

MUS 350: Music History I – Middle Ages to 1750

Course Information:

Instructor: Terry L. Dean
Class Meetings: MWF 10:00 – 10:50 a.m. Fine Arts, Rm. 234
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Purpose: Survey of the position of music in history, contributions to musical thought, and the development of musical style in Western culture from Antiquity to 1750.

Purpose:

This course surveys the history and development of Western musical style from the early 9th to the middle of the 18th centuries. The approach to learning used in this course is both historical and analytical: musical works will be considered in relation to and as representative of larger cultural, intellectual and political contexts on the one hand, and as embodiments of pure musical craft on the other.¹ Students will be introduced to representative works by major composers from each of the musical periods. Students will also learn about the origins and development of major musical genres, forms and styles. By the end of the semester students will have acquired facility in musical analysis, which will enable them to identify, through critical listening and score analysis, the different styles and genres from each of the style periods discussed. Students will be introduced to the principal theoretical writings and aesthetic attitudes of each period. Prerequisites: MUS 150, 151, 212, and 214.

Foundational Studies Learning Objectives (FSLO):

This course fulfills the Foundational Studies requirement for Integrative and Upper Division Elective. In accordance with the goals of the Foundational Studies Program, upon completing the program students will be able to:

1. Locate, critically read, and evaluate information to solve problems;
2. Critically evaluate the ideas of others;
3. Apply knowledge and skills within and across the fundamental ways of knowing (natural sciences, social and behavioral sciences, arts and humanities, mathematics, and history);
4. Demonstrate an appreciation of human expression through literature and fine and performing arts;
5. Demonstrate the skills for effective citizenship and stewardship;
6. Demonstrate an understanding of diverse cultures within and across societies;
7. Demonstrate the skills to place their current and local experience in a global, cultural, and historical context;

¹ Each lecture will focus on discussions of individual works representative of the musical styles and genres composed during a given time period. Lectures will begin with a contextualization of the work from either a cultural, historical, literary, philosophical/intellectual, or aesthetic point of view. Then discussions will move to focus on the defining style characteristics of the composition and how they represent greater trends within the genre or by the composer. Moreover, relationships between works across historical periods and genres will be examined in order to allow students to better understand how composers influence each other and how musical genres develop and draw upon other genres. This information will be assessed via the three regular and final examinations schedule for the course. Students will need to synthesize information pertaining to single works in order to understand how musical style develops over time as well as how these develops reflect greater cultural, political, aesthetic, and literary influences.

8. Demonstrate an understanding of the ethical implications of decisions and actions;
9. Apply principles of physical and emotional health to wellness;
10. Express themselves effectively, professionally, and persuasively both orally and in writing.

As a Foundational Studies Integrative and Upper Division Elective, students will (FSI&UD):

1. Use a thematic approach to a particular topic or issue that integrates multiple ways of knowing;²
2. Engage in a project or conduct research that makes use of multiple ways of knowing to address a particular topic or issue;³
3. Analyze and write at an advanced level.⁴

Ultimately, the course is designed to develop skills directly related to applied learning. As such, the course will (S&ALO):

1. Contribute to the development of critical thinking skills;⁵
2. Contribute to the development of information literacy skills;⁶

² The study of music history from the 9th through the mid-18th centuries allows for a discussion of music using a range of “ways of knowing.” [FSLO 3] Incorporating skills associated with the category of Historical Studies, students in the course will examine not only scores, which function as documents in music for their respective time periods, but will also interact with historical documents (e.g., letters, diaries, excerpts of treatises, financial records, period reviews) that help to better position the sound of the music within an appropriate historical framework. Additionally, drawing upon skills associated with the Foundational Studies category of Fine and Performing Arts, students will consider how each composition studied represents an expression of human experience as well as relate these works to broader socio-political, religious, philosophical, and artistic trends. Similarly, when dealing with texted works, students will consider the relationship between text sources and musical style using skills acquired through courses of the Foundational Studies category of Literary Studies; this is particularly important for the study of opera as a genre, in which librettos were considered of greater importance than and dictated the compositional decisions of those writing the corresponding music. Moreover, students will examine, whenever possible, relationships and aesthetic interactions between musical works from culturally diverse groups (e.g., the influence of Islamic and Jewish chant practices on the development of the various Catholic chant types, the influence of Muslim musical instruments on late Medieval secular and sacred song practices, the influence of the Europeanization of Native American groups in South American during the 17th and early-18th centuries) [FSLO 6]. Most importantly, however, students will demonstrate a strong sense of aesthetic responsiveness and interpretive ability with regard to the musical genres, composers, and styles studied through the successful completion of listening quizzes; these quizzes require students not only to identify works discussed in class, but also to successfully identify probably composers, genres, dates, and musical characteristics in support for unknown listening and score items. This, in turn, will allow students to better understand how the music they play in ensembles, study in applied settings, and listen to for recreation relates to broader historical and cultural contexts [FSLO 7].

