

10/09/01

Course	Title	Credit
MUHL M306	History of Western Art Music I	3 crs.

Fall semester 2001

Instructor

Dr. Alice V. Clark
Communications/Music 202
Office hours: MWF 10:30-11:20, or by appointment

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Classes

MWF 9:30-10:20 (section 001) or MWF 11:30-12:20 (section 002)

Bulletin description

This course is the first part of a two-semester survey of western art music, this semester covering music and ideas about music from antiquity to the mid-eighteenth century. Where relevant, we will consider influences on western art music from other cultures and styles.

Prerequisites

MUTH M103 (Theory II) and MUHL M106 (Introduction to Music Literature), or permission of instructor.

Textbooks and other materials to be purchased by student

Hanning, Barbara Russano. *Concise History of Western Music*, based on Donald Jay Grout and Claude V. Palisca, *A History of Western Music*, 5th ed. New York and London: W. W. Norton & Company, 1998.

Palisca, Claude V., ed. *Norton Anthology of Western Music*, 4th ed., 2 vols. New York and London: W. W. Norton & Company, 2001. We will complete volume 1 this semester and begin volume 2.

Optional materials available for purchase

Palisca, Claude V., ed. *Norton Recorded Anthology of Western Music*, 2 vols., for use with Claude V. Palisca, ed., *Norton Anthology of Western Music*, 4th ed. New York: W. W. Norton & Company and Sony Music Entertainment, 2001. Each "volume" contains 6 CDs and represents the music covered in the relevant volume of the anthology. Because these will be available on reserve in the Music Library, it is not necessary to buy them—on the other hand, it's convenient to own your own copy, and, while it's a lot of money up front, per CD it's not bad.

Course requirements

Required work for this course will include readings from the textbook and other sources, listening, and score study (mostly, but not entirely, from the required anthology). Students will have to take exams, write a paper, and do other assignments.

Special accommodations

Students with disabilities who believe they need accommodations in this class are encouraged to contact the Office of Academic Enrichment and Disability Services at 865-2990 as soon as possible so that accommodations can be implemented in a timely fashion.

Academic integrity

All work you do for this class is expected to be your own, and academic dishonesty (including, but not limited to, plagiarism on papers or cheating on exams) will be punished. A summary of the University's definitions and procedures concerning academic integrity can be found in the Undergraduate Bulletin (pp. 45-46). If you are uncertain how to use and cite the work of others within your own work, consult reference

works such as Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, 5th ed., revised and expanded by Bonnie Birtwhistle Honigsblum (Chicago and London: University of Chicago Press, 1987), or see the instructor.

Course objectives

By the end of the semester, you should be able to differentiate by ear between major styles, genres and composers. You should also have a good understanding of the traditional framework of musical history, including some knowledge of the major composers and their cultural context. Finally, you should be better able to write effectively and draw conclusions from your reading and score study.

Course outline

see end of syllabus

Evaluation

Grades will be calculated as follows:	exams:	45% (15% each)
	final exam:	20%
	paper:	15%
	quizzes and other assignments:	15%
	attendance and participation:	5%

The grading scale is as follows:	A	92-100
	B+	88-91
	B	82-87
	C+	78-81
	C	72-77
	D+	68-71
	D	60-67
	F	below 60

Exams:

Monday 24 September (music through the thirteenth century)

Friday 19 October (fourteenth through mid-sixteenth centuries)

Friday 16 November (late sixteenth century through early baroque)

Wednesday 12 December, 9-11am (section 001) or 11:30-1:30 (section 002) (final exam covering late baroque and early classical music; will include a comprehensive section)

Exams will include listening (known and possibly unknown) to identify and describe, possibly score identification, short-answer questions and an essay. Essay topics will be distributed a few days before each exam; several topics may be given in advance, but only one will appear on the test (my choice, not yours), so you should be prepared to answer any of them. Exam dates are subject to change if necessary.

You must take each exam with the section in which you are registered. Any changes to this rule must be approved by me well in advance of the exam. Also, you are all on your honor not to discuss the exam between 9:30 and 12:30 on the day in question. The two sections may have exams that are completely different, or totally identical, or anything in between—you can't know, and it therefore won't help to talk anyway.

