

MUS 361
Renaissance
and Baroque
Music History

FALL 2010
ROLLINS COLLEGE

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TEXT: Mark Evan Bonds, *A History of Music in Western Culture*, 3rd edition, Upper Saddle River, New Jersey: Pearson/Prentice Hall, 2006, including companion CD Vol. I, and Scores, Vol. I. This book has supplemental information that is **NOT** supplemental to the material of the course. A *Companion Website*TM at www.prenhall.com/bonds that has on-line tutorials.

NOTE: A computer is not integral to learning in this class; therefore, leave it packed. All cell phones must be turned off and out of sight.

WHY STUDY HISTORY:

To acknowledge our ancestors means that we are aware that we did not make ourselves, that the line stretches all the way back, perhaps to God, or to gods. We remember them because it is an easy thing to forget: that we are not the first to suffer, rebel, fight, love, and die. The grace with which we embrace life in spite of the pain, the sorrows, is always a measure of what has gone before.

Alice Walker, In These Dissenting Times

The ideas, arts, and institutions that define the Renaissance and Baroque periods in Western society and culture serve as the basis for the rich historical process of composition that followed. By studying primary sources (music and other written documents, in facsimile, written or aural), the student will be guided to appreciate, understand, and critically evaluate the various aspects of Western culture from the ancient world (for background) through the Baroque (which ends, roughly, in 1750 CE). This examination of music and letters will give the students a vocabulary for reflecting on the events of the world of music up to 1750, so they will be able to consider the impact and influence of these events on the music that follows, up through the music of today. Students will be encouraged to draw parallels between today's music and societal pressures and expectations, and the music and society of the Renaissance and Baroque.

Students will do a considerable amount of writing as this is one of the courses in the Music Curriculum that serves the infusion of the R into the Curriculum for the major.

Assessment of the General Education Requirement:

D - Development of Western Civilization

- ❖ When given a primary source (composition or verbal material, written or aural), the student will be able to define its place in Western music history, as well as analyze how the piece of music arose from the environment in which the composers were living.

- ❖ When given a piece of music or identity of a composer (written or aural), the student will be able to interpret the composer's meaning and drive. The student will also evaluate the strengths and weaknesses of the validity of the method of identity, knowing we have not omniscient knowledge.

Assessment :

Attendance: Music Department Attendance Policy: For classroom courses meeting 150 minutes a week, students may miss 150 minutes of class; i.e., three classes when the class meets three times a week and **two classes when the class meets twice a week.** The Department does not distinguish between unexcused and excused absences. Students are advised to save missed classes for genuine emergency situations and to notify the office of the Dean of Student Affairs, which will in turn notify the students' professors. The final grade in the course will drop four percentage points for each absence beyond allowed number.

Just showing up
is 80% of life!

The Department views arriving late for a class as a disruption. Three late arrivals up to ten minutes count as one absence. Arrivals after ten minutes count as an absence.

The only other valid excuses are a family emergency, or extreme illness, both of which will be verified by the Office of the Dean of Students. Other than for pre-approved absences, missed exams will not be made up.

No assignments will be accepted
past the due date, beginning of class time.

Midterm (10%) and Final Exam (15%)

Pre-discussion quizzes (25%) – Before discussion begin on a chapter, the student will display preparation for class by passing a brief quiz on information contained within that chapter.

Chapter quiz (25%) – At the end of each chapter (or before the next chapter begins) the student will respond to one or two brief discussions, demonstrating mastery of the material.

Annotated Listening Quizzes (20%) – Identification of recorded music, composer and composition, with explanation of style.

1. Five listening excerpts from the repertory list for the quiz in question will be played twice.
2. The student will provide both the name of the composer and the name of the composition, using correct spelling.
3. The student will provide three suitably technical observations about the excerpt supporting the choice. For example, this may include melody, rhythm (or lack thereof), timbre, texture, form. Matters of a composer's biography will not be relevant.
4. Vague, superficial, and nonspecific responses will not count toward a successful answer.
5. The student is strongly advised to study for the listening quizzes with the music in front of you. Listening (an aural activity) is aided by following along with the music (a visual activity).
6. There are no make-up listening quizzes. The lowest grade (or absence) will be dropped.