³ As part of the requirements for the course, students conduct a high-stakes, analytical research project in which they explore the historical development of a specific mass tradition associated with the Catholic Church. For this project, students not only provide a detailed analysis of select works from the tradition; they also engage in research by reading relevant historical documents and scholarly articles related to the topic. In doing so, students engage with the L’homme arme mass tradition using a variety of ways of knowing—analytical, historical, and cultural.

⁴ As indicated in the previous footnote, students are required to complete a substantial research project and essay. All writing assignments are staged with several draft submissions, revision requirements, peer review, and final editing.

⁵ One of the goals of the course is to provide students with a core repertory of musical works against which they can compare unknown works of music when they encounter them. By drawing upon their knowledge of these representative compositions, students can then employ critical thinking skills and make informed decisions about the possible historical, cultural, and/or stylistic origins of unknown works of music.

⁶ Part of the process students go through for the developmental writing projects includes the development of a proposal and annotated bibliography. This bibliography is developed in conjunction with the music librarian who

3. Include a graded developmental writing component;⁷
4. Incorporate opportunities for students to critically read and analyze sophisticated, complex text, and to write intensively;⁸ and
5. Include assignments that apply information from within and across various “ways of knowing.”⁹

Required Texts:

1. J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music*, 8th ed. (New York: W. W. Norton, 2010)
2. *Norton Anthology of Western Music* [NAWM], vol. 1: Ancient to Baroque, 6th ed., J. Peter Burkholder and Claude V. Palisca, eds. (New York: W. W. Norton, 2010).
3. *Norton Recorded Anthology of Western Music*, vol. 1: Ancient to Baroque, 6th ed., J. Peter Burkholder and Claude V. Palisca, eds. (New York: W. W. Norton, 2010).
4. Weiss, Piero and Richard Taruskin, eds. *Music in the Western World: A History in Documents*, 2nd ed. (Belmont, CA: Thomson Higher Education, 2008).

Optional Resource: Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*. Seventh Edition. Chicago: The University of Chicago Press, 2007. ISBN 0-226-82337-7

*** The anthology will be utilized in virtually every scheduled class. It is required that every student brings the anthology to every class.

Course Policies

Attendance: Class attendance is an essential and integral part of your educational experience. Each student will be allowed to be absent for 2 class meetings without any negative effect on your final grade. Excused absences must be reported to the instructor before the class for which the student will be absent. Excused absences include personal injury or illness (with proper medical documentation only), family emergency, and conflicting departmental activities (tours, performances, etc.). Beginning with the third unexcused absence, each day a student is not present in class will lower the final grade by 5 points. Also, you must attend each class in its entirety. Therefore, you are expected to arrive on time and remain in class until you are dismissed by the instructor.

Classroom Etiquette: Turn off cell phones and pagers prior to the beginning of class. Disruptive behavior will not be tolerated in the classroom, either. Talking with your friends, enjoying your breakfast, or sleeping are examples of unacceptable behavior. The instructor reserves the right to determine what is proper and improper behavior in the classroom. If the behavior of a student becomes a problem, you will receive one warning from the instructor. If the problem persists the student will be asked to leave the class, perhaps permanently.