If you must miss an exam, you must tell me in advance, and you must provide documentation sufficient to schedule a make-up exam. If your absence is something you know about beforehand (e.g., a professional commitment such as a concert tour or a conference), you must discuss it with me in advance, and you will more than likely have to take the exam early. If it is something sudden, such as illness, you must inform me immediately, and no later than the starting time of the exam, and you must provide me with a medical excuse. Scheduling of make-up exams is at my discretion, and, while I will try to take your schedule into consideration, the time and format of the exam are not negotiable. I reserve the right to give you a radically

different, and perhaps less congenial, format: for example, all listening, or all essay, or even oral. I obviously also require that you do not discuss the exam that has occurred with those who have already taken it.

Paper:

You will be required to write a 5-7-page paper; further information will follow. Papers are due at the beginning of class on Friday 2 November. Late papers will be penalized one-half letter grade (from A to B+, etc.) per day (not class period) late.

Other assignments:

There will be other assignments and/or quizzes, announced in advance or not. "Pop" quizzes cannot be made up; assignments turned in late are subject to a penalty of one-half letter grade per day (not class period) late. I generally will not accept any assignment after I have handed it back to other students.

I will try to make all assignments available through the course page on Blackboard. I cannot, however, accept any assignments through electronic means unless I specify otherwise.

Attendance

I will pass around a sheet at each class; make sure you sign it! Note that attendance and participation counts for 5% of your grade; that does not mean simply showing up, but also asking and answering questions and participating in class discussion. This will be calculated from a baseline of 95 points; from that, I'll add points for participation and subtract for absence (or, if necessary, the types of unengaged or distracting presence that are worse than absence). I appreciate knowing why you weren't (or won't be) in class, but absences can only be excused with medical documentation or advance written notice of a professional obligation.

Tardiness is distracting to everyone! For that reason, I have been forced to institute a tardiness policy. First of all, I reserve the right to lock the door five minutes into the class. (The time on my watch is consistent with that in the College office.) Second, three tardinesses of more than ten minutes will equal one absence. Leaving class early will be similarly treated.

Course materials

Hanning, Barbara Russano. *Concise History of Western Music*, based on Donald Jay Grout and Claude V.

Palisca, *A History of Western Music*, 5th ed. New York and London: W. W. Norton & Company, 1998.
Call no. ML160.H2827 1998

Neuls-Bates, Carol, ed. *Women in Music: An Anthology of Source Readings from the Middle Ages to the Present*, rev. ed. Boston: Northeastern University Press, 1996. Call no. ML82.W65 1996

Palisca, Claude V., ed. *Norton Anthology of Western Music*, 4th ed., 2 vols. New York and London: W. W. Norton & Company, 2001. On order

Palisca, Claude V., ed. *Norton Recorded Anthology of Western Music*, 2 vols., for use with Claude V. Palisca, ed., *Norton Anthology of Western Music*, 4th ed. New York: W. W. Norton & Company and Sony Music Entertainment, 2001. On order

Sadie, Stanley, ed., and John Tyrrell, executive ed. *The New Grove Dictionary of Music and Musicians*, 2nd ed. New York: Grove, 2001. Call no. Reference ML100.N48 2001; online version with updates, edited by Laura Macy, also available.

Treitler, Leo, gen. ed. *Strunk's Source Readings in Music History*, rev. ed. New York and London: W. W. Norton & Company, 1998. Call no. ML160.S89 1998b

Weiss, Piero, and Richard Taruskin, eds. *Music in the Western World: A History in Documents*. New York: Schirmer Books, 1984. Call no. ML160.M865 1984

Additional materials will likely be added as the semester progresses.

Course outline

(subject to change)

