

MUS 361

Music History, Antiquity through Baroque

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Office Hours: by appointment only

Course objectives:

- To develop a thorough understanding of the stylistic and aesthetic principles of the major periods
- To understand the historical processes through which musical styles begin, grow, mature and decline
- To understand major developments in music theory and performance practice
- To gain familiarity with major composers and literature
- To gain basic familiarity with non-western and folk music traditions and the impact they have had on western art music
- To develop the ability to intelligently discuss and write about these subjects

Required materials:

- Mark Evan Bonds, *A History of Music in Western Culture*, 3rd edition, with accompanying anthology and CDs, \$118.50.

Recommended materials:

- Piero Weiss and Richard Taruskin, *Music in the Western World, A History in Documents* (two copies also on reserve at the Olin Library)

Grading:

Exams (3 at 15% each)	45%
Participation in class discussion	10%
Essays (2 at 5% each)	10%
Research paper proposal	10%
Research paper	25%

Exams:

There will be three exams, each covering roughly one-third of the semester's course material. They will be non-cumulative, i.e. material from the first part of the semester will not appear on the third exam. Exams will consist of listening excerpts and multiple-choice, short answer, true-false, matching, etc. type questions. There will be no essay questions on the exams.

Participation in class discussion:

The heart of the learning process in this course will be our class discussions. The amount you learn in this course will be a direct function of your contribution to these discussions. Failure to actively and regularly participate in class discussions will lower this part of your course grade.

Essays:

Two essays will be assigned based on your Weiss and Taruskin readings. These are not to be mini-research papers, but rather your own critical evaluation of the reading assignments. Essays should consist of two to three pages of typewritten text following standard formatting procedures for margins and footnotes, etc. Essays are due at the beginning of class.

Research Paper Proposal:

The ability to write a convincing research proposal is one that is critical for successful study at the graduate level. In this proposal, you will need to:

- Concisely state and summarize your topic
- State why you think this topic is worthy of study
- State your research methodology (how you will go about your research)
- Provide a sampling of sources
- Provide the anticipated organization of your paper
- Provide a bibliography

Research Paper:

In lieu of a final exam, you will be required to submit a paper of eight to ten pages of double-spaced text, excluding the bibliography. Your paper will be a thorough examination of a seminal event, movement or development and its impact on music history, **on the time frame covered in this course. Composer biographies are not an acceptable topic.** However, you could choose to examine in detail a composer's (or group of composers') stylistic and/or aesthetic traits, and how that fits into the larger framework of musical and historical developments at that time. All topics will need to be approved by the instructor. Before you begin, I suggest reading *How to Write a Music History Paper* by Patrick Warfield and J. Peter Burkholder, online at <http://www.music.indiana.edu/som/courses/m401/M401how2.html>.

For footnotes and bibliographic format, please consult the seventh edition of the *Manual for Writers of Term Papers, Theses and Dissertations* by Kate Turabian. Do not consult older editions, as some of the formatting conventions may be obsolete. Two copies are available in the Olin Library Reference Collection under the call number Z253 .U69 2003

In the essays, research paper proposal and the research paper, keep your sentences brief and to-the-point. Avoid using clichés, unnecessary adjectives and passive voice. Grades will be assigned based on content, quality of writing and format. For any questions regarding writing style, please consult *The Elements of Style* by William Strunk Jr. A copy is available in the Olin Library Reference Collection under the call number PE1408 .S772 1979 or online at <http://www.bartelby.com/141>.

For assistance gathering materials necessary for your research, please take advantage of Olin Library's *Ask a Librarian*: <http://www.rollins.edu/library/yourlibrarian/askalib.html>

I am always available to read drafts and offer suggestions. You may also seek assistance through Tutoring and Writing Consulting in the Thomas P. Johnson Student Resource Center: <http://rnet.rollins.edu/twc/just-for-students/writing-with-sources.html>

Academic Integrity: All students are expected to adhere to the Rollins College Academic Honor Code. Any kind of cheating, plagiarism, unauthorized collaboration, submission of work prepared for another course, fabrication, or aiding another student's academic dishonesty will not be tolerated and will be immediately referred to the Dean of the Faculty and the Academic Honor Council. A complete list of academic regulations can be found at: http://tars.rollins.edu/studentrecords/academic_regulations.shtml

Attendance: In and of itself, attendance is not a component of your grade, however attendance will be documented should any grade disputes arise. Any missed exams or late assignments will generally be given a grade of 0. Documented illnesses, family emergencies and religious observances will be excused. Other reasons will be evaluated on a case-by-case basis.

