



UNIVERSITY OF CALGARY
FACULTY OF ARTS
SCHOOL OF CREATIVE AND PERFORMING ARTS
MUSI 230
Winter 2022

Instructor Office Email Office Hours	Dr. Ralph Maier CHF020 ralph.maier@ucalgary.ca By appointment (Zoom office hours Fridays from 11-11:50 through Jan.31 – see attached lecture plan)
Day(s),time(s) and location of Class	M/W/F 11:00-11:50AM (see “Course Description” for further details) Cragie Hall F202
Learning resources: required readings, textbooks and materials	Burkholder, Peter J., Donald J. Grout and Claude V. Palisca. <i>A History of Western Music</i> . 10 th ed (with digital access). New York: W.W. Norton & Company, 2018. Burkholder, Peter J. and Claude V. Palisca. <i>Norton Anthology of Western Music. Volume 1: Ancient to Baroque</i> . 8 th ed. New York: W.W. Norton & Company, 2019. Students may elect to purchase digital access to the required text in lieu of hard copies. See the U of C Bookstore’s web page for details.
Learning Technologies and Requirements	There is a D2L site for this course which contains required readings and other relevant class resources and materials (see d2l.ucalgary.ca). In order to successfully engage in their learning experiences at the University of Calgary, students taking online, remote and blended courses are required to have reliable access to the following technology: <ul style="list-style-type: none"> • A computer with a supported operating system, as well as the latest security, and malware updates; • A current and updated web browser; • Webcam (built-in or external); • Microphone and speaker (built-in or external) or headset with microphone; • Current antivirus and/or firewall software enabled; • Broadband internet connection. Most current laptops will have a built-in webcam, speaker and microphone.
Prerequisites	Open to students accepted as music majors and minors on the basis of the entrance audition and to qualified students from other areas with consent of the Division Chair, Music.
Course description	MUSI 230 is a multimedia survey course exploring the history and development of musical thought and practice in Europe during the Middle Ages, Renaissance, and Early Baroque, and the socio-historical contexts that helped shape them. Class discussions will center on a survey of significant genres, styles, composers, and works. All lectures will be presented in person unless otherwise necessitated by public health restrictions. If such conditions arise, lectures will be delivered asynchronously via D2L and supplemented with brief, weekly Q & A sessions via Zoom until restrictions are no longer in place. Similarly, in-person assessments,

	exams, etc., will transition to online delivery as needed (see attached course schedule).
Course learning outcomes	In addition to providing students with an in-depth look at a fascinating period which gave rise to many of western music's most enduring traditions, this course will introduce students to the concepts, criteria and methods pertaining to the study of music history. In-class analyses of works will offer students a means of tracing and evaluating significant changes in musical trends. Lectures, class discussions, readings, and quizzes will encourage the development of an appropriate musical vocabulary and provide a forum for intelligent discussion. Completion of a term paper will introduce students to fundamental research techniques and correct bibliographic skills.
Course schedule	See attached lecture plan at the end of this document
Assessment components	<ul style="list-style-type: none"> • Three 50-minute in-class listening quizzes based on lectures, required listening and course readings (Feb.7; Mar.18; April 11: 15% each): excerpt identification/multiple choice/true or false/short answer/mini-essays. • 50-minute in-class midterm exam based on lectures and required readings (Mar.4: 25%): multiple choice/true or false/short answer/essay. • Term paper (due April 12: 30%): topic(s) will be posted by Mar.14. • Please note: make-up exams will not be scheduled without the most compelling of reasons. <p>Examples of exams from previous/similar courses will be posted on D2L. The grading scheme for all course assignments and exams is as follows:</p> <p>96% and over = A+; 91-95% = A; 86-90% = A-; 81-85% = B+; 76-80% = B; 71-75% = B-; 66-70% = C+; 61-65% = C; 56-60% = C-; 50-55% = D; Below 50%: F.</p>
Assessment expectations	<p>Expectations for Writing: All written work will be evaluated in terms of content, form, and language competency. Writing skills are important to academic study across all disciplines. Consequently, instructors may use their assessment of writing quality as a factor in the evaluation of student work. Please refer to the Undergraduate Calendar E.2 Writing Across the Curriculum policy for details.</p> <p>Expectations for Attendance and Participation: Please refer to the Undergraduate Calendar E.3 Attendance for details.</p> <p>Guidelines for Formatting Assignments: Please consult the Chicago Manual of Style</p> <p>Late Assignments: Make-up exams will not be scheduled without the most compelling reasons. Submission of written work past its due date may be penalized by one grade increment per day (A becomes A-, A- becomes B+, etc.). Please consult the instructor if such circumstances arise.</p> <p>Criteria That Must Be Met To Pass: A passing grade will only be awarded where students convincingly demonstrate a working familiarity of the music, composers, genres and cultures represented in class lectures, course readings and required listening.</p>
Grading scale	<p>For the course as a whole, letter grades should be understood as follows, as outlined in section F.1.Grading System and Transcripts of the Calendar: https://www.ucalgary.ca/pubs/calendar/current/f-1.html.</p> <ul style="list-style-type: none"> • A grade of "C-" or below may not be sufficient for promotion or graduation, see specific faculty regulations.