Make-up Policy: No make-up quizzes will be given. Make up exams are at the discretion of the instructor and require prior arrangement. Written work must be turned on the announced date; late work will not be accepted.

provides separate, mandatory workshops on bibliographic techniques and the use of library catalogs and databases. [FSLO 1, 10]

⁷ All major writing assignments for this course are developmental and address all four major stages of the writing process: Planning/Development, Drafting, Revising, and Editing. [FSLO 1, 2, 3, 10]

⁸ As indicated above, all writing assignments are development in nature and require students to interact with high-level scholarly writing related to the topic. [FSLO 1, 2, 3, 10]

⁹ Students engage in multiple writing assignments over the course of the semester, which require them to demonstrate an understanding of the music examined from various “ways of knowing.” Their analysis of performance practice issues of troubadour songs requires not only an analysis of iconographic resources, but also score and listening analysis. Similarly, the L’homme arme mass essay project requires high-level score and listening analysis as well as critical reading of scholarly resources and historical documents. [FSLO 1, 2, 3, 10]

Academic Honesty: I cannot give you credit for work that is not your own. Plagiarism and other forms of cheating will not be tolerated. Depending of the nature of the assignment and the seriousness of the offense, penalties range from no credit given for the assignment, to a failing grade in the course, to suspension or expulsion as determined by Student Judicial Programs. Consult your copy of The Code of Student Conduct for more information about the University's policy on academic integrity.

University Policies: The University has policies regarding academic freedom, students with disabilities and other matters. Information related to these policies is available for your review at the following address:

<http://www.indstate.edu/gened/docs/Foundational%20Studies/Info%20on%20Sycamore%20Standard%20and%20ADA%20and%20Laptops%20and%20Academic%20Freedom.pdf>

Laptop Usage Forbidden: While the university has chosen to require laptops of its students, the university also recognizes and respects the right of faculty to conduct their classes as they deem appropriate. In this course, no laptop may be used. Failure to comply with this direction is a violation of the Code of Student Conduct.

Academic Integrity:

The University Standards statement of Academic Dishonesty (Part I, Section 1) is: "Because academic integrity is a cornerstone of the University's commitment to the principles of free inquiry, students are responsible for learning and upholding professional standards in research, writing, assessment, and ethics. In the academic community the high value of honesty mandates a corresponding intolerance of dishonesty. Written or other work which students submit must be the product of their own efforts and must be consistent with appropriate standards of professional ethics. Academic dishonesty, which includes cheating, plagiarism, and other forms of dishonest or unethical behavior, is prohibited." Please consult the Indiana State University Code of Student Conduct for more specific information regarding academic integrity.

Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 237-2301 and the office is located in Gillum Hall, Rm. 202A. The Director will ensure that you receive all the additional help that Indiana State University offers.

If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms.

Other General Class Guidelines:

1. Have all assignments completed before class. Credit will not be given to assignments completed in class or turned in late.
2. Listen to and study musical examples before class. Please have numbered the measures in your scores for all assigned musical examples.
3. Class participation does count toward your grade. Each day you will receive a mark in my grade book for attendance and participation.

Grading Policy: The grade attained in this class will be based on two unit tests, the final exam, one research paper and its components, assignments, and quizzes (both announced and unannounced). **See course schedule for important dates.**

- I. Five Listening Quizzes (10% at 2% each) [FSLO 1, 2 and 3]
- II. Three Exams (36% at 12% each) [FSLO 1, 2 and 3]
- III. In-class Work/Pop Quizzes (4%)

- IV. Troubadour Essay (8%) [FSLO 1, 2, 3, 4, 6, 10; S&ALO 1, 2, 3, 4, and 5]
- V. Missa L'homme arme Analysis Essay (12%) [FSLO 1, 2, 3, 4, 6, 10; S&ALO 1, 2, 3, 4, and 5]
- VI. Listening Journal (10% total) [FSLO 1, 2 and 3]
- VII. Comprehensive Final Exam (20%) [FSLO 1, 2 and 3]

1) Exams & Quizzes

It is understood that each one of you learns in different ways and performs best under different circumstances. Therefore, your work in this course will be evaluated in a number of different ways. **There will be three in-class exams during the course of the semester. Your command of the material will also be evaluated via five listening quizzes spaced throughout the semester. There will also be a comprehensive final exam administered during final exam week. All exams will include a combination of listening identification and discussion, short definition, score study, and short essay questions.** [FSLO 1, 2 and 3]

You should also be prepared for occasional unannounced or “pop” quizzes which will test your preparation for the day’s lecture as well as your understanding of materials discussed in the class in the days just prior to the quiz.