Final Listening Exam (5%) – An hour-long exam on the last day of class. This listening exam will include identification of a composition that may be unfamiliar to the student. The student is to identify this excerpt by possible composer, era, style, *et al*, explaining the rationale for this identification.

Other work that may be assigned.

Housekeeping:

There is **no food or drink** in any classroom, lab, or common area in Keene Hall. Students may have bottled water only in practice rooms.

Smoking is prohibited in Keene Hall and in outside areas adjacent to Keene Hall (patios, entryways, grounds, and sidewalk). The building is the home of people whose profession, study, and avocation requires a healthy respiratory system. Smoking is not only an irritant, but it endangers all persons' health.

Attire: Clothing displays a respect for oneself and for others. Baseball caps, belly shirts, t-shirts with suggestive or offensive messages are inappropriate for class. Because this is a music building, various members of the community and guests from the profession often visit. Although it may seem superficial, opinions are shaped by appearances, and an unfortunate clothing choice reflects not only on the person but also on Rollins College. There are times when it might not be appropriate to wear informal clothes, particularly at

concerts and recitals. It would help to determine appropriateness if we would ask ourselves two questions: Will being dressed in a certain way disrupt the atmosphere someone is trying to create? Will we distract others from the focus of the situation and environment at hand? Ultimately, the responsibility for making the determination rests with us as individuals. We bear the responsibility to dress appropriately, with sensitivity and consideration for others.

THE ACADEMIC HONOR CODE

Membership in the student body of Rollins College carries with it an obligation, and requires a commitment, to act with honor in all things. Because academic integrity is fundamental to the pursuit of knowledge and truth and is the heart of the academic life of Rollins College, it is the responsibility of all members of the College community to practice it and to report apparent violations.

The following pledge is a binding commitment by the students of Rollins College:

The development of the virtues of Honor and Integrity are integral to a Rollins College education and to membership in the Rollins College community. Therefore, I, a student of Rollins College, pledge to show my commitment to these virtues by abstaining from any lying, cheating, or plagiarism in my academic endeavors and by behaving responsibly, respectfully and honorably in my social life and in my relationships with others.

This pledge is reinforced every time a student submits work for academic credit as his/her own. Students shall add to all papers, quizzes, tests, lab reports, etc., the following handwritten abbreviated pledge followed by their signature:

“On my honor, I have not given, nor received, nor witnessed any unauthorized assistance on this work.”

Material submitted electronically should contain the pledge; submission implies signing the pledge.

Your professor is serious about truth-telling. In fact, falsehood is the one thing she finds unforgivable. This extends to “Did you do the reading?” “Uh-huh,” when you haven’t. This also includes sloppy research techniques and theft of intellectual property. Your second assignment:

All papers have to be thoughtfully written, in excellent English, typed neatly. Papers do not necessarily have to be lengthy, but should cover the topic clearly. Any paper that does not adequately reflect college-level work will receive no more than the grade of “D-.” Please remember to append the Honor Pledge and sign; a paper without the pledge and signature will not be accepted.

STUDENTS WITH DISABILITIES

Rollins College is committed to equal access and does not discriminate unlawfully against persons with disabilities in its policies, procedures, programs or employment processes. The College recognizes its obligations under the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 to provide an environment that does not discriminate against persons with disabilities.

If you are a person with a disability on this campus and anticipate needing any type of academic accommodations in order to participate in your classes, please make timely arrangements by disclosing this disability in writing to the **Disability Services Office** at (box 2613) -
Thomas P. Johnson Student Resource Center,
1000 Holt Ave., Winter Park, FL, 32789
or call 407-646-2354 for an appointment.