	<ul style="list-style-type: none"> The number of "D" and "D+" grades acceptable for credit is subject to specific undergraduate faculty promotional policy.
Guidelines for Zoom Sessions	<p>Zoom is a video conferencing program that will allow us to meet at specific times for a “live” video conference, so that we can have the opportunity to meet each other virtually and discuss relevant course topics as a learning community.</p> <p>To help ensure Zoom sessions are private, do not share the Zoom link or password with others, or on any social media platforms. Zoom links and passwords are only intended for students registered in the course. Zoom recordings and materials presented in Zoom, including any teaching materials, must not be shared, distributed or published without the instructor’s permission.</p> <p>The use of video conferencing programs relies on participants to act ethically, honestly and with integrity; and in accordance with the principles of fairness, good faith, and respect (as per the Code of Conduct). When entering Zoom or other video conferencing sessions (such as MS Teams), you play a role in helping create an effective, safe and respectful learning environment. Please be mindful of how your behaviour in these sessions may affect others. Participants are required to use names officially associated with their UCID (legal or preferred names listed in the Student Centre) when engaging in these activities. Instructors/moderators can remove those whose names do not appear on class rosters. Non-compliance may be investigated under relevant University of Calgary conduct policies (e.g Student Non-Academic Misconduct Policy). If participants have difficulties complying with this requirement, they should email the instructor of the class explaining why, so the instructor may consider whether to grant an exception, and on what terms. For more information on how to get the most out of your zoom sessions visit: https://elearn.ucalgary.ca/guidelines-for-zoom/.</p> <p>If you are unable to attend a Zoom session, please contact your instructor to arrange an alternative activity for the missed session (e.g., to review a recorded session). Please be prepared, as best as you are able, to join class in a quiet space that will allow you to be fully present and engaged in Zoom sessions. Students will be advised by their instructor when they are expected to turn on their webcam (for group work, presentations, etc.).</p> <p>The instructor may record online Zoom class sessions for the purposes of supporting student learning in this class – such as making the recording available for review of the session or for students who miss a session. Students will be advised before the instructor initiates a recording of a Zoom session. These recordings will be used to support student learning only and will not be shared or used for any other purpose.</p>
Academic Accommodation	<p>It is the student’s responsibility to request academic accommodations according to the University policies and procedures listed below. The Student Accommodations policy is available at https://ucalgary.ca/student-services/access/prospective-students/academic-accommodations.</p> <p>Students needing an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS) in accordance with the Procedure for Accommodations for Students with Disabilities (https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Accommodation-for-Students-with-Disabilities-Procedure.pdf).</p> <p>Students who require an accommodation in relation to their coursework or to fulfill requirements for a graduate degree, based on a Protected Ground other than Disability should communicate this need in writing to their Instructor.</p> <p>SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/.</p>
Academic integrity, plagiarism	<p>Academic Misconduct refers to student behavior which compromises proper assessment of a student’s academic activities and includes: cheating; fabrication; falsification; plagiarism; unauthorized assistance; failure to comply with an instructor’s expectations regarding</p>

	<p>conduct required of students completing academic assessments in their courses; and failure to comply with exam regulations applied by the Registrar.</p> <p>For information on the Student Academic Misconduct Policy and Procedure please visit: https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Student-Academic-Misconduct-Policy.pdf and https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Student-Academic-Misconduct-Procedure.pdf. Additional information is available on the Academic Integrity Website at https://ucalgary.ca/student-services/student-success/learning/academic-integrity.</p>
Internet and electronic communication device	<p>The use of laptop and mobile devices is acceptable when used in a manner appropriate to the course and classroom activities. Please refrain from accessing websites and resources that may be distracting to you or for other learners during class time. Students are responsible for being aware of the University's Internet and email use policy, which can be found at https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Acceptable-Use-of-Electronic-Resources-and-Information-Policy.pdf.</p>
Intellectual Property	<p>Course materials created by instructors (including presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the course at the same time may be allowed under fair dealing.</p>
Copyright	<p>All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Acceptable-Use-of-Material-Protected-by-Copyright-Policy.pdf) and requirements of the copyright act (https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html) to ensure they are aware of the consequences of unauthorised sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy https://www.ucalgary.ca/pubs/calendar/current/k.html.</p>
Freedom of Information and Protection of Privacy	<p>Student information will be collected in accordance with typical (or usual) classroom practice. Students' assignments will be accessible only by the authorized course faculty. Private information related to the individual student is treated with the utmost regard by the faculty at the University of Calgary.</p>
Student Support	<p>Please visit this link for important information on UCalgary's student wellness and safety resources: https://www.ucalgary.ca/registrar/registration/course-outlines</p>

MUSI 230 W2022: Lecture Plan (tentative; all lectures for the month of January will be delivered asynchronously in video format via D2L and supplemented with brief, weekly meetings via Zoom on Mondays at 11:00 AM, starting Monday, Jan.17. In addition, virtual office hours will be offered via Zoom every Friday from 11:00-11:50AM until our return to campus)