Disabilities/Handicaps: Rollins College, in accordance with the Americans with Disabilities Act, will provide classroom and academic accommodation to students with documented disabilities. If you need to request an accommodation in this course due to a disability, please contact the Coordinator of Disability Services in the Thomas P. Johnson Student Resource Center.

MUS 361 Course Schedule

Notes: The reading and listening listed under each date are to be prepared **in advance** of the next class meeting; the numbers for the listening assignments correspond to the **number in the anthology**, not the track number on the CDs

Tuesday, Aug. 23

Topics: Preliminaries; Why study music history?; music in antiquity

Reading: Bonds, pp. xvii, 3-42; Weiss and Taruskin, Part I – *The Heritage of Antiquity; The Church Fathers on Psalmody and the Dangers of Unholy Music; Transmission of the Classical Legacy; Music as a Liberal Art; Musical Notation and its Consequences*

Listening: (1) Epitaph of Seikilos; From Plainchant Mass for Easter Sunday: (2h) Sequence, (2f) Gradual, (2g) Alleluia, (2k) Offertory, (2p) Communion; (3) Antiphon: *Pacem relinquo vobis* and Psalm 116; (4) Hymn: *Pange lingua gloriosi corporis mysterium*

Assignment: prepare discussion questions on pp. 15 for class discussion

Thursday, Aug. 25

Topics: Overview of medieval history; early chant; music theory of chant

Reading: Bonds, pp. 42-58; Weiss and Taruskin, *Embellishing the Liturgy; Music in Courtly Life*

Listening: (5) Hildegard von Bingen – from *Ordo virtutem* (8) *Cantigas de Santa Maria*, No. 140; (9) Walther von der Vogelweide – *Palästinalied*

Tuesday, Aug. 30

Topics: Expansion of chant; secular monophony

Reading: Bonds, pp. 59-73; Weiss and Taruskin, *The Emergence of Polyphony*

Listening: (10) Kyrie *Cunctipotens genitor deus*; (11) Léonin – Organum *Haec dies*; Motets (13) *Huic main/Hec dies* (14) *A Paris/On parole/Frese*; (15) Conductus *Flos ut rosa floruit*

Thursday, Sep. 1

Topics: Early polyphony

Reading: Bonds, pp. 74-85; Weiss and Taruskin, *The Forms and Practices of Music, c. 1300; The First Musical Avant Garde; A Letter from Guillaume de Machaut*

Listening: (16) Philippe de Vitry – *Garrit Gallus/In nova fert/Neuma*; Machaut – (17) Kyrie from the Notre Dame Mass (18) *Je puis bien ma dame comparer* (19) *Douce dame jolie* (20) *Ma fin est mon commencement*; (21) Cordier – *Tout par compas*

Tuesday, Sep. 6

Topics: The *Ars Nova* and late medieval Masses; late medieval French secular music and the *formes fixes*

Reading: Bonds, pp. 85-91; Weiss and Taruskin, *The Life of Francesco Landini*

Listening: (22) Landini – *Ecco la primavera*; (23) Jacopo da Bologna – *Non al suo amante*; (24) Lorenzo da Firenze – *A poste messe*; (25) Ciconia – *Doctorum principem/Melodia suavissima/Vir mitis*; (26) *Sumer is icumen*; (27) *Edi be thu, heven-queene*; (28) *La quinte estampie real*

Assignment: prepare discussion questions on pp. 91 for class discussion

Thursday, Sep. 8

Topics: Late medieval Italian and English secular song and instrumental music

Tuesday, Sep. 13

Exam 1 – Antiquity and the medieval

Reading: Bonds, pp. 93-111; Weiss and Taruskin, *The “Fount and Origin;” Music at Church and State Festivities in the Early Renaissance*

Listening: (29) Dunstable – *Quam pulchra es*; Du Fay – (30) *Conditor alme siderum* (31) *Nuper rosarum flores*

Thursday, Sep. 15

Topics: Historical overview of the Renaissance; the development of the Renaissance style

Reading: Bonds, pp. 111-120; Weiss and Taruskin, *Josquin des Prez in the Eyes of His Contemporaries*