SCHEDULE

(Subject to Amendment as Required by Class Activities)

Week of AUGUST 24 - Introduction to the Course. Why Study Music History (xvii). Prologue: Antiquity (pp 2 - 15) Drop/Add ends Aug 27	
Week of August 31 – SEPTEMBER 2 - The Medieval Era, Prelude to Part I. Chapter 1, Plainchant and Secular Monophony. (pp. 16 - 58) Sep 3: CR/NCR Deadline	
Week of September 7 - Listening Quiz; Chapter 2, Polyphony to 1300 (pp. 59 - 73) September 9 - NO CLASS. Rosh Hashanah begins sundown Wednesday, September 8 and ends sundown September 10. (Sep 10 - Eid-al-Fitr)	
Week of September 14 - Chapter 3: Music in the 14th Century (pp. 74 - 91)	
Week of September 21 - Listening Quiz 2. Discussion Questions.	
Week of September 28 - Part II - The Renaissance, Chapter 4 - The Emergence of Renaissance Style (pp. 92 - 120)	
OCTOBER 5 - Midterm. October 7 - Research Day	
12 - FALL BREAK	14 - Chapter 5, The Genres of Renaissance Music, 1420 - 1520 (pp. 121 - 151)
Week of October 19 - Chapter 6, Music in the 16th Century (pp. 152 - 185). Discussion Questions.	
Week of October 26 - Part III, The Baroque Era, Prelude; Chapter 7 - The New Practice (pp. 186 - 209) Listening Quiz 3	
NOVEMBER 2 - Chapter 8, Vocal Music, 1600 - 1650 (pp. 210 - 226)	4 - Rollins 125th Anniversary! Celebrate Nov 4 - 6. Rollins.edu/125
Week of November 9 - Chapter 9 - Vocal Music 1650 - 1750. (pp. 259 - 286) Listening Quiz 4. (Academic Advising Week)	
Week of November 16 - Chapter 10 - Instrumental Music 1600 - 1750	
November 23 - Listening Quiz 5. Discussion Questions (p. 287)	THANKSGIVING
November 30 - Tidying Up and Wind Up	DECEMBER 2 - Review. One hour listening exam. Last Class
FINAL EXAM - DECEMBER 7, 8 - 10 a.m.	

GRADES!

At Rollins College, no one *gives* a student a grade. The grade is earned. The grades on assignments and end-of-the-term evaluations are based on legitimate assessment reflecting the professor's standard for the general student population at Rollins as well as the level of work of students across the United States and throughout the world.

HOW DO I GET AN A? Let's reflect on what is required, and how these activities are reflected according to Rollins' definition

ROLLINS DEFINITIONS		LACKMAN'S TRANSLATIONS
Failing	F	Let's not go there
The lowest passing grade. It is below the average necessary to meet graduation requirements and is not accepted for transfer by other institutions.	D	Below the average. Assignments are not completed, there is no evidence of study or effort at understanding. The student does not meet the minimum requirements.
A respectable grade. A C average (2.00) is required for graduation. It reflects consistent daily preparation and satisfactory completion of all work required.	C	Average. The student completes all assignments, perhaps studies at the last minute for a test, or does some of the work at the last minute. The student makes an attempt to organize notes and class material. See what constitutes a B.
Given for work that is consistently superior and shows interest, effort, or originality.	B	More than just the required effort. The student may consult other sources of information, or seek support at TJ's. The student is prepared for class, having read and reflected on all material ahead of time. Work is prepared well ahead of time for the student to reflect on the quality and make improvements that are necessary. There is evidence that professor comments on papers and quizzes have been studied so that problems do not appear again.
Reserved for work that is exceptional in quality and shows keen insight, understanding, and initiative.	A	In addition to those activities required for a B, the student may do additional research at the library, review the class material, and review class notes not only before a test but also after that day's class. The student tries to make connections between courses, activities, and readings being done in classes that semester, and between material done in previous terms.