Date	Topic	Reading	Listening/Score study (number in anthology)
27 August	Introduction		
29 August	The ancient musical legacy	1-8	Epitaph of Seikilos (1) Euripides, <i>Stasimon</i> chorus from <i>Orestes</i> (2)
31 August	From ancient Greece to the Christian West	8-17	
3 September	Labor day: NO CLASS		
5 September	"Gregorian" chant	18-29	Mass for Christmas Day (3)
7 September	Mass and Office		Second Vespers for Christmas (4)
10 September	Extensions to the liturgy	29-32	<i>Victimae paschali laudes</i> , sequence for Easter (5) Hildegard of Bingen, <i>Ordo virtutum</i> , excerpt (6) <i>Quem quaeritis in praesepe</i> (7)
12 September	Medieval theory	32-35	
14 September	Secular monophony	35-42	Adam de la Halle, <i>Jeu de Robin et de Marion</i> (8) Bernart de Ventadorn, <i>Can vei la lauzeta mover</i> (9) Beatriz de Dia, <i>A chantar</i> (10) Hans Sachs, <i>Nachdem David war redlich</i> (11) <i>Istampita Palamento</i> (12)
17 September	Early polyphony	43-48	Alleluia <i>Justus ut palma</i> , organum (13) Aquitanian polyphony, <i>Jubilemus, exultemus</i> (14)
19 September	Notre-Dame School	48-61	Alleluia <i>Pascha nostrum</i> (15) Perotin, <i>Sederunt principes</i> (16) <i>Ave virgo virginum</i> , conductus (17)
21 September	The medieval motet	56-65	<i>Amours mi font / En mai / T. Flos filius eius</i> (18) Philippe de Vitry (?), <i>In arboris empio / Tuba sacre fidei / T. Virgo sum</i> (19)
24 September	EXAM 1: Music through the thirteenth century		
26 September	Fourteenth-century France	64-71, 77-81	Philippe de Vitry (?), <i>In arboris empio / Tuba sacre fidei / T. Virgo sum</i> (19) Guillaume de Machaut, <i>Rose, liz, printemps, verdure</i> (20) Machaut, <i>Messe de nostre dame, Agnus Dei</i> (21) Baude Cordier, <i>Belle, bonne, sage</i> (24) Guillaume Du Fay, <i>Resvelliés vous</i> (27) (1423)
28 September	Trecento Italy	70-77, 81-82	Jacopo da Bologna, <i>Fenice fù</i> (22) Francesco Landini, <i>Non avrà ma' pietà</i> (23)
1 October	The <i>contenance angloise</i> and its influence	83-90	Dunstaple, <i>Quam pulchra es</i> (25) <i>Salve sancta parens</i> (26) Du Fay, <i>Conditor alme siderum</i> (28)

3 October	Du Fay and Binchois	91-98	Du Fay, <i>Resvelliés vous</i> (27) (1423) Du Fay, <i>Conditor alme siderum</i> (28) Du Fay, <i>Se la face ay pale</i> (29a) Du Fay, Missa <i>Se la face ay pale</i> , Gloria (29b) Gilles Binchois, <i>De plus en plus</i> (30)
5 October	The polyphonic Mass Ordinary ARTICLE SELECTION DUE	99-111	Johannes Ockeghem, Missa <i>De plus en plus</i> (31) Josquin des Prez, Missa <i>Pange lingua</i> (32)
8 October	Josquin des Prez and his contemporaries	111-19	Josquin, Missa <i>Pange lingua</i> (32) Champion (?), <i>De profundis clamavi ad te</i> (33) Heinrich Isaac, <i>Innsbruck, ich muss dich lassen</i> (34)
10 October	Frottola and madrigal	120-35	Marco Cara, <i>Io non compro più speranza</i> (35) (pub. 1504) Arcadelt, <i>Il bianco e dolce cigno</i> (36) (pub. 1539) Williaert, <i>Aspro core e selvaggio</i> (37) (pub. 1559) Rore, <i>De le belle contrade d'oriente</i> (38) (pub. 1566) Marenzio, <i>Solo e pensoso</i> (39) (pub. 1599)
12 October	Secular music in France	135-36	Sermisy, <i>Tant que vivray</i> (41) Le Jeune, <i>Reveycy venir du printans</i> (42) (pub. 1603) Attaignant, <i>Danseries</i> (45) (pub. 1547)
15 October	Loyola day: NO CLASS		
17 October	Instrumental music	140-49	Attaignant, <i>Danseries</i> (45) (pub. 1547) Dowland, <i>Flow, my tears</i> (44) (pub. 1600) Byrd, <i>Pavana Lachrymae</i> (46)
19 October (SEMA)	EXAM 2: Music through the mid-sixteenth century		
24 October	Reformation and Counter-Reformation	150-69	Palestrina, <i>Pope Marcellus Mass</i> (47) (pub. 1567) Victoria, <i>O magnum mysterium</i> (48a) (pub. 1572) Victoria, Missa <i>O magnum mysterium</i> (48b) (pub. 1592) Lassus, <i>Tristis est anima mea</i> (49) (pub. 1565) Byrd, <i>Sing joyfully unto God</i> (50)
22 October	Elizabethan England	136-39, 156-59, 167-68	Weelkes, <i>O Care, thou wilt despatch me</i> (43) Dowland, <i>Flow, my tears</i> (44) (pub. 1600) Byrd, <i>Pavana Lachrymae</i> (46) Byrd, <i>Sing joyfully unto God</i> (50)
26 October	Monteverdi and the end of the renaissance	130-35	Gesualdo, " <i>Io parto</i> " e non più <i>dissi</i> (40) (pub. 1611) Monteverdi, <i>Cruda Amarilli</i> (53) (before 1598) G. Caccini, <i>Vedrò'l mio sol</i> (51) (pub. 1602)
29 October (NASM)	Birth of opera (first version)	170-84	Peri, <i>Euridice</i> (52) (1600) Monteverdi, <i>Orfeo</i> (54) (1607)
31 October	Birth of opera (second version)	184-86	Monteverdi, <i>L'incoronazione di Poppea</i> (55) (1642) Cesti, <i>Orontea</i> (56) (1649)
2 November	Vocal music for church and chamber PAPER DUE	186-98	B. Strozzi, <i>Lagrime mie</i> (57) (pub. 1659) G. Gabrieli, <i>In ecclesiis</i> (58) (pub. 1615) Viadana, <i>O Domine, Jesu Christe</i> (59) (pub. 1602) Grandi, <i>O quam tu pulchra es</i> (60) (pub. 1625) Carissimi, <i>Jepthe</i> (61) (1648) Schütz, <i>Saul, was verfolgst du mich?</i> (62) (pub. 1650)