Week 1 (Jan.10): Music in Antiquity; Chant and its Evolution

- Mass for Christmas Day (Introit *Puer natus est nobis* through Agnus Dei)
- Wipo of Burgundy (asc.): *Victimae paschali laudes*
- Tropes on *Puer natus: quem queritis in presepe* and melisma
- Hildegard of Bingen: *Ordo virtutum* excerpt: *In principio omnes*

Week 2 (Jan.17): Courtly Music in the Middle Ages

- Bernart de Ventadorn: *Can vei la lauzeta mover*

- Comtessa de Dia: *A chanter*
- Adam de la Halle: *Jeu de Robin et de Marion*
- Walther von der Vogelweide: *Palästinalied (Nū alrēst lebe ich mir werde)*
- *La quarte estampie royal*

Week 3 (Jan.24): Polyphony through the Thirteenth Century

- *Alleluia Justus ut palma*
- *Jubilemus, exultemus*
- Leoninus and his colleagues: *Viderunt omnes*
- Clausulae on *Dominus*, from *Viderunt omnes*
- Perotinus: *Viderunt omnes*

Week 4 (Jan.31): 13th-Century Motets; Music in 14th-Century France and Italy

- Motets on Tenor *Dominus*
- Adam de la Halle: *De ma dame vient/ Dieus, comment porroie/ Omnes*
- Guillaume de Machaut: *La Messe de Notre Dame* (excerpts: Kyrie, Gloria)
- Phillipus de Caserta: *En remirant vo douce pourtraiture*
- Francesco Landini: *Non avrā ma' pietà*

Monday, February 7: Listening Quiz 1 (15%)

Week 5 (Feb.7) The Early Renaissance

- John Dunstable: *Quam pulchra es*
- Gilles Binchois: *De plus en plus*
- Guillaume Du Fay: *Resvellies vous*
- Guillaume Du Fay: *Se la face ay pale; Missa Se la face ay pale* (excerpt: Gloria)

Week 6 (Feb.14): Franco-Flemish Composers

- Antoine Busnoys: *Je ne puis vivre*
- Jean de Ockegham: *Missa prolationum* (excerpt: Kyrie)
- Henricus Isaac: *Innsbruck, ich muss dich lassen*
- Josquin Desprez: *Mille regretz*
- Josquin Desprez: *Ave Maria ... virgo serena*

February 20-26: Reading Week Break

Week 7 (Feb.28): Reformation and Counter-Reformation

- Martin Luther: *Ein feste Burg*
- Johann Walter: *Ein feste Burg*
- William Byrd: *Sing joyfully unto God*
- Giovanni Pierluigi da Palestrina: *Pope Marcellus Mass* (excerpts: Credo, Agnus Dei I)
- Tomás Luis de Victoria: *O magnum mysterium*
- Tomás Luis de Victoria: *Missa O magnum mysterium* (excerpt: Kyrie)

Friday, March 4: Midterm Exam (25%)

Week 8 (Mar.7): 16th-Century Secular Song

- Juan del Encina: *Oy comamos y bebamos*
- Jacques Arcadelt: *Il bianco e dolce cigno*
- Carlo Gesualdo: *“Io parto” e non più dissi*
- Claudin de Sermisy: *Tant que vivray*
- John Dowland: *Flow, my tears*

Week 9 (Mar.14): 16th-Century Instrumental Music

- Anthony Holborne: *The Night Watch; The Fairie-round*
- Luis de Narváez: *Cancion Mille regres* (intabulation of Josquin’s *Mille regretz*); *Cuatro diferencias sobre “Guárdame las vacas”*

Friday, March 18: Listening Quiz 2 (15%)

Week 10 (Mar.21): New Trends in the Early Seventeenth Century

- Claudio Monteverdi: *Cruda Amarilli*
- Giulio Caccini: *Vedrò ‘l mio sol*
- Jacopo Peri: *Le musiche sopra l’Euridice* (excerpts)
- Claudio Monteverdi: *L’Orfeo* (Act II excerpt)

Week 11 (Mar.28): The Early Seventeenth Century pt.2

- Barbara Strozzi: *Lagrime mie*
- Alessandro Grandi: *O quam tu pulchra es*
- Giacomo Carissimi: *Historia de Jephte* (conclusion)
- Girolamo Frescobaldi: *Toccatà No.3*
- Biagio Marini: *Sonata IV per il violin per sonor con duo corde*

Week 12 (Apr.4): France, England and Spain in the Seventeenth Century

- Jean-Baptiste Lully: *Armide* (excerpts)
- Elisabeth-Claude Jacquet de la Guerre: *Suite No.3 in A Minor from Pièces de clavecin*
- Henry Purcell: *Dido and Aeneas* (conclusion)
- Arcangelo Corelli: *Trio Sonata in D Major, Op.3, No.2*

Monday, April 11: Listening Quiz 3 (15%)

Tuesday, April 12: Last day of classes; Term Paper due (30%)