2) Writing Assignments¹⁰

Among the major skills you will work on in this course, paramount to your careers as musicians, educators, and scholars is learning how to write articulately about music and how to conduct academic research. There are three major writing assignments for this course. They are:

1. Music listening journal. **As part of the course, you are to listen to and study the scores of the *Norton Anthology of Western Music, Vol. I, 6th ed.* Specific instructions and questions are provided in the Listening Journal assignment sheet (available in BlackBoard). The questions focus specifically on those musical, cultural, and historical issues directly related to the individual NAWM selections. This listening journal will function as your review guide for each of the three in-class exams.**
2. Essay Projects. This semester, you will write two essays. **The first is a 5-7 page exploration of issues related to the performance practice of twelfth-century troubadour songs. The other is a 10-12 page analytical paper in which you will compare various mass settings that incorporate a preexisting secular song melody, *L'homme arme*. NOTE: You will be responsible for all deadlines outlined in the schedule below. More specific instructions will be provided in class at a later date.** [FSLO 1, 2, 3, 4, 6, 10; S&ALO 1, 2, and 3]

¹⁰ As indicated above, all major writing assignments for the course are developmental. Students will receive appropriate feedback that addresses not only their strengths and weaknesses of their writing, but feedback that is also representative of and appropriate for the stage of the writing process reflected by the various submissions.

Grade Scale

A+	97.0 – 100.0	B-	82.9 – 80.0	D	66.0 – 67.9
A	93.0 – 96.9	C+	77.0 – 79.9	D-	65.0 – 65.9
A-	92.9 – 90.0	C	73.0 – 76.9	F	< 64.9
B+	87.0 – 89.9	C-	72.9 – 70.0		
B	83.0 – 86.9	D+	68.0 – 69.9		

MUS 350—Schedule

Attached is an outline of the class schedule. This schedule is tentative and most likely will change over the course of the semester. The piece(s) to be discussed in class are listed below the readings for each class period along with call numbers for scores and recordings.

W	08/26	Introduction to course: review syllabus (class expectations, grading, writing assignments, reasons for studying music history, etc.) Early History of the Catholic Church; the Church Year
F	08/28	<u>Roman Chant and Liturgy</u> Read: CHAPTER 2; CHAPTER 3, 50-56 Listen: NAWM 3a-k. Mass for Christmas Day (Gregorian chant Mass) NAWM 4a-b. Chants from Vespers for Christmas Day (Gregorian chant Office)
M	08/31	<u>Roman Chant and Liturgy (cont.)</u> Read: CHAPTER 3, 57-67 Listen: NAWM 5. Wipo of Burgandy, <i>Victimae paschali laudes</i> (sequence) NAWM 6. Tropes on <i>Puer natus: Quem queritis in presepe</i> and Melisma (texted trope)
W	09/02	<u>Hildegard of Bingen</u> Read: CHAPTER 3, 68-70 Listen: NAWM 7. Hildegard of Bingen, <i>Ordo Virtutum</i> Chorus, <i>In principio omnes</i> (sacred music drama)
F	09/04	<u>Secular Monophony in France</u> Read: CHAPTER 4 Listen: NAWM 8. Bernart de Ventadorn, <i>Can vei la lauzeta mover</i> (troubadour song) NAWM 9. Comtessa de Dia, <i>A chanter</i> (canso) NAWM 10. Adam de la Halle, <i>Jeu de Robin et de Marion</i> from <i>Robins m'aime</i> (Rondeau from musical play)
M	09/07	No Class—Labor Day
W	09/09	<u>Secular Monophony Beyond France and Instrumental Music</u> NAWM 11. Walther von der Vogelweide: <i>Palästinalied</i> (Nū alrēst lebe ich mir werde) (Minnelied) NAWM 12. Anonymous, Cantiga 159, <i>Non sofre Santa María</i> from <i>Cantigas de Santa Maria</i> (cantiga) NAWM 13. Anonymous, <i>La quarte estampie royal</i> (estampie)

