worksheets and to maintain a study binder. Although they will not be graded, these resources contain important information that will be tested on exams.

- **Chapter worksheets**: A worksheet for each textbook chapter will be posted on Moodle. You should fill out the worksheet as you complete the reading and listening assignments. Each worksheet contains three important sections:
  - learning objectives that will focus your attention on the most important information in each chapter
  - a list of important terminology with blank spaces for you to fill in definitions
  - musical works from the listening assignment, with spaces for you to fill in their composers, dates, genres, stylistic features, and historical contexts.

- **Study binders**: So that you can better organize the many resources at your disposal this semester, create a binder that you can use to prepare for exams. Use dividers to create separate sections for different chapters. For each chapter, include the following:
  - a completed chapter worksheet
  - a chronology, based on the most important events in the textbook chapter’s timeline plus any other significant dates (especially musical works from the listening assignments)
  - a map of Europe, which you should annotate by marking the approximate locations of composers, premieres of musical works, and other significant music-historical events
  - a chapter outline (available on StudySpace), with important information highlighted
  - copies of the Sources and Documents handouts used during class meetings
  - printed copies of all completed reading quizzes.

How should you study? Study methods will differ from student to student, but you should keep in mind two important goals: (1) to commit important historical information to long-term memory; and (2) to be able to use this information to describe and interpret important historical themes. In the first step, you build your historical vocabulary. In the second step, you use your vocabulary to speak as a historian.

Review all outlines, timelines, maps, tables of terminology, and past quizzes. Test yourself on listening and score identifications, noting especially works that are similar in instrumentation, texture, or style. (Don’t just listen to the opening measures of a musical work!)

But it is not enough simply to memorize this information; you must be able to contextualize and interpret it according to important historical themes, as identified in the learning objectives and lectures. For each chapter, narrate your way through each era’s major historical developments. Discuss and analyze musical works with your peers. Review the introduction and postlude to each chapter and respond to it, as if having a conversation with the author. In short, develop your “fluency” in music history: it is something you need to practice, just as you would an instrument.
EXAMS

Questions on the unit and the final exams come in four types, all derived from the assignments and study strategies listed above:

- **Listening and score identification questions** will test your knowledge of musical works listed in the chapter worksheets. An excerpt from the work (not necessarily from its beginning) will be given, and you will need to identify important information about it. If you are asked to provide a title, you will have a bank of answers to choose from. However, you will be responsible for providing all additional information without a bank of answers; this includes the full name of the composer (first and last name, spelled correctly), approximate date (for works earlier than 1750, rounded to the nearest quarter-century; for works later than 1750, rounded to the nearest decade), genre (as given in the *Norton Anthology of Western Music*), and other questions concerning stylistic features and historical context. These questions will be cumulative throughout the semester. However, music from earlier periods (e.g., medieval music on the Renaissance exam) will be covered by more general questions with multiple-choice answers.

- **Multiple-choice, true/false, and matching questions** will be included verbatim from the online reading quizzes. They will be cumulative throughout the semester, with emphasis on more recent material.

- **Short-answer questions** will be included verbatim from the online reading quizzes; they may also be drawn from the terminology section of the chapter worksheets, the learning objectives of the chapter worksheets, and in-class discussions and lectures. For example, you might also be asked to define a term that is listed in a chapter worksheet. You might also be asked to interpret a primary source document that we have examined in class. Short answer questions are not cumulative (i.e., only Renaissance questions for the second exam, and only Baroque questions for the final exam).

- **Essay questions** come in two types. Most questions will be lifted verbatim from the online reading quizzes; they may also be drawn from the learning objectives of the chapter worksheets and from in-class discussions and lectures. These essay questions will always focus on the most recently completed unit, but some will ask you to make connections with earlier eras. For example, during the final exam (on Baroque music), you might be asked to describe the development of the chorale, from the era of Martin Luther through J. S. Bach. A second type of essay question will present you with an audio or score excerpt of a musical work that has not been assigned this semester. The work will probably be unfamiliar, but it will represent a genre or style that we have already studied. The question will ask you to offer a reasonable hypothesis about its origins (approximate year and region of composition, genre, intended audience, etc.), using stylistic features of the musical work as your evidence.

A sample exam, with questions representing each of these four categories, is available on Moodle. Exams will be held in class, but they will be conducted through Moodle. Students will need to bring a laptop computer (fully charged, with wireless internet connection and headphones) to complete the exam.
RESEARCH PROJECTS

Students will complete two projects during the course of the semester, both requiring some research and a bit of creativity. These projects will serve to prepare students for a more formal research paper in MUS 2054. Research guides and writing tips may be found on Moodle.

