

Music History I (Western Art Music, 800-1750)
Combined Syllabus for Sections:
MUSI 3300-001(82990) and MUSI 3300-002 (82991)
Fall 2013

**You are fundamentally responsible for your own progress in this course and seeking help should you need it.*

Instructor: Dr. Jennifer Ronyak

Office Number: Fine Arts Building 245

Office Telephone Number: To be announced soon in class when operational, but only to be used for an immediate emergency (like cancelling an appointment); *I check this phone seldom*. Please contact me in general via email.

Email Address: ronyak@uta.edu

Faculty Profile: <https://www.uta.edu/mentis/public/-profile/profile/view/id/10665/category/1>

Office Hours: Mondays and Wednesdays, 11-11:50. Feel free to drop in unannounced at those times, or to make an appointment during them. I am also available for appointments at other times. Even if you speak to me verbally about an appointment, please also follow up via email.

Section Information: MUSI 3300-001(82990)

Time and Place of Class Meetings for Section 001: FA 309, MWF 9:00-9:50 am

Section Information: MUSI 3300-002 (82991)

Time and Place of Class Meetings for Section 002: FA 309, MWF 10:00-10:50am

Music History/Theory GTA: Elizabeth Stelzer

Lab (FA 302) office hours: Hours vary; check availability on the schedule posted on the door

Description of Course Content

A study of Western Art Music (Western Classical Music) from ca. 800-1750 from the perspective of stylistic and cultural contexts, emphasizing the development of listening, score reading, stylistic analysis, critical thinking, and communication skills.

Student Learning Outcomes:

1.) *Music historical and stylistic literacy:* Basic knowledge concerning the canon of Western Music is a fundamental starting point for more advanced study and success as a professional or academic musician. Students will familiarize themselves with the central repertoire of the Western art music canon in order to acquire this basic literacy and develop a set of foundational skills to be applied to further music study in this and other repertoires. The main skills to be focused on this semester include those listed in the following learning outcomes.

2.) *Stylistic listening, score reading, and analysis skills:* The ability to describe, analyze, and make critical assessments of compositional style requires familiarity with a wide range of repertoires and compositional techniques. Understanding the context of these techniques further enriches the ability to make creative musical decisions in one's own work. Students will work to recognize the diverse musical styles and genres studied through listening and score study and will be asked to apply this knowledge to unfamiliar repertoire in order to be able to make well-founded critical and aesthetic judgments of diverse music in future study or professional work.

3.) *Critical thinking and communication skills:* Thinking critically—and even philosophically—about the music that one plays, writes, studies, or teaches and being able to successfully communicate these thoughts to others is one of the deep hallmarks of a thinking musician. *I see it as my fundamental mission to challenge you in this respect.* In addition, learning to approach the relationship between music and broader cultural

contexts and ideas with a critical mind helps to develop skills that can be applied to a broad range of interdisciplinary studies and career activities. Through class discussion, workshops, a short paper, and exam essays, students will engage critically with diverse ideas about the relationship of music and culture in order to develop critical thinking and successful verbal and written communication skills that can be applied in future study and intellectual engagement throughout life.

Required Textbooks and Other Course Materials

- 1) Douglass Seaton, *Ideas and Styles in the Western Musical Tradition*, third edition. New York and Oxford: Oxford University Press, 2010.
- 2.) J. Peter Burkholder and Claude V. Palisca, *Norton Anthology of Western Music*, sixth edition.
Vol. 1: Ancient to Baroque. **Please bring this anthology to every class meeting.**

All other required and optional reading will be available through blackboard. Required listening will also be made available through blackboard, often directing you to a playlist in Naxos Music Online, Videos in Opera in Video, or occasional YouTube clips. You may log in to this course on blackboard at <https://elearn.uta.edu/>.

Prerequisite

Restricted to music majors and intended majors. Students must have passed MUSI 2326.

Descriptions of major assignments and examinations

In addition to a professionalism grade (made up of attendance, take home score-based quizzes, in-class listening quizzes, and participation in in-class workshops), students will be evaluated on the following major requirements:

- 1.) One short, formal paper, due mid-semester. This paper will not require outside research. (I will introduce more substantive music-historical research into the second semester of this course, Music History II.) The paper is instead designed as a concentrated exercise in engaging closely with ideas touched upon in class and in relevant short reading assignments.
- 2.) Two midterm exams that will include short questions testing basic literary concerning repertoire and context, listening familiarity and applied critical listening, score familiarity and applied score analysis, and critical thinking.
- 3.) A semi-cumulative final exam, testing the above elements on material primarily *since* the two midterms, but including a cumulative essay question.

Attendance and In-Class Technology Policy

Attendance: Class will consist of a combination of lecture, discussion, and a few scattered workshops. We will regularly emphasize, clarify, and discuss important aspects of the material in a different (if complimentary) way than it is presented in your textbook. If you miss class, please catch up on the missed material with a classmate, the TA, or me (or some combination of both).