- F** 09/11 ****Listening Quiz No. 1****
Early Polyphony
 Read: CHAPTER 5, 88-93
 Listen: NAWM 14a-c. Anonymous, Organa from *Musica enchiriadis* (parallel and mixed parallel organum)
 NAWM 15. Anonymous, *Alleluia Justus ut palma* from *organum faciendum* (free organum)
 NAWM 16. Anonymous, *Jubilemos, exultemus* (Aquitanian organum)
- M** 09/14 ****Troubadour Essay – First Draft Due****
Notre Dame Organum & the Conductus
 Read: CHAPTER 5, 94-103
 Listen: NAWM 17. Léonin, *Viderunt omnes* (organum duplum)
 NAWM 18. Anonymous, Clausulae on *Dominus* from *Viderunt omnes* (clausula)
 NAWM 19. Pérotin, *Viderunt omnes* (organum quadruplum)
 NAWM 20. Anonymous, *Ave virgo virginum* (conductus)
- W** 09/16 The Early Motet and Rota
 Read: CHAPTER 5, 104-114 and
 Listen: NAWM 21a-c. Motets on Tenor *Dominus* (motets)
 NAWM 22. Adam de la Halle, *Da ma dame vient/Dieus, comment porroie/omnes* (Franconian motet)
 NAWM 23: Anonymous, *Sumer is icumen* (rota)
 NAWM 24. Philippe de Vitry, *In arboris/Tuba sacre fidi/Virgo sum* (Isorhythmic motet)
- F** 09/18 The French Ars Nova: Machaut and His Contemporaries
 Read: CHAPTER 6, 116-122
 Listen: NAWM 25. Guillaume de Machaut, *La messe de Nostre Dame* (Kyrie from Cyclic Mass)
 NAWM 26. Machaut, *Foy porter* (monophonic virelai)
 NAWM 27. Machaut, *Rose, liz, printemps, verdure* (rondeau)
 NAWM 28. Philippus de Caserta, *En remirant vo douce pourtraiture* (ballade)
- M** 09/21 The Italian Trecento
 Read: CHAPTER 6, 132-148
 Listen: NAWM 29. Jacopo de Bologna, *Fenice fù* (madrigal)
 NAWM 30. Gherardello da Firenze, *Tosto che l'alba* (caccia)
 NAWM 31. Francesco Landini, *Non avrà ma' pieta* (ballata)
- W** 09/23 ****EXAM No. 1****
- F** 09/25 ****Listening Journal 1 Due****
The Early Renaissance: England
 Read: CHAPTER 7; CHAPTER 8 167-174
 Listen: NAWM 32. Anonymous, *Alleluia, a newë work* (carol)
 NAWM 33. Dunstable, *Quam pulchra es*, (motet/cantilena)
- M** 09/28 Du Fay and Burgundian Music
 Read: CHAPTER 8 175-189
 Listen: NAWM 34. Binchois, *De plus en plus* (rondeau)
 NAWM 35. Guillaume Du Fay, *Resvellies vous* (ballade)
 NAWM 36. Du Fay, *Conditor alme siderum* (hymn in fauxbourdon style)

- W 09/30 ****Listening Quiz No. 2****
Du Fay, continued
 Listen: NAWM 37a. Du Fay: *Se la face ay pale* (ballade)
 NAWM 37b. Dufay, *Missa Se la face ay pale* (Gloria from Cantus-firmus Mass)
- F 10/02 ****Troubadour Essay – Final Draft Due****
Franco-Flemish Composers –Ockeghem, Isaac, & Busnoys
 Read: CHAPTER 9, 190-197
 Listen: NAWM 38. Antoine Busnoys, *Je ne puis vivre* (virelai)
 NAWM 39. Jean de Ockeghem. *Missa prolationum* (Kyrie from Prolation Mass)
 NAWM 40. Henricus Isaac, *Innsbruck, ich muss dich lassen* (Leid)
- M 10/05 Franco-Flemish Composers –Josquin des Prez
 Read: CHAPTER 9, 198-209
 Listen: NAWM 41 Josquin dez Prez, *Ave Maria...virgo serena*, motet
 NAWM 42. Josquin, *Missa Pange Linga* (Kyrie and Credo excerpt from Paraphrase Mass)
 NAWM 43. Josquin, *Mille regretz* (chanson)
- W 10/07 Music and the Reformation
 Read: CHAPTER 10, 210-223
 Listen: NAWM 44a-d. Martin Luther, *Nun komm, der Heiden Heiland* and *Ein feste burg* (chorales)
 NAWM 45a-b. Loys Bourgeois: Psalm 134, *Or sus, serviteurs du Seigneur* (metrical psalm)
 NAWM 46. William Byrd, *Sing joyfully unto God* (full anthem)
- F 10/09 **No Class—Fall Break**
- M 10/12 ****L’homme arme Mass Paper – First Draft Due** (with cover letter)**
Music of the Counter-Reformation Era
 Read: CHAPTER 10, 224-239
 Listen: NAWM 47a-b. Giovanni Pierlugi Palestrina, *Pope Marcellus Mass* (Credo & Agnus Dei I from Mass)
 NAWM 48a. Tomás Luis de Victoria, *O magnum mysterium* (motet)
 NAWM 48b. Victoria, *Missa o magnum mysterium* (Kyrie from Imitation Mass)
 NAWM 49. Orlande de Lassus, *Cum essem parvulus* (motet)
- W 10/14 ****Listening Quiz No. 3****
Secular Music – Villancico, Frottola, Chanson
 Read: CHAPTER 11, 240-243; 255-259
 Listen: NAWM 50. Juan del Encina, *Oy comamos y bebamos* (villancico)
 NAWM 51. Marco Cara, *Io non compro più speranza* (frottola)
 NAWM 56. Claudin de Sermisy, *Tant que vivray* (chanson)
 NAWM 57. Lassus, *La nuit froide et sombre* (chanson)
 NAWM 58. Claude le Jeune, *Revecy venir du printans* (chanson)
- F 10/16 The Madrigal
 Read: CHAPTER 11, 244-255; 259-263
 Listen: NAWM 52. Jacques Arcadelt, *Il bianco y dolce cigno* (madrigal)
 NAWM 53. Cipriano de Rore, *Da le belle contrade d’oriente* (madrigal)
 NAWM 54. Luca Marenzio, *Solo e pensoso* (madrigal)
 NAWM 59. Thomas Morley, *My bonny lass she smileth* (ballett)
 NAWM 60. Weelkes, *As vesta was from Latmos hill descending* (English madrigal)