Listening: (32) Des Prez – Ave Maria

Tuesday, Sep. 20

Topics: The development of the Renaissance style

Reading: Bonds, pp. 121-136

Listening: Du Fay – (33) *Se la face ay pale* (34) Gloria from *Missa Se la face ay pale*; (35) Kyrie from *Missa prolationum*; (36) Busnois – *Fortuna desperate*; Des Prez – (37) Kyrie and Agnus Dei from *Missa Fortuna desperate* (38) Kyrie from *Missa Pange lingua*

Assignment Due: Essay 1

Thursday, Sep. 22

Topics: Sacred music in the early Renaissance

Reading: Bonds, pp. 136-143; Weiss and Taruskin, *Music as a Business*

Listening: (40) Du Fay – *Adieu ces bons vins de Lannoys*; (41) Hayne van Ghizeghem *De tous biens plaine*; (42) Issac – *Innsbruck, ich muß dich lassen*; (43) Cara – *Hor venduto ho la speranza*; (44) Des Prez – *El grillo*

Assignment Due: Clear your paper topic with me by this date

Tuesday, Sep. 27

Topics: Sacred and secular vocal music in the early Renaissance

Reading: Bonds, pp. 144-151; Weiss and Taruskin, *The Triumph of Emperor Maximilian*

Listening: Spanish instrumental music for viol consort (no score, recording available on Angel)

Thursday, Sep. 29

Topics: Secular vocal and instrumental music in the early Renaissance

Reading: Bonds, pp. 154-161, 178-184; Weiss and Taruskin, *High Renaissance Style; The Genres of Music in the High Renaissance; Madrigals and Madrigalism; Gesualdo, Nobleman Musician*

Listening: (47) Rore – *Da le belle contrade d'oriente*; (48) Casulana – *Morir non può il mio cuore*; (49) Marenzio – *Solo e pensoso*; (50) Luzzaschi – *T'amo mai vita*; Lassus – (65) *Prophetiae sibyllarum* (66) *Cum essem parvulus*; (67) Gesualdo – *Moro, lasso, al mio duolo*

Tuesday, Oct. 4

Topics: Italian secular genres in the late Renaissance, Mannerism

Reading: Bonds, pp. 152-153, 161-165

Listening: (45) Sermisy – *Tant que vivray*; (52) Senfl – *Zwischen Berg und tiefem Tal*; (53) Milán – *Al amor quiero vencer*; (54) Morley – *Now is the Month of Maying*; (55) Farmer – *Fair Phyllis*; (56) Dowland – *Come, Heavy Sleep*

Thursday, Oct. 6

Topics: Secular traditions of other countries in the late Renaissance

Reading: Bonds, pp. 165-172; Weiss and Taruskin, *Luther and Music; The Swiss Reformers; The Reformation in England; The Life of The Church Musician; Palestrina: Fact and Legend*

Listening: (57) Tallis – *Verily, Verily I Say Unto You*; (58) Byrd – *Sing Joyfully Unto God*; (59) Palestrina – Credo from *Pope Marcellus Mass*

Assignment Due: Research paper proposal

Tuesday, Oct. 11

No Class – Fall Break

Thursday, Oct. 13

Topics: The Reformation and Counter-Reformation

Reading: Bonds, pp. 172-178; Weiss and Taruskin, *The Most Musical Court in Europe; Renaissance Instrumentalists*

Listening: (61) Spinacio – Ricercar; (62) Gabrieli – Ricercar del duodecimo tuono; (63) Byrd – *The Earl of Salisbury's Pavane*; (64) Praetorius – Dances from *Terpsichore*

Assignment: Prepare discussion questions on pp. 184-185 for class discussion

Tuesday, Oct. 18

Topics: Late Renaissance instrumental music and problems of intonation and temperament

Thursday, Oct. 20

Exam 2 – The Renaissance

Reading: Bonds, pp. 187-209; Weiss and Taruskin, *The "Second Practice;" Basso Continuo and Figured Bass; Music Under the Sun King*

Listening: (68) Peri – *Dunque fra torbide onde*; (69) Giulio Caccini – *Sfogava con le stele*

Tuesday, Oct. 25

Topics: Overview of the Baroque; origins of the Baroque style

Reading: Bonds, pp. 210-218; Weiss and Taruskin, pp. 180-184, 189-193

Listening: Monteverdi – (70) *Cruda Amarilli* (71) *T'amo mia vita* (72) *Zefiro torna e di soavi accenti*; (73) Francesca Caccini – *Lasciatemi qui solo*; (74) Strozzi – *Tradimento*; (75) Moulinié – *Enfin la beauté que j'adore*