Your professionalism grade includes an attendance component. Three unexcused absences are automatically permitted for the semester. Each additional unexcused absence will lower your professionalism grade by ten percent (For example, after three unexcused absences, the highest possible professionalism grade that you can earn will be a 90 percent.) This deduction will continue until the grade reaches a zero, should there be that many absences.

I tally attendance on an alphabetical attendance sheet. Please do not forget to sign-in! Otherwise I have no official record of you being in class. Unexcused absences also include days on which you are so late to class as to be unable to sign in on the attendance sheet.

Excused absences due to documented illness or another emergency can be negotiated. In the case of illness, please inform me by email ASAP (to guarantee that the absence be excused, this needs to be posted BEFORE class that day). **Please include the following information in the subject line of your email for absences:**

Music History 1; Excused Absence; Full Name; Date of Class to be Missed

I will let you know if I require a doctor's note. In the case of other emergency, please also let me know what is going on as soon as possible. The more delay there is in notification, the less likely I will be able to accommodate the absence.

Lastly, gigs, non-emergency doctor appointments, and other conflicts that you yourself schedule do not count as excused absences.

In-Class Technology Policy

Laptops and Tablets will be permitted but subject to ban (for the entire class, at my discretion) should their use become disruptive to me or to other students in the class. Cell phones and smart phones must be powered down (or put in completely silent mode; no buzzing or other audible alerts permitted) and stowed away. I reserve the right to exclude you from the lecture if I find your unauthorized use of a phone or improper use of a computer distracting or disruptive.

Grading

Professionalism Grade: 10%

Paper: 20%

Midterm Exam no. 1: 20%

Midterm Exam no. 2: 20%

Final Exam: 30%

Expectations for Out-of-Class Study and Ungraded Homework

Beyond the time required to attend each class meeting, students enrolled in this course should expect to spend at least an **additional nine hours per week** of their own time in course-related activities, including reading required materials, completing assignments, preparing for exams, etc. Some weeks may require more, others a bit less.

In addition to the assigned reading, listening, and score study to be prepared before each lecture, students are strongly urged to keep up with the study guides ("Questions to Consider and Skills to Practice") throughout each unit. I will expect students to have done the required reading, listening, and study guide for each class meeting, and will **call on students without warning** as a check-in concerning this material. I am here to clarify and expand upon the material that you have read, but I can only do this if you come to class prepared. *You are fundamentally responsible for your own progress in this course and seeking help should you need it.*

Policy Concerning Credit for Take-Home Score Quizzes, Listening Quizzes, and Group Workshops in Class

There will be a small handful of quizzes and workshop activities this semester to help you with the most difficult aspects of this course. *All of these activities are meant as "practice" for the exams.* For-credit listening quizzes will be graded rather strictly. In contrast, score and workshop assignments will primarily receive

participation credit and suggestions for improvement. The average of these grades will combine with your attendance towards your professionalism grade.

Make-up Exams

Make-up Exams will only be offered in the case of a documented emergency or significant illness. Students in need of a make-up exam will need to take the exam (if at all possible) within one week (preferably less) of the initial exam time, or forfeit the opportunity (opting to fail, withdraw from, or take an incomplete in the course as necessary). Any change to this policy is up to my discretion. Students missing a scheduled make-up exam will forfeit the opportunity.

Grade Grievances

Any appeal of a grade in this course must follow the procedures and deadlines for grade-related grievances as published in the current undergraduate / graduate catalog. For undergraduate courses, see http://wweb.uta.edu/catalog/content/general/academic_regulations.aspx#10; for graduate courses, see <http://www.uta.edu/gradcatalog/2012/general/regulations/#grades>.

Drop Policy

Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. **Students will not be automatically dropped for non-attendance.** Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. For more information, contact the Office of Financial Aid and Scholarships (<http://wweb.uta.edu/ses/fao>).

Americans with Disabilities Act

The University of Texas at Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including the *Americans with Disabilities Act (ADA)*. All instructors at UT Arlington are required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of that disability. Any student requiring an accommodation for this course must provide the instructor with official documentation in the form of a letter certified by the staff in the Office for Students with Disabilities, University Hall 102. Only those students who have officially documented a need for an accommodation will have their request honored. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at www.uta.edu/disability or by calling the Office for Students with Disabilities at (817) 272-3364.

Academic Integrity

All students enrolled in this course are expected to adhere to the UT Arlington Honor Code:

I pledge, on my honor, to uphold UT Arlington's tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence.

I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.

Instructors may employ the Honor Code as they see fit in their courses, including (but not limited to) having students acknowledge the honor code as part of an examination or requiring students to incorporate the honor code into any work submitted. Per UT System *Regents' Rule* 50101, §2.2, suspected violations of university's standards for academic integrity (including the Honor Code) will be referred to

the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student's suspension or expulsion from the University.

Student Support Services

UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include tutoring, major-based learning centers, developmental education, advising and mentoring, personal counseling, and federally funded programs. For individualized referrals, students may visit the reception desk at University College (Ransom Hall), call the Maverick Resource Hotline at 817-272-6107, send a message to resources@uta.edu, or view the information at www.uta.edu/resources.

