

MUS 355 • MUSIC HISTORY II • Fall 2017

Dr. Stephen Suber

Email: ssuber@southeastern.edu

Telephone: 549-5560 (office) 985-956-0085 (cell)

Office: Pottle Music Building Rm. 108

Hours: MW 11:00 AM-1 PM, TTh 10:30-noon & by appt.

Purpose

This course surveys the Ancient, Medieval, Renaissance, and Baroque periods of Western art music.

Suber's approach to studying Music History

The musical heritage from which our modern Western music evolved is nothing short of astonishing and full of beauty. I hope this will be your perception, too, as you experience this course.

On one hand, (especially if you allow yourself to fall behind in this course), you might be intimidated and overwhelmed by a tidal wave of information: so many foreign sounding terms and names, so many works with non-English titles. So many unfamiliar things to remember, so many stray — seemingly pointless — facts. This strange archaic-sounding music might seem far-removed from the music, culture, and values of our own time; how can anyone even begin to relate to it? On the other hand, *there are direct, fascinating connections to the present world*. To perceive and then to appreciate them requires effort, discipline, commitment, and a meticulous, purposeful method.

What will be our method? Concentrated scrutiny of particular works representing their times and styles, by significant composers. We seek to immerse ourselves in historical “landmark” compositions. We will identify stylistic fingerprints unique to each historical era as manifested in each of those works. My goal is that you will end up with solid, first hand experience with this music. In turn, you can apply what you learned to other similar works and, ultimately, will develop a sense of chronology and historical narrative. AND, hopefully, you will see how it all relates to the present. Applying intense curiosity and disciplined study, your experience in this course should inform how to understand — and ultimately, perform — the music from our culture's past. Hopefully these experiences will open up new worlds to you and bring them to life.

We will explore and seek to answer these questions: What were the underlying musical aesthetic values of each era? How were these musical values reflected in the music of each period? How have these values evolved over time? How do these values resonate with those of our own time? How are the values of our own time unique from those of the past?

MUS 355 offers valuable opportunities to develop skills in music research and scholarly writing. The course seeks to establish in each student a strong foundation for a lifetime of further — potentially rewarding — exploration of our musical heritage.

Required Textbooks

- Grout/Palisca/Burkholder, *A History of Western Music* (available from Textbook Rentals)
- Palisca & Burkholder, *Norton Anthology of Western Music*, Vol. I, Fifth Ed., a.k.a. “NAWM.” (Available from Textbook Rentals).

Helpful Resources:

- Turabian, Kate, *A Manual for Writers of Research Papers, Theses, and Dissertations*, 7th edition, Chicago: University Of Chicago Press, 2007. (ISBN-13: 978-0226823379)
- Wingell, Richard J., *Writing About Music: An Introductory Guide*, Fourth Edition, Upper Saddle River, NJ: Prentice Hall, 2008. (ISBN-13: 978-0136157786)

Required Recordings

- Palisca & Burkholder, *Norton Recorded Anthology of Western Music*, Vol. I. CDs are available from the University Bookstore.

- Recordings of many of the assigned works in this anthology are also available for free in online-streaming format in the Naxos Online Music Library.

HOW TO ACCESS THE SELECTIONS:

1. Go to the selu.edu website.
2. Click the “Library” link
3. Click on the “Library Databases” link under “Articles & More”
4. Click on the “Music & Dramatic Arts” link.
5. Click on the Online Music (Naxos) link.
6. Sign in with your W number and your SLU Library PIN (your birthday MMDDYY)
7. The Naxos Music Library page will open.
8. Use the Naxos “search window” to locate your desired selection.
9. Select the appropriate track number on the Naxos web page, after it loads.
10. Click on “Play selections” link on the Naxos web page.

- The entire repertoire from Norton Anthology of Western Music is available, for a \$20 subscription fee, in online streaming format from:

<http://www.wwnorton.com/college/music/listeninglab/welcome2.htm>.

Follow the prompts. Note: Because you, as an SLU student, are using Textbook Rental, the free audio streaming feature does not apply. You must pay the \$20 subscription fee to take advantage of W.W. Norton's online streaming service.

Course Objectives

Students are expected to achieve the following goals:

- Gain an understanding of the development of musical styles, genres, and compositional procedures and their relevance to other eras and repertoires in the historical context of the Ancient, Medieval, Renaissance, and Baroque periods.
- Gain a first-hand knowledge of specific representative works by the major composers.
- Be able to identify the assigned works by listening and score recognition. Be able to spell correctly the names of composers and titles of works.
- Be able to relate each assigned work and its stylistic characteristics to its historical period.
- Develop critical thinking about Western music.
- Gain experience in scholarly research and writing.

Please, No Cell Phones or Computing Devices

Disable your cell phone during class. No texting is allowed. Laptop/Tablet computers may not be used without the prior consent of the instructor.

Grade Policy

Your final grade will be determined as follows:

- 3 Examinations: 55%
- 1 research paper: 20%
- Class Notes and Class Participation: 25%

Letter grades equate to the following percentage scale:

A = 90-100; B = 80-89; C = 70-79; D = 60-69

Examinations

Each of the examinations will be COMPREHENSIVE; that is, each exam will cover all material, spanning from the very beginning of the course through the current unit.

Exam Improvement Incentive Policy:

*If you make a higher score on your most recent test than you did on ALL previous tests, I will raise your previous exam score to that of your most recent exam. **BUT for this to kick in YOU MUST HAVE ATTENDED AND COMPLETED HOMEWORK/CLASS NOTES FOR AT LEAST 24 of the classes.** Otherwise, your exam grades will just be averaged.*

Class Participation...