Thursday, Oct. 27

Topics: Origins of the Baroque style; secular songs in the early Baroque

Reading: Bonds, pp. 218-226; Weiss and Taruskin, *The Earliest Operas; Schütz Recounts His Career; The Doctrine of Figures; Music in the Churches of Rome, 1639*

Listening: Monteverdi – (76) excerpt from Act II of *Orfeo* (77) Act I, Scene 3 from *L'incoronazione di Poppea*; Schütz – (78) *Singet dem Herren ein neues Lied* (79) *Saul, was verfolgst du mich?*

Tuesday, Nov. 1

Topics: Early opera and sacred music genres in the early Baroque

Reading: Bonds, pp. 231-241; Weiss and Taruskin, *Castrato Singers; The Conventions of the Opera Seria; Opera Audiences in 18th Century Italy*

Listening: (81) Handel – Act I, Scenes 5-7 from *Giulio Cesare*

Thursday, Nov. 3

Topics: Italian opera

Reading: Bonds, pp. 227-231, 241-245; Weiss and Taruskin, *Rationalistic Distate for Opera; Addison and Steele Poke Fun at Handel's First London Opera*

Listening: (80) Lully - Overture and Act II, Scene 5 from *Armide*; (82) Purcell – excerpt from Act I of *Dido and Aeneas*; (83) Gay and Pepusch – excerpts from *The Beggar's Opera*

Assignment Due: Essay 2

Tuesday, Nov. 8

Topics: French opera and English musical theater

Reading: Bonds, pp. 245-251, 256-259; Weiss and Taruskin, *The Art of Music Reduced to Rational Principles; Some Contemporary Documents Relating to Handel's Oratorios*

Listening: (84) Carissimi – excerpts from *Jephte*; (85) Handel – *Zadok the Priest*; (86) – Jacquet de la Guerre – *Le coup est achevé* from *Judith*

Thursday, Nov. 10

Topics: Sacred genres in the middle and late Baroque; conceptions of the compositional process

Reading: Bonds, pp. 251-256, 259-264; Weiss and Taruskin, *A New Sound Ideal; The Baroque Sonata; Modern Concert Life is Born; Bach's Duties and Obligations at Leipzig; Bach Remembered by his Son; Bach's Obituary*

Listening: (87) excerpts from Cantata No. 78, *Jesu der du meine Seele*

Tuesday, Nov. 15

Topics: J. S. Bach; the Lutheran chorale cantata; Baroque instruments, the development of the orchestra and public concerts

Reading: Bonds, pp. 265-277; Weiss and Taruskin, *A Traveler's Impressions of Vivaldi*

Listening: (88) Leonarda – Sonata duodecima; (89) Corelli – Concerto Grosso in F, Op. 6 No. 2; (90) Vivaldi – Allegro from Concerto for Two Violins in A minor, Op. 3, No. 8

Thursday, Nov. 17

Topics: Baroque instrumental and keyboard genres

Reading: Bonds, pp. 271-278 (through fugue); Weiss and Taruskin, *Couperin on his Pièces de Clavecin*

Listening: (91) Couperin – excerpts from Pièces de clavecin, second order; (92) Rebel – *Le cahos* from *Les éléments*; (93) Frescobaldi – Toccata IX; (94) Buxtehude – Prelude in G minor, BuxWV 149

Assignment Due: Rough draft of research paper

Tuesday, November 22

Topics: Baroque instrumental and keyboard genres

Reading: Bonds, pp. 278-287

Listening: J. S. Bach – (95) Prelude and Fugue in C major, BWV 846 and Prelude and Fugue in C sharp minor, BWV 848 from the Well-Tempered Clavier, Book I (97) Chorale Prelude on *Meine Seele erhebt den Herren*, BWV 648 (98) Aria and Variations 1-4 from the *Goldberg Variations*; (96) Pachelbel – Chorale Prelude on the *Magnificat peregrini toni*

Thursday Nov. 24

No class - Thanksgiving

Tuesday, Nov. 29

Topics: Baroque keyboard genres

Thursday, Dec. 1

Exam 3 – The Baroque

Monday, Dec. 5

Assignment Due: Research paper