- M** 10/19 Instrumental Music
 Read: Chapter 12
 Listen: NAWM 61. John Dowland, *Flow, my tears* (air/lute song)
 NAWM 62a-c. Tylman Susato, From *Danserye*, Book III (dances)
 NAWM 63a. Luis de Narváez, *Cancion Mille regres* (Intabulation of Josquin's *Mille regretz*)
 NAWM 63b. Narváez *Cuatro diferencias sobre "Guárdame las vacas"* (Variations for vihuela)
 NAWM 64. William Byrd, *Pavana Lachrymae* (pavane variations)
 NAWM 65. Giovanni Gabrieli, *Canzon septimi toni a 8* from *Sacrae symphoniae* (ensemble canzone)
- W** 10/21 **EXAM No. 2**
- F** 10/23 Monteverdi and the *Segunda Prattica*
 Read: CHAPTER 13, 296-299
 NAWM Listen: 66. Claudio Monteverdi, *Cruda Amarilli* (madrigal)
 NAWM 67. Guilio Caccini, *Vedrò 'l mio sol* (continuo madrigal/solo madrigal)
- M** 10/26 The Invention of Opera
 Read: Chapter 14
 Listen: NAWM 68a-b. Jacopo Peri, *Le musiche sopra L'Euridice* (opera)
 NAWM 69a-e. Monteverdi, *L'Orfeo* (opera)
- W** 10/28 Venetian Opera
 Listen: NAWM 70 Monteverdi, *L'Incoronazione di Poppea*: Act 1 Scene 3 (Venetian opera)
 NAWM 71a-b. Antonio Cesti, *Oronthea* (Venetian opera)
- F** 10/30 Italian Vocal Chamber Music & Oratorio
 Read: CHAPTER 15, 328-332; 337
 Listen: NAWM 72. Barbara Strozzi, *Lagrime mie* (cantata)
 NAWM 73. Gabriel Bataille, *Ma bergere non légère* (air de cour)
 NAWM 74. Giovanni Gabrieli, *In ecclesiis* (solo motet/sacred concerto)
 NAWM 76a-b. Giacomo Carissimi, *Historia di Jepthe* (oratorio)
- M** 11/02 Sacred Music
 Read: CHAPTER 15, 332-343
 Listen: NAWM 75. Alessandro Grandi, *O quam tu pulchra es* (motet)
 NAWM 77. Heinrich Schütz, *O lieber Herr Gott*, SWV 287, sacred concerto from *Kleine geistliche Konzerte I* (sacred concerto)
 NAWM 78. Schütz, *Saul, was verfolgst du mich*, SWV 415, sacred concerto from *Symphoniae sacrae III* (sacred concerto)
- W** 11/04 Instrumental Music of the Early Baroque
 Read: CHAPTER 15, 344-352
 Listen: NAWM 79. Girolamo Frescobaldi: Toccata no. 3
 NAWM 80. Fresobaldi, *Ricercare* after the Credo, from *Mass for the Madonna in Fiori musicali*
 NAWM 81. Biagio Marini, *Sonata IV per il violino per sonar con due corde*, sonata for violin and continuo