A vital component of MUS 355 is your participation in class activities. Therefore: SHOW UP to every class — ON TIME. A significant portion of your final grade will be my evaluation of the quality - and quantity - of your participation. During class, in addition to my presentations, we will occasionally break into small

groups to review that day's homework assignment or engage in other learning activities. You are expected to arrive punctually before the beginning of class and to remain alert (a challenge to many given the early hour of the scheduled class meetings), to participate actively throughout the class. At the end of each class Dr. Suber will administer a DRQ ("Daily Recap Quiz"), the average score of which will constitute half your final Class Participation grade.

ATTENDANCE WILL BE TAKEN. An excessive number of unexcused absences (more than 25%) will result in a final grade of "F" in MUS 355. Excused absences include verifiable illness, and university approved events such as field trips, concert tours, etc. For the latter to be considered "excused" you must give the instructor notice in advance whenever possible.

"When any student receives excessive unexcused absences (e.g., ten percent of the total classes) in any class prior to the established withdrawal date, the instructor may withdraw the student with a grade of W." [university policy] Do not assume the instructor will automatically drop you if you decide to quit the course before the drop date (12:30 pm, Friday, October 25). YOU must complete the drop procedure set up by the Office of Records. Failure to do this by the deadline inevitably will result in your receiving a grade of "F" in the course.

... & Daily Homework Assignments

You are expected to complete the Homework Assignment for each class in advance. The Homework Assignment Forms for each class are available for download from Moodle. Answer the questions on the forms as thoroughly as you can. Virtually all the information you'll need can be found in the assigned Burkholder textbook (Grout/Palisca/Burkholder, A History of Western Music) readings and in the commentary for each selection in NAWM (Norton Anthology of Western Music).

The filled-out homework forms for each particular class day is your ticket for admission to class. Dr. Suber will use this as the basis for evaluating your participation in the class. If you show up without your class notes, you will be given credit for only 1/2 attendance for that day. If you later present your filled-out class notes, you will be given 3/4 credit. If your absence is excused, you will be granted full attendance credit when you present your class notes for the day(s) you were absent. From time to time you will be asked to turn in your filled-out homework assignment forms for a grade.

If you are late, your attendance for that day will be counted, at most, as a 1/2 absence if you have your

filled out notes. If late and without your notes, you will be given 1/4 attendance.

BEFORE EACH CLASS:

- Download and print the HW/class notes pdf for that day from Moodle. Listen and read. Fill out the forms by answering the questions (see the next paragraph). To facilitate attendance taking please print your last name on the top right hand corner of page 1 of that day's assignment.

Tips for Filling in the Homework/Class Notes Forms:

- **LISTEN to the selections**, following along with the score. Describe your own observations: What did you hear and/or notice? Find and, as accurately as you can, describe the "hook" that will help you remember and identify the work later.
- Read the correlative textbook passages (the Burkholder text and the relevant material in NAWM) and incorporate their information into your answers to the questions on the form. Make sure to answer ALL the questions!
- Supplement this information with website resources.
- Take advantage of time spent in class to supplement your information. Your classmates and your instructor just might alert you to something important you may have missed. Be ready to write in new information during class!
- Above all, review the material regularly (!!!!!)
- All of the examinations in MUS 355 are based on these forms. Doing a thorough, conscientious job with them will equip you with a powerful study guide for preparing for the exams.

Daily Recap Quizzes (DRQ's)

At the end of each class session Dr. Suber will administer a short quiz designed to recap what was covered during that class. The semester's Daily Recap Quiz grades will be averaged, and the resulting score will constitute half your final class participation grade. If you have an unexcused absence, your DRQ for that day will be scored as a "zero."

Chronology/Historical Context

One of the objectives of MUS 355 is for students to be able to relate the music covered in the course to its historical context. To help you do this, you are required to cite, date, and associate a major historical/cultural/literary event with each musical excerpt from NAWM covered in this course. On each examination you will be required to accurately place each excerpt appearing on the exam onto a timeline and to cite the major historical/artistic/literary event that goes with it that occurred at or around the same time.. An excellent way to prepare for

the this is to create your own time line in advance. Please see the the pages at the end of this syllabus for examples of two different approaches to building a time line.

Research Paper

The research paper will represent a semester of careful research and planning. Please see the grading rubric sheet at the end of this syllabus for the specific benchmarks for how your paper will be evaluated.

I don't want your research paper to be merely a report about a chosen topic or person. There is little need to re-cite an extensive biography of a composer you're writing about—that anyone could easily access via the internet or a reference encyclopedia. Ideally, you will focus on answering specific questions about your topic that you will develop and support in your clearly defined (by you) thesis statement.

The research paper will be in the range of about 10 pages (approximately 2,500 words), covering a carefully defined topic chosen in consultation with the instructor, and written in an appropriate academic style. Students will be required to complete this project in stages: choosing a general topic, preparing a comprehensive annotated bibliography, a formal Thesis Statement, a developed outline, and the final paper itself. All deadlines **MUST** be observed for full credit on the research paper. Your paper will properly document citations and present a formal bibliography of your topic following the format outlined in Kate Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations* 7th ed. 2007. **[NOTE: MLA format is NOT(!) accepted.]** Unrefereed web sites - particularly Wikipedia - are NOT acceptable as legitimate source material and cannot be included in your bibliography; however such sites may be useful to garner general information and may lead to you refereed sources.