Historical Performance Report

You will complete a historical performance report, written in the voice of a historical person who witnesses a musical performance. In preparing this report, you will need to choose (1) a musical work or repertoire that you want to write about; (2) the historical site of its performance; and (3) the historical person through whom you will report on this performance. For example, you might write in the voice of a fourteenth-century peasant overhearing the Geisslerlieder (flagellation songs) of traveling penitents. Or you might write as a guest of the Duke of Ferrara, attending an evening performance of the concerto delle donne. Or you might write your report as the young Johann Sebastian Bach listening to an organ performance of Dietrich Buxtehude. You should limit your choice to music before 1750, and you should not pick a musical work that we will cover in class. You must run your proposed scenario by the instructor or teaching assistant before embarking on this project.

For inspiration, you might review some of the first-person accounts that we have read during class, for example the nun Egeria on pilgrimage to Jerusalem, Fray Toribio de Benavente at an Aztec festival, and Charles de Brosses in the Pio Ospedale della Pietà. This assignment is an exercise in reconstructing the social and cultural roles that music played in earlier times. It is also an opportunity to imagine the impact that a musical repertoire had on audience members hearing it for the very first time.

Although your report will involve quite a bit of creativity, it must be grounded in detailed research on and analysis of the musical repertoire that you have chosen, including its historical and cultural context. (You must prove to the reader—and me, the grader—that you are an expert on the topic you have chosen.) This is not a formal research paper, but your text should still contain plenty of footnotes that document the source of any historical information beyond common knowledge. You should also append a bibliography, listing at least four of the best sources for information on your topic (including Grove Music Online).

Your reports (about 1,500 words) will be graded on the following criteria:

- accuracy and insightfulness of commentary on the musical repertory 40%
- accuracy and insightfulness of descriptions of the historical setting 20%
- quality of the prose (including matters of grammar and style) 20%
- quality of the footnotes and bibliography (including correct formatting according to the Chicago Manual of Style) 10%
- on-time completion of first draft, quality of peer-review 10%
Late papers will not be accepted. Papers less than 1,300 words and more than 1,600 words will not be accepted.

The paper will undergo a process of revision. You will exchange first drafts with a writing partner for feedback, then submit a final draft to the instructor for a grade. This is the schedule for the assignment:

1. Propose a topic for your paper. (Follow the link on Moodle.)
2. E-mail the first draft of your paper to your writing partner. (Copy the instructor and teaching assistant onto the e-mail.)
3. The writing partner returns the draft with substantial feedback. (Copy the instructor and teaching assistant onto the e-mail.)
4. The final draft is due to the instructor. (Upload a DOC or DOCX file to Moodle.)

**Video Report**

You will also create a **video report**. Your video, which should last between five and six minutes, will cover a topic (musical work, genre, or composer) that we have not covered in class. You can choose from a list of possible topics, below:

1. *The Play of Daniel*
2. goliard songs
3. Minnesinger
4. Jacob Obrecht
5. music in the early Calvinist Church
6. Tomás Luis de Victoria
7. villancico
8. Maddalena Casulana
9. English madrigals
10. *In Nomine* (for consort or keyboard)
11. Francesca Caccini
12. Chiara Margarita Cozzolani
13. Venetian operas of Claudio Monteverdi
14. Salamone Rossi
15. Johann Jacob Froberger
16. sacred music of Jean-Baptiste Lully
17. catches
18. zarzuela
19. Giuseppe Torelli
20. *Stadtpfeifer*
21. Heinrich Biber
22. Georg Philipp Telemann

Your report should include information on the historical context of your topic, a list of stylistic features commonly associated with it, visual imagery (iconography) and a brief audio example (no more than thirty seconds) that exemplifies your topic, and a bibliography of the four most important scholarly resources on your topic (including *Grove Music Online*). Do not include images or audio found in your textbook; seek out something else. You are also welcome to perform an excerpt yourself on your own instrument.

Before recording, you will submit a detailed (250-word) outline of your report to the teaching assistant for approval. Working with a partner, you can record your presentation using equipment in the CxC laboratory in the M&DA building; you can also use your smartphone, as long as it is stabilized with a tripod. You have a great deal of freedom in choosing how you want
to present your information: you can record yourself giving a lecture in front of a classroom, you can speak over a PowerPoint slideshow, or you can speak directly to the camera. Pick the format that suits your own strengths as a teacher. You must present your material in a clear, compelling, and effective manner. Capture and sustain the attention of your audience, and make sure they understand the points that you are trying to make.