- F** 11/06 The French Baroque
 Read: CHAPTER 16, 354-371; 382-383
 Listen: NAWM 82a. Jean-Baptiste Lully, Overture to *Armide* (French overture)
 NAWM 82b. Lully, Act II, Scene 5 from *Armide* (tragédie lyrique)
 NAWM 83. Lully, “In te Domine speravi” from *Te Deum* (grand motet)
 NAWM 84. Denis Gaultier, *La Coquette virtuose* from *La rhétorique des dieux*
 (courtante from dance suite for lute)
 NAWM 85a-h. Jacquet de la Guerre, Suite in A Minor from *Pièces de clavecin*
 (keyboard suite)
- M** 11/09 ****Listening Quiz No. 4****
The English Baroque
 Read: CHAPTER 16, 372-378
 Listen: NAWM 86a-c. Purcell, *Dido and Aeneas* (opera)
- W** 11/11 Spain & the New World
 Read: CHAPTER 16, 379-381
 Listen: NAWM 87. Torrejón y Velasco, “Y bien ¿qué es lo que adviertes?” from
La púrpura de la rosa (opera)
 NAWM 88. Juan de Araujo, *Los coflades de la estleya* (villancico)
- F** 11/13 Italy-Vocal Music
 Read: CHAPTER 17, 384-391
 Listen: NAWM 89. Alessandro Scarlatti, *Clori vezzosa, e bella* (recitative and
 aria from cantata)
 NAWM 90. A. Scarlatti, “In volver ciò che tu brami” from *Griselda* (aria from
 opera)
- M** 11/16 Italy- Instrumental Music
 Read: CHAPTER 17, 391-400
 Listen: NAWM 91a-d. Arcangelo Corelli: Trio Sonata, Op. 3, No. 2 (trio sonata)
- W** 11/18 **No Class: Contemporary Music Festival**
- F** 11/20 ****L’homme arme Mass Paper – Second Draft Due** (Peer Reviewed)**
Germany & Austria-Vocal & Instrumental Music
 Read: CHAPTER 17, 400-413
 Listen: NAWM 92. Dieterich Buxtehude, Praeludium in E Major, BuxWV141
 (organ prelude)
- M** 11/23 The Early 18th Century -Vivaldi & Couperin
 Read: CHAPTER 18, 416-431
 Listen: NAWM 93a-c. Antonio Vivaldi, Concerto for Violin and Orchestra in a
 minor, Op. 3, No. 6 (solo concerto)
 NAWM 94a-b. François Couperin, *Vingt-cinquième ordre* (keyboard suite)
- W** 11/25 **No Class—Thanksgiving Break**
- F** 11/27 **No Class—Thanksgiving Break**
- M** 11/30 ****L’homme arme Mass Paper – Peer Reviews Due****
****Listening Quiz No. 5****
Rameau
 Read: CHAPTER 18, 432-437
 Listen: NAWM 95. Jean-Philippe Rameau, Act IV conclusion of *Hippolyte et
 Aricie* (opera)

- W 12/02 Bach
 Read: CHAPTER 19, 438-457
 Listen: NAWM 96. Johann Sebastian Bach, Prelude and Fugue in a Minor, BWV 543 (prelude and fugue)
 NAWM 97. Bach, Chorale Prelude on *Durch Adams Fall*, BWV 637 (chorale prelude)
- F 12/04 ****Exam No. 3****
- M 12/07 Bach, continued
 Listen: NAWM 98a-f. Bach, Nun komm, der Heiden Heiland, BWV 62 (cantata)
- W 12/09 Handel
 Read: CHAPTER 19, 457-471
 Listen: NAWM 99. Georg Frideric Handel, Act II, Scenes 1-2 of *Giulio Cesare* (opera)
- F 12/11 ****L'homme arme Mass Paper – Final Draft Due** (with cover letter)**
Handel, cont.
 Listen: NAWM 100. Handel, Act II, Scene 10 of *Saul* (oratorio)
 Final Exam preparation
- M 12/14 **Comprehensive Final Exam (10:00 am – 12:00 pm)**

****The contents of this syllabus are subject to change as deemed necessary by professor****