A creative alternative to The Research Paper:

In lieu of writing a formal research paper you may instead choose to compose a new piece of music in the style of one of the named composers covered in MUS 355 who lived after 1100. To accompany this, you will write an essay describing accurately the stylistic characteristics of said chosen composer — based on thorough research and on your own analysis of a suitable body of works by that composer — and explaining how your composition embodies those stylistic characteristics. *Your essay must follow the same guidelines as the formal research paper.* You will observe all of the preparatory stages and deadlines leading to writing a research paper. In your essay you will follow the same standards (style/citation/bibliography format, etc.)

as those prescribed for the Research Paper. Your completed composition must be fully edited and ready for publication.

Research Paper/Creative Project DEADLINES:

- **Wednesday, October 18** - general topic due. Your topic must historically relate to the material covered in this course. (5% of your research paper grade).
- **Monday, October 30** - general bibliography due. Find as many sources as you can that relate to your general topic. At least 15 references. HINT: Start with the bibliography covering various aspects of this course that can be found at the end of this syllabus. Each of those books has an extensive bibliography which can lead you to even more sources! Most of these references can be found in Sims Library! (10% of your research paper grade)
- **Monday, November 6** - a fully developed, annotated formal bibliography is due. This bibliography should include as many books and articles as you can find that directly relate to your general topic. Your annotated bibliography will include real books, not just web-based URLs. For each citation you will write a concise description/annotation (1 or 2 paragraphs) of what the reference contains in the way of useful information and how it might pertain to your topic. In addition to traditional books and periodicals, you are encouraged to access J-Stor and other online databases on the Sims Library web site. Virtually every academic article ever published can be downloaded, for free, and printed from these sources. Wikipedia and other non-refereed online sources are NOT to be included. (20% of your research paper grade.)
- **Wednesday, November 15** - Formal Thesis Statement is due. State your specific topic. In one or two paragraphs describe what you will present in your paper, what questions you plan to answer. What is your rationale for the paper? What questions will you be answering? What is your general strategy for presenting your ideas? (10% of your research paper grade)
- **Monday, November 20** - A Detailed Outline of your paper is due. In this outline you will show how you plan to organize your information in support of your thesis statement. (10% of your research paper grade)
- **Wednesday, November 29** - RESEARCH PAPER final draft is due. Use your own words. Whenever you borrow words of others, be sure to acknowledge them with a foot/end note. The paper will include a formal cover sheet, and will incorporate footnotes (or end-notes), and a bibliography. Follow Turabian standards in your presentation. Take care to use correct spelling and good English grammar appropriate for academic writing. (45% of your research paper grade)

If you are late in meeting any of the above deadlines, your grade for that benchmark will be lowered by a factor of

one half the total grade for that benchmark.

The Final Exam

The Final Exam will cover all material presented during the semester with emphasis on the most recent repertoire. It will include terms (to define & relate to their time), listening & score recognition, and placing things in historical context.

How to contact Dr. Suber:

- Visit him during his office hours or make an appointment.
- Call him in his office; Call or text his cell phone. (Please do this only between 7am and 10pm.)
- Email him from your SLU email account. His address is ssuber@selu.edu. In accordance with SLU's official policy, you must use your SLU email account for any university business.

How to do well in MUS 355

- KEEP UP WITH THE MATERIAL ACCORDING TO SCHEDULE! TO PUT OFF STUDYING UNTIL A FEW DAYS BEFORE AN EXAM IS TO ENTERTAIN AN ACADEMIC DEATH WISH!

SHOW UP TO CLASS. Be there on time, prepared to discuss each day's assigned readings & listening and to actively participate. IF YOU HABITUALLY SKIP MUS 355 CLASSES, YOU WILL PROBABLY FAIL.

How does one prepare for class? After listening to and reading up on the assigned music excerpts in NAWM, and after doing the assigned readings from the Burkholder textbook, fill out the assigned "class notes" pdfs downloadable from Moodle. LISTEN to each selection, and make first-hand observations. Find the melodic "hook" in each excerpt which will help you recognize and identify it. Take comprehensive but succinct notes, answering the questions on the class notes pdf forms as appropriate. This is high density reading that will likely require your complete attention. Make brief summaries as you go along. Use this "ammunition" for answering the questions on the "class notes" forms. Use class time as an opportunity to supplement your notes with information from class discussions/lectures and to share what you know with your classmates.

HINT: Virtually, your class notes ARE the examinations! Your thoroughness in preparing these class notes forms and absorbing the information they contain will inevitably be reflected in your exam scores!

- Get to know all the assigned works in NAWM first hand. You are expected to memorize items such as names and titles of significant people, places, documents, and compositions, etc.; significant dates; terminology; and other specific information about several of the excerpts in the anthology. Take care to master the correct spellings of people, titles, and terms.

- Be able to relate the myriad of information you will encounter to central themes and historical contexts. Learn the timeline!
- Review the HW forms, covering the beginning of the semester to the most recent class on a regular basis — not only on days just before an exam.
- For each NAWM excerpt find a major historical/literary/cultural event that happened when each musical excerpt was created.
- Take full advantage of the online resources offered by your textbook: <http://www.wwnorton.com/college/music/grout7/home.htm> and other websites.
- Begin your research paper with ample time to develop your topic, your annotated bibliography, your thesis statement, your outline, and to write your final draft.
- Turn in stuff ON TIME.