To submit your assignment, upload it as an unlisted video to YouTube; submit the URL to the instructor via Moodle. These videos will be accessible to other students in the course. Before uploading your video, you will need to submit two multiple-choice questions that test the information you have covered in your report. Some of these questions will appear on the final exam, so you should watch all videos prepared by your fellow students.

Video reports will be graded on the following criteria:

- accuracy of content and thoroughness of research: 50%
- clear and engaging presentation style (including video quality): 25%
- selection of images, recording, and bibliography: 15%
- time management (videos should be five to six minutes long): 10%
- fulfillment of deadlines: Late submissions will not be accepted.

The project should be completed according to the following schedule:

1. Select your topic. (You can do this on Moodle.) 10/1
2. Submit an outline of your presentation, to be reviewed by the teaching assistant. 11/7
3. Upload your video and two multiple-choice questions to Moodle. 11/21
Information on reading and listening assignments, quizzes, and exams may be found on the course’s Moodle page, which will be updated throughout the semester.

UNIT I: THE ANCIENT AND MEDIEVAL WORLDS

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
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<tbody>
<tr>
<td>8/25</td>
<td>Music in Antiquity</td>
</tr>
<tr>
<td>8/27</td>
<td>Music in the Early Christian Church and the Dissemination of Chant</td>
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<tr>
<td>8/29</td>
<td>Medieval Music Theory and Practice</td>
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<tr>
<td>9/3</td>
<td>Genres and Forms of Chant: The Divine Office and the Mass</td>
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<tr>
<td>9/5</td>
<td>Additions to the Authorized Chants</td>
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<td>9/8</td>
<td>Song and Dance Music to 1300: Troubadours and Medieval Instruments</td>
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<td>9/10</td>
<td>Early Organum</td>
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<td>9/12</td>
<td>Notre Dame Polyphony</td>
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<tr>
<td>9/15</td>
<td>The Thirteenth-Century Motet</td>
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<tr>
<td>9/17</td>
<td>The Ars Nova (I): Isorhythm and Paraphrase</td>
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</tbody>
</table>
9/19  The Ars Nova (II): The *Formes fixes*

9/22  Italian Trecento Music

9/24  Exam 1  
Bring your laptop (fully charged) with wireless internet and a pair of headphones to final exam.

UNIT II: THE RENAISSANCE

9/26  Entering the Renaissance: The *Contenance angloise*

9/29  The International Style: Binchois and Guillaume Du Fay

10/1  Guillaume Du Fay: Isorhythmic Motet and the Cantus-Firmus Cyclic Mass

10/6  Jean de Ockeghem and Antoine Busnoys

10/8  The Josquin Generation

10/10 The Imitation and Paraphrase Cyclic Masses

10/13 The Reformation: Music of the Lutheran Church and Church of England

10/15 Catholic Church Music through the Counter-Reformation
UNIT III: THE BAROQUE

10/27  Entering the Baroque: New Styles in the Seventeenth Century
10/29  The First Operas
10/31  Italian Vocal Chamber Music: The Concerted Madrigal and Cantata
11/3   The Sacred Concerto in Venice and Dresden
11/5   Independent Instrumental Genres in the Early Baroque
11/10  The French Baroque (I): Tragédie lyrique
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<th>Date</th>
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<tr>
<td>11/12</td>
<td>The French Baroque (II): The Keyboard Suite</td>
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<td>11/14</td>
<td>Henry Purcell and the English Masque</td>
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<td>11/17</td>
<td>Alessandro Scarlatti and the Da Capo Aria</td>
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<td>11/19</td>
<td>The Sonata and Concerto Grosso under Arcangelo Corelli</td>
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<td>11/21</td>
<td>Lutheran Organ Music under Dietrich Buxtehude</td>
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<td>11/24</td>
<td>Antonio Vivaldi and the Concerto</td>
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<td>11/26</td>
<td>The French Baroque (III): François Couperin and Jean-Philippe Rameau</td>
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<td>12/1</td>
<td>Johann Sebastian Bach (I): Keyboard Music</td>
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<td>12/3</td>
<td>Johann Sebastian Bach (II): Cantata and Passion</td>
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<td>12/5</td>
<td>George Frideric Handel: Opera and Oratorio</td>
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<tr>
<td>12/9–12/11</td>
<td>Final Exam</td>
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