5 November	Dramatic music in France and England	212-26 255-60	Lully, <i>Le bourgeois gentilhomme</i> (67) (1670) Lully, <i>Armide</i> (68) (1686) Purcell, <i>Dido and Aeneas</i> (69) (1689) Purcell, <i>The Fairy Queen</i> (70) (1692) Rameau, <i>Hippolyte et Aricie</i> (78) (1733)
7 November	Keyboard music (mostly)	198-207 227-37	E. Gaultier, Gigue <i>La Poste</i> (63) Froberger, <i>Lamentation...</i> (64) (1657) Frescobaldi, <i>Toccata 3</i> (65) (pub. 1637) Buxtehude, Praeludium in E Major (71) Buxtehude, Chorale Prelude <i>Danket dem Herrn</i> (72) F. Couperin, <i>Vingt-cinquième ordre</i> (73) (pub. 1730)
9 November	Trio sonata and concerto	237-55	Legrenzi, Trio Sonata <i>La Raspona</i> (74) (pub. 1665) Corelli, Trio Sonata, op. 3 no. 2 (75) (pub. 1689) Vivaldi, Concerto Grosso in G Minor, op. 3 no. 2 (76) (pub. 1711) Vivaldi, Concerto for Violin, op. 9 no. 2 (77) (pub. 1728)
12 November	Opera seria in Italy (NOT ON EXAM 3)	208-12 298-302	A. Scarlatti, <i>La Griselda</i> (66) (1721) Hasse, <i>Cleofide</i> (86; in vol. 2)
14 November	George Frideric Handel (NOT ON EXAM 3)	276-86	Handel, <i>Giulio Cesare</i> (83) (1724) Handel, <i>Saul</i> (84) (1739)
16 November (AMS)	EXAM 3: Late sixteenth century-early baroque		
19 November	Johann Sebastian Bach	260-76	J. S. Bach, Prelude and Fugue in A minor, BWV 543 (79) J. S. Bach, <i>Durch Adams Fall</i> (80) J. S. Bach, <i>Wachet auf</i> , Cantata 140 (81) (1731) J. S. Bach, Mass in B minor, BWV 232 (82)
21-23 November	Thanksgiving: NO CLASS		
26 November	Comic opera	287-98	Pergolesi, <i>La serva padrona</i> (85; begins vol. 2) (1733) Gay, <i>The Beggar's Opera</i> (87) (1728)
28 November	"Reform" opera	299-305	Gluck, <i>Orfeo ed Euridice</i> (88) (1762)
30 November	From binary form to sonata form	305-12	D. Scarlatti, Sonata in D Major, K. 119 (89) G. B. Sammartini, Symphony no. 32 in F Major (90) J. Stamitz, Sinfonia a 8 in Eb Major (<i>La Melodia Germanica</i> no. 3) (92) (pub. 1758)
3 December	The early symphony	307-12	G. B. Sammartini, Symphony no. 32 in F Major (90) J. Stamitz, Sinfonia a 8 in Eb Major (<i>La Melodia Germanica</i> no. 3) (92) (pub. 1758)
5 December	J. S. Bach's sons	308-14	C. P. E. Bach, Sonata in A Major, H. 186, Wq 55/4 (91) (pub. 1779) J. C. Bach, Concerto for Clavier and Strings in Eb Major, op. 7 no. 5 (93) (pub. 1770)

Final exam: Wednesday 12 December, 9-11am (section 001) or 11:30-1:30 (section 002) (final exam covering late baroque and early classical music; will include a comprehensive section)