Other important information

- If you are a qualified student with a disability seeking accommodations under the Americans with Disabilities Act, you are required to self-identify with the Office of Disability Services, Student Union, Room 1304. No accommodations will be granted without documentation from the Office of Disability Services. The deadline for registering or making accommodation changes is two weeks prior to the start of the Final Exam period. Any requests received after the deadline will generally be considered for the following semester.
- It is University policy that the classroom is not a place for children. Students are not to bring family members to class for day care or baby sitting.
- Free discussion, inquiry, and expression is encouraged in this class. Classroom behavior that interferes with either (a) the instructor's ability to conduct the class or (b) the ability of students to benefit from the instruction is not acceptable. Examples may include routinely entering class late or departing early; use of beepers, cellular telephones, or other electronic devices; repeatedly talking in class without being recognized; talking while others are speaking; or arguing in a way that is perceived as "crossing the civility line." In the event of a situation where a student legitimately needs to carry a beeper/cellular telephone to class, prior notice and approval of the instructor is required. Classroom behavior which is deemed inappropriate and cannot be resolved by the student and the faculty member may be referred to the Office of Judicial Affairs for administrative or disciplin-

ary review as per the Code of Student Conduct which may be found at <http://www.selu.edu/StudentAffairs/Handbook/>.

- If you are the victim of a sexually oriented crime, please be aware that the University Policy regarding Victims of Sexual Misconduct is located online at www.southeastern.edu/resources/policies/assets/sexual_misconduct.pdf as well as at page 68 in the University Student Handbook at http://www.southeastern.edu/admin/stu_affairs/handbook/index.html. The policy includes definitions of the various sexually oriented offenses prohibited by Southeastern as well as the reporting options for victims and the process of investigation and disciplinary proceedings of the university. For more information log onto http://www.southeastern.edu/admin/police/victims_soc/index.html.
- Students are expected to maintain the highest standards of academic integrity. Behavior that violates these standards is not acceptable. Examples are the use of unauthorized material, communication with fellow students during an examination, attempting to benefit from the work of another student, and similar behavior that defeats the intent of an examination or other class work. Cheating on examinations, plagiarism, improper acknowledgment of sources in essays, and the use of a single essay or paper in more than one course without permission are considered very serious offenses and shall be grounds for disciplinary action as outlined in the current General Catalogue.
- Students agree by taking this course that all required papers may be subject to submission for textual similarity to VeraCite on Moodle for the detection of plagiarism. All submitted papers will be included as source documents in the VeraCite reference database solely for the purpose of detecting plagiarism of such papers.

• Important University dates:

- 12:30 p.m., Friday, November 3 is the last day to withdraw with a grade of "W" or resign from regular classes.
- Monday, December 11 is the last day to return rental textbooks without a fine.
- Friday, December 15 Rental textbooks must be purchased if not returned by 4:30PM.





Schedule of Events and HW Assignments

Class 1 - Wednesday, August 16

Music of Ancient Western Civilization

Readings: BURKHOLDER Textbook: CHAPTER 1:
"Music in Antiquity"

Class 2 - Monday, August 21

The Legacy of Ancient Greece and Rome

Repertoire:

Epitaph of Seikolos

Euripides-Orestes (Stasimon chorus) - chromatic version

Euripides-Orestes (Stasimon chorus) - enharmonic version

Class 3 - Wednesday, August 23

The Ancient Heritage and the "Dark Ages"

BURKHOLDER Textbook readings - CHAPTER 2:
"The Christian Church in the First Millenium"

Class 4 - Monday, August 28

BURKHOLDER Textbook readings - CHAPTER 3:
"Roman Liturgy and Chant"

Repertoire:

The Mass for Christmas Day

Introit: Puer natus est nobis

Kyrie

Gloria

Gradual: Viderunt omnes

Alleluia: Dies sanctificatus

Credo

Offertory: Tu sunt caeli

Sanctus

Agnus Dei

Comunion: Viderunt omnes

Ite, missa est

Class 5 - Wednesday, August 30

Repertoire:

Chants from Vespers for Christmas Day

First Antiphon: Tecum principium

Psalm: Dixit Dominus

Hymn: Christe Redemptor omnium

Wipo of Burgundy - *Victimae paschali laudes*

Tropes on *Puer natus: Quem queritis in presepe*

Hildegard of (von) Bingen: *Ordo vitutum*; Chorus: "In principio omnes"

Labor Day Holiday - Monday, September 4

Class 6 - Wednesday, September 6

BURKHOLDER Textbook Readings - CHAPTER 4:
"Song and Dance Music in the Middle Ages"

Repertoire:

Bernart de Ventadorn - *Can vei la lauzeta mover*

Comtessa de Dia - *A chantar*

Adam de la Halle - *Robins m'aime*

Walter von der Vogelweide - *Palastinallied* - *Nu alrest lebe ich mir werde*

Cantiga 159 - *Non sofre Santa Maria*

"Le quarte espampia royal" from *Le manuscrit du roi*

Class 7 - Monday, September 11

BURKHOLDER Textbook Readings - CHAPTER 5:
"Polyphony through the 13th Century"

Repertoire:

Organa from *Musica Enchiriadis*

Alleluia Justus ut palma from *Ad organum factendum*

Jubilemus exultemus (versus in Aquitanian polyphony)

Léonin: *Viderunt omnes*

Clausulae on Dominus from *Viderunt omnes*

Clausula 26

Clausula 28

Clausula 29

Perotin - *Viderunt omnes*

Ave virgo virginum (polyphonic conductus)

Motets on the tenor Dominus

-*Factum est salutare*/Dominus

-*Fole acostumance*/Dominus

-*Super te/Sed fulsit*/Primus tenor/Dominus

Adam de la Halle - *De ma dame vient...*

Anonymous - *Sumer is icumen in*

Class 8 - Wednesday, September 13

BURKHOLDER Textbook Readings - CHAPTER 6:
"French and Italian Music in the 14th Century"

Repertoire:

Philippe de Vitry - *In arboris/Tuba sacre fidei/Virgo sum*

Guillaume de Machaut - Kyrie, *La Messe de Nostre Dame*

Guillaume de Machaut - *Rose, Liz, Printemps, Verdure*

Johannes Ciconia - *Sus une fontayne*

Jacopo da Bologna - *Fenice fu*
Gherardello da Firenze - *Tosto che l'alba*
Francesco Landini - *Non avra ma'pieta*

EXAMINATION 1 - Monday, September 18

Class 9 - Wednesday, September 20

BURKHOLDER Textbook Readings - CHAPTER 7:
"The Age of the Renaissance"
BURKHOLDER Textbook Readings - CHAPTER 8:
"England & Burgundy in the 15th Century"

Repertoire:

Anonymous - *Alleluia, A newe work*
John Dunstable - *Quam pulchra es*
Giles Binchois - *De plus en plus*
Guillaume Dufay (Du Fay) - *Resveillies vous*

Class 10 - Monday, September 25

Repertoire:

Guillaume Dufay (Du Fay) - *Conditor alme siderum*
Guillaume Dufay (Du Fay) - *Se la face ay pale*
Guillaume Dufay (Du Fay) - *Gloria, Missa se la face ay pale*

Class 11 - Wednesday, September 27

BURKHOLDER Textbook Readings - CHAPTER 9 -
"Franco-Flemish composers"

Repertoire:

Jean de Ockeghem - *Agnus Dei, Missa De plus en plus*
Henricus (Heinrich) Isaac - *Innsbruck, ich mus dich lassen*

Class 12 - Monday, October 2

Repertoire:

Josquin Desprez - *Ave Maria...virgo serena*
Josquin Desprez - *Kyrie & Credo excerpts, Missa pange lingua*
Josquin Desprez - *Mille regretz*

Class 13 - Wednesday, October 4

BURKHOLDER Textbook Readings - CHAPTER 10:
"Sacred Music in the Era of the Reformation"

Repertoire:

Martin Luther: *Nun komm, der Heiden, Heiland*
Martin Luther: *Ein feste Burg*
Johann Walther - *Ein feste Burg*
Loys Bourgeois - *Psalms 134 "Or sus, serviteurs du Seigneur"*
William Kethe - *Psalms 100, All people that on earth do dwell*
William Byrd - *Sing Joyfully unto the Lord*

Class 14 - Monday, October 9

Repertoire:

Giovanni Pierluigi da Palestrina - *Credo, Pope Marcellus Mass*

Giovanni Pierluigi da Palestrina - *Agnus Dei I, Pope Marcellus Mass*
Tomas Luis de Victoria - *O magnum mysterium*
Tomas Luis de Victoria - *Missa O magnum mysterium: Kyrie*
Orlando di Lasso - *Tristis est anima mea*

Class 15 - Wednesday, October 11

BURKHOLDER Textbook Readings - CHAPTER 11:
"Madrigal & Secular Song in the 16th Century"

Repertoire:

Juan del Encina - *Oy comamos y bebamos*
Marco Cara - *Io non compro piu speranza*
Jacques Arcadelt - *Il bianco e dolce cigno*
Cipriano da Rore - *Da le belle contrade d'oriente*
Luca Marenzio - *Solo e pensoso*
Carlo Gesualdo - *Io parto e non più dissiu*

Class 16 - Monday, October 16

Repertoire:

Claudin de Sermisy - *Tant que vivray*
Claude Le Jeune - *Reveyr venir du printans*
Thomas Morley - *My bonny lass she smileth*
Thomas Weelkes - *As Vesta was*
John Dowland - *Flow, my tears*

Class 17 - Wednesday, October 18

Research Paper - Statement of general topic of interest is due.

BURKHOLDER Textbook Readings - CHAPTER 12:
"The Rise of Instrumental Music"

Repertoire:

Pierre Attaignant - from *Danseries a 4 parties* (Basse danse; Branle gay)
Luis de Narvaez - *Cancion Mille regres*
Luis de Narvaez - *Cuatro diferencias sobre "Gardarme las vacas"*
William Byrd - *Pavana Lachrymae*
Giovanni Gabrieli - *Canzon septimi toni*

Class Presentation: HOW TO USE LIBRARY & OTHER RESEARCH RESOURCES TO DEVELOP YOUR RESEARCH PAPER

EXAMINATION 2 - Monday, October 23

Class 18 - Wednesday, October 25

BURKHOLDER Textbook Readings - CHAPTER 13:
"New Styles in the 17th Century"
BURKHOLDER Textbook Readings - CHAPTER 14:
"The Invention of Opera"

Repertoire:

Claudio Monteverdi - *Cruda Amarilla*
Giulio Caccini - *Verrò 'l mio sol*

Jacopo Peri - *Le musiche sopra l'Euridice*, excerpt
Claudio Monteverdi - *L'Orfeo* excerpts from Act II
Claudio Monteverdi - *L'incoronazione di Poppea*, Act I,
scene 3
Antonio Cesti - *Oronea*, excerpt from Act II
Barbara Strozzi - *Lagrime mie*
Alessandro Grandi - *O quam tu pulchra es*

Class 19 - Monday, October 30

Research Paper - General bibliography is due.

BURKHOLDER Textbook Readings - CHAPTER
15: "Music for Chamber and Church in the Early
Seventeenth Century"

Repertoire:

Heinrich Schütz - *O lieber Herre Gott*
Henrich Schütz - *Saul, was verfolgst du mich*
Girolamo Frescobaldi - *Toccata No. 3*
Girolamo Frescobaldi - *Ricercare from Mass for the
Madonna* (Fiori musicali)
Biagio Marini - *Sonata IV* per il violino

Class 20 - Wednesday, November 1

BURKHOLDER Textbook Readings - CHAPTER
16: "France, England, Spain, & the New World in the
17th Century"

Repertoire:

Jean-Baptiste Lully - *Armide*, excerpt (Overture)
Jean-Baptiste Lully - *Armide*, excerpt (Act II scene III)
Elizabeth-Claude Jacquet de la Guerre - *Suite No. 3 in A
Minor*
Henry Purcell - *Dido and Aeneas*, conclusion
Tomas de Torrejon y Velasco - *La purpura de la rosa*
(excerpt)
Juan de Araujo - *Los coflades de la estleya*

Last Day to Drop, with a W - Friday, November 3 before 12:30 p.m.

Class 21 - Monday, November 6

Research Paper - Annotated Bibliography is due.

BURKHOLDER Textbook Readings - CHAPTER
17: "Italy and Germany in the Late 17th Century"

Repertoire:

Alessandro Scarlatti - *Clori vezzosa, e bella*, conclusion
Archangelo Corelli - *Trio Sonata, Op. 3, No. 2*
Dietrich Buxtehude - *Praeludium in E Major*, BuxWV
141

Class 22 - Wednesday, November 8

BURKHOLDER Textbook Readings - CHAPTER
18: "The Early 18th Century in Italy & France"

Repertoire:

Antonio Vivaldi - *Violin Concerto in A Minor*, Op. 3, No. 7,
from *l'Estro armonico*
François Couperin - *Vingt-cinquième ordre*, excerpts
La visionnaire
La muse victorieuse
Jean-Philippe Rameau - *Hippolyte et Aricie*, Act IV, conclusion

Class 23 - Monday, November 13

BURKHOLDER Textbook Readings - CHAPTER 19:
"German Composers of the Late Baroque"

Repertoire:

Johann Sebastian Bach - *Prelude and Fugue in A Minor*, BWV
543

Class 24 - Wednesday, November 15

Research Paper - Formal Thesis Statement is due.

BURKHOLDER Textbook Readings - CHAPTER 19:
"German Composers of the Late Baroque" (continued)

Repertoire:

Johann Sebastian Bach - *Chorale Prelude on Durch Adams
Fall*, BWV 637

Class 25 - Monday, November 20

Research Paper - Detailed Outline is due.

BURKHOLDER Textbook Readings - CHAPTER 19: "Ger-
man Composers of the Late Baroque" (continued)

Repertoire:

J.S. Bach: Cantata BWV 62 *Nun komm, der Heiden Heiland*,
I. Chorus - Nun komm, der Heiden Heiland
II. Aria - "Bewundert, O Menschen, diese grosse Gehei-
miss"
III. Recitative - "So geht aus Gottes Herrlichkeit"
IV. Aria - "Streite, sieger starker Held"
V. Recitative - "Wir ehren diese Herrelichkeit"
VI. Chorale - "Lob sei Gott, dem Vater g'than"

Wednesday, November 24 - Thanksgiving Holiday

Class 26 - Monday, November 27

BURKHOLDER Textbook Readings - CHAPTER 19:
"German Composers of the Late Baroque" (continued)

Repertoire:

George Frideric Handel - *Giulio Cesare*, Act II, scenes 1-2

Class 27 - Wednesday, November 29

RESEARCH PAPER - Final Draft is due.

BURKHOLDER Textbook Readings - CHAPTER 19:
"German Composers of the Late Baroque" (continued)

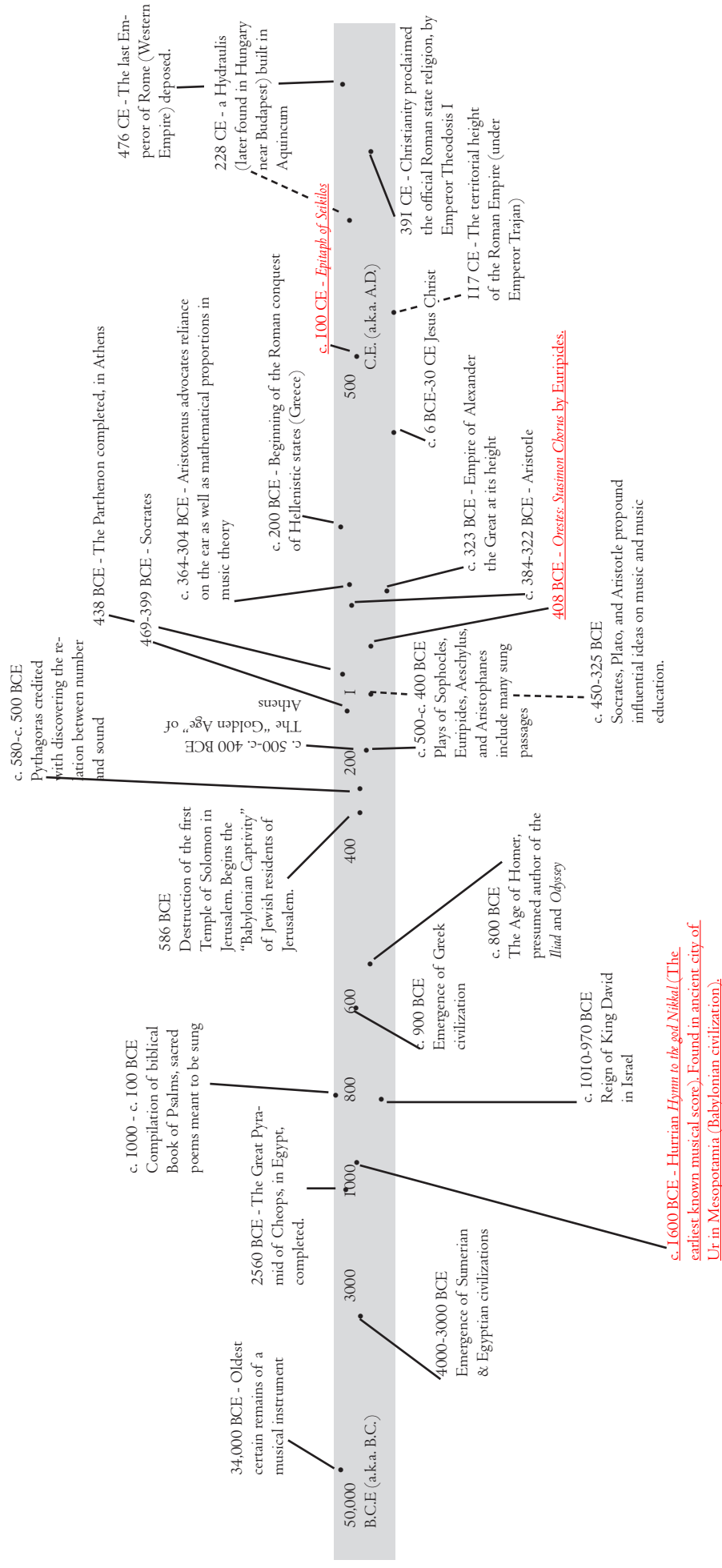
Repertoire:

George Frideric Handel - *Saul*, Act II, scene I

Final Examination - Monday, Dec 4 @ 10:15

The “Ancient Period”

Beginnings of recorded history thru 500 A.D.



A Sample Rudimentary Time Line - This example is in but one of several possible formats one might use to graphically portray how everything you study in this course fits into its context in time.

Year	Music Person or Event or Composition	Historical Event	Literary Event	Cultural Event (architecture, painting, sculpture, etc.)
50,000 B.C.E.	34,000 BCE - Oldest certain remains of a musical instrument	4000-3000 BCE Emergence of Sumerian & Egyptian civilizations		
3000 B.C.E.	c. 1600 BCE - <u>Hurrian Hymn to the god Nikkal</u> (The earliest known musical score). Found in ruins of ancient city of Ur in Mesopotamia (Sumerian civilization).	c. 1010-970 BCE Reign of King David in Israel c. 900 BCE Emergence of Greek civilization	c. 800 BCE The Age of Homer, presumed author of the <i>Iliad</i> and <i>Odyssey</i>	2560 BCE - The Great Pyramid of Cheops, in Egypt, completed.
800 B.C.E.	c. 580-c. 500 BCE Pythagoras credited with discovering the relation between number and sound	586 BCE Destruction of the first Temple of Solomon in Jerusalem. Begins the "Babylonian Captivity" of Jewish residents of Jerusalem.		
600 B.C.E.			c. 450-325 BCE Socrates, Plato, and Aristotle propound influential ideas on music and music education.	c. 500-c. 400 BCE The "Golden Age" of Athens c. 500-c. 400 BCE Plays of Sophocles, Euripides, Aeschylus, and Aristophanes include many sung passages
400 B.C.E.	408 BCE - <u>Orestes: Sussman Chorus by Euripides.</u>	469-399 BCE - Socrates c. 384-322 BCE - Aristotle c. 323 BCE - Empire of Alexander the Great at its height		438 BCE - The Parthenon completed, in Athens
200 B.C.E.	c. 364-304 BCE - Aristoxenus advocates reliance on the ear as well as mathematical proportions in music theory	c. 200 BCE - Beginning of the Roman conquest of Hellenistic states (Greece)		
1 C.E.	c. 100 CE - <u>Epitaph of Seikilos</u> 228 CE - a Hydraulis (later found in Hungary near Budapest) built in Aquincum	c. 6 BCE-30 CE Jesus Christ 117 CE - The territorial height of the Roman Empire (under Emperor Trajan) 391 CE - Emperor Theodosius I proclaims Christianity the official Roman state religion 476 CE - The last Emperor of Rome (Western Empire) deposed.		
500 C.E.			The "Ancient Period" Beginnings of recorded history thru 500 A.D.	

A Sample Rudimentary Time Line - Here's a different, perhaps better, approach that organizes the events into categories.

Grading Rubric for Music History Research Papers

category	4	3	2	1	Your Score
introduction / thesis	* Exceptional introduction that grabs the interest of reader and states thesis of the paper. ** Thesis statement is exceptionally clear, arguable, well-developed, and definitive. *** Clearly and concisely describes how the paper will support the thesis.	* Interesting introduction that states the thesis of the paper. ** Thesis statement is generally clear. *** Vaguely describes how the paper will support the thesis.	* Basic introduction that states topic. ** Thesis is somewhat vague. *** No apparent supportive strategy for developing the thesis is presented.	* Weak or no introduction of topic. ** Paper's purpose is unclear/thesis is weak or missing.	
Quality of Information / Evidence	* essay is exceptionally researched, extremely detailed, and historically accurate. ** information clearly relates to the thesis.	* information relates to the main topic. ** essay is well-researched in detail and from a variety of sources.	* Information relates to the main topic, few details and/or examples are given. ** Shows a limited variety of sources.	* Information has little or nothing to do with the thesis. ** Information has weak or no connection to the thesis.	
Quality of Source Material	* Information derived from appropriate number and variety of sources. ** Bibliography includes appropriate variety of books, articles, and online resources. *** No significant sources were neglected.	* Information derived from a somewhat limited number and variety of sources. ** Bibliography includes a limited variety of books, articles, and online resources. *** No significant sources were neglected.	* Information derived from relatively few sources. ** Author relied on heavily on online sources and neglected printed books and articles. *** Apparent neglect of important available source material.	* Information derived from extremely limited number of sources. * Vague indication about where the information originated. ** Author relied exclusively on internet websites for information.	
Support of Thesis/ Analysis	* Exceptionally critical, relevant and consistent connections made between evidence and thesis. ** Excellent analysis. *** Musical examples/illustrations extremely well-chosen and support thesis with great effect.	* Consistent connections made between evidence and thesis ** Good analysis. *** Musical examples/illustrations somewhat well-chosen and relate to the thesis generally.	* Some connections made between evidence and thesis. ** Some analysis. *** Musical examples/illustrations generally, but indirectly support the thesis.	* Limited or no connections made between evidence and thesis. ** Lack of analysis. *** Musical examples/illustrations are irrelevant to the thesis/argument and instead result in mere padding.	
Organization / Development of Thesis	* Exceptionally clear, logical, mature, and thorough development of thesis with excellent transitions between and within paragraphs.	* Clear and logical order that supports thesis with good transitions between and within paragraphs.	* Somewhat clear and logical development with basic transitions between and within paragraphs.	* Lacks development of ideas with weak or no transitions between and within paragraphs.	
Conclusion	* Excellent summary of topic with concluding ideas that impact reader. ** Introduces no new information.	* Good summary of topic with clear concluding ideas. ** Introduces no new information.	* Basic summary of topic with some final concluding ideas. ** Introduces no new information.	* Lack of summary of topic.	
Style/Voice	* Style and voice are not only appropriate to the given audience and purpose, but also show originality and creativity. ** Word choice is specific, purposeful, dynamic and varied. *** Sentences are clear, active (subject-verb-object), and to the point.	* Style and voice appropriate to the given audience and purpose. ** Word choice is specific and purposeful, and somewhat varied throughout. *** Sentences are mostly clear, active (subject-verb-object), and to the point.	* Style and voice somewhat appropriate to given audience and purpose. ** Word choice is often unspecific, generic, redundant, and clichéd. *** Sentences are somewhat unclear; excessive use of passive voice.	* Style and voice inappropriate or do not address given audience, purpose, etc. ** Word choice is excessively redundant, clichéd, and unspecific. *** Sentences are very unclear.	
Grammar / Usage / Mechanics	* Control of grammar, usage, and mechanics. ** Almost entirely free of spelling, punctuation, and grammatical errors.	* May contain few spelling, punctuation, and grammar errors.	* Contains several spelling, punctuation, and grammar errors which detract from the paper's readability.	* So many spelling, punctuation, and grammar errors that the paper cannot be understood.	
Citation Format	* Conforms to Turabian rules for formatting and citation of sources are perfect.	* Conforms to Turabian rules for formatting and citation of sources with minor exceptions.	* Frequent errors in Turabian format.	* Lack of Turabian format/ numerous errors.	
Works Cited / Bibliography	* Entries entirely correct as to Turabian format.	* Entries mostly correct as to Turabian format.	* Frequent errors in Turabian format.	* Lack of Turabian format/ numerous errors.	

Comments:

TOTAL

/ 40 = ____ % x .55

= ____ %
of Research
Paper Grade

Some thoughts about a good research paper and a good thesis statement.

A successful research paper...

- should be much more than a simple report about a given subject.
- should have a focus
- ideally should ask a question, to be answered in the paper.
- should develop an argument, a point of view.
- should present appropriate background and facts directly relevant to the thesis.
 - Unless they directly pertain to the specific topic, composer biographical information should not be included, as this too often serves as an artificial “padding” device intended to unnecessarily lengthen the paper.
- should end with a conclusion - a succinct summary of what the paper presented.

A good thesis statement clearly states...

- the goal of the paper
- the question(s) to be answered in the paper
- strategy of the presentation / how do you intend to answer the question(s)/present your argument(s) and present it (them) to the reader?
- should be designed to grab the reader's interest.

If, instead of a research paper, you choose to compose a new piece in the style of one of the named composers in MUS 355 who lived after 1100, your essay will address...

- An accurate/well-researched description of the composer's style, based on expert sources and your own analysis: “What are the stylistic characteristics of music by (for example) Guillaume de Machaut?” Your strategy would be to describe Machaut's
 - media (for what media did he write?),
 - melodic processes (voice types, voice ranges and tessiturae, cadence patterns),
 - rhythmic characteristics,
 - notation system. Which one did the composer use?)
 - contrapuntal processes (what were the consonant intervals, how did he treat dissonances, etc),
 - cadence patterns (What were Machaut's favorite cadence patterns?)
 - form (what pre-existing formulae did he follow in organizing his works?)
- how the new work you just composed incorporates the composer's style characteristics you just described.

Your thesis statement might read something like this:

1. “What are the stylistic characteristics of music by [your chosen composer]?” My essay will describe them in regard to media, to melody, rhythm, counterpoint/harmony, formal processes, unifying processes, (List all that apply). I will base these descriptions on the observations of experts (list them here), and on my own analysis of (list works here).

2. This essay will show how my newly composed work incorporates/embodyes these stylistic characteristics I described. (include all that apply....):

- | | |
|--|--------------------------------|
| • media /instrumentation (if applies)/orchestration (if applies) | • counterpoint/harmony |
| • melody | - cadences |
| - contour/shape | • formal processes |
| - cadences | - pre-existing formulae |
| - mode/tonality | • unifying devices & processes |
| - recurring motivic ideas | (cantus firmus? isorhythm?) |
| • rhythm | |

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