Electronic Communication

UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the inbox regularly. There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at <http://www.uta.edu/oit/cs/email/mavmail.php>.

Student Feedback Survey

At the end of each term, students enrolled in classes categorized as lecture, seminar, or laboratory shall be directed to complete a Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail approximately 10 days before the end of the term. Each student's feedback enters the SFS database anonymously and is aggregated with that of other students enrolled in the course. UT Arlington's effort to solicit, gather, tabulate, and publish student feedback is required by state law; students are strongly urged to participate. For more information, visit <http://www.uta.edu/sfs>.

*I will reserve time during one class period for students to complete the surveys.

Final Review Week

A period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week *unless specified in the class syllabus*. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.

Emergency Exit Procedures: Should we experience an emergency event that requires us to vacate the building, students should exit the room and move toward the nearest exit. You can find the nearest exit by exiting the classroom, turning left, turning left at the end of the hall and going out onto the terrace, and taking the stairwell down to the ground floor. At the ground floor it is just a short turn past the music office and out the building. When exiting the building during an emergency, one should never take an elevator but should use the stairwells. Faculty members and instructional staff will assist students in selecting the safest route for evacuation and will make arrangements to assist handicapped individuals.

Course Schedule

* *As the instructor for this course, I reserve the right to adjust this schedule in any way that serves the educational needs of the students enrolled in this course—Jennifer M. Ronyak.* Any such change will probably involved reducing the amount of material required or loosening a deadline, so please don't sweat this☺

Notes about resources mentioned in this schedule:

1) NAWM refers to your *Norton Anthology of Western Music, vol. 1*, followed by the starting page number for each selection.

2) Seaton refers to *Ideas and Styles in the Western Musical Tradition*.

3) All reading or listening that is posted directly to blackboard, as well as additional course materials, can be found by going to <http://elearn.uta.edu> and logging in.

5) All listening (and opera viewing) is available in one of several places: linked files within blackboard, Naxos Music Library (through the uta libraries databases), Opera in Video (through the uta libraries databases), or on the web.

-If you are using a school computer or your own machine on campus, you should be fully logged in to the library databases. If you are off campus, login first to blackboard, and then be sure to follow “from off campus” link options to Naxos, Opera in Video, etc.

-As for blackboard, hyperlinks to blackboard files will only work when you are already logged in to blackboard (whether on or off campus).

*Please be aware that when using collections of files within blackboard, that you may need to make sure that they are in ascending numerical order (i.e., numbered 1-1, 1-2, 1-3, 1-4, instead of the reverse. Blackboard has a way of switching this around on its own.) Please see me or Betsy if you are having trouble with any of this.

-To reach the listening designated as part of the Naxos playlist, go to the list of Databases on the UT Arlington library website, choose Naxos, and then choose the UT Arlington playlists. Inside, choose Ronyak, find the appropriate folder, and then find the appropriate tracks. You may wish to purchase some of these for studying if you are concerned about accessing the database 24-7.

-To reach the opera viewing designated as part of Opera in Video, go to the list of databases on the library website, choose Opera in Video, and then follow the instructions for the opera and clip given in the mini-syllabus.

-Also, remember that right clicking with your mouse (or fingers) can be your best friend. Use this to open up listening from one of the Course Schedules in a different browser window, and also to rotate PDF files for reading as necessary once they open.

Please listen to the selections (along with studying the score) under each date and do the listed reading **before** coming to that particular class meeting. It is then a very good idea to review this material once after the lecture, especially with the “Skills to practice” in mind. Come Midterm and Final Exam review times, I will likely reduce the number of pieces that you are fully required to be familiar with for the actual exams. In the meantime, however, please prepare all of the required listening and reading for each class meeting.

F Aug 23

Introduction to the Course, Class Policies, and Study Tips

MUSIC IN THE MIDDLE AGES

M Aug 26: Introduction to Music in the Medieval Worldview, Ritual, Entertainment, Literacy, and Science

Listen and Score Study: Mass for Christmas Day, NAWM 7

Read: Seaton, Chapter 3, 21-45

Unit One: Early Medieval Sacred Music

W Aug 28: The Form of the Mass, Styles of Chant, and Mode

Read (Review): Seaton, Chapter 3, 31-41

Listen: Continue with Mass for Christmas Day

F Aug 30: The Urge to Gloss and Experiments in Polyphony

Read: Seaton, Chapter 5, 62-76

Listen and Score Study: *Victimae paschali laudes* (sequence for Easter mass), NAWM 30

Organa from *Musica enchiriadis* (9th- and 10th-century organum), NAWM 58

Alleluia Justus ut palma (11th-century organum), NAWM 61

Jubilemus exultemus (Aquitanian polyphony), NAWM 63

M Sep 2: NO CLASS (Labor Day)

W Sep 4

Read (Review): Seaton, Chapter 5, 67-76

Listen and score study: *Viderunt omnes* (chant and Notre Dame organum by Léonin), NAWM 67,

Pérotin, *Viderunt omnes* (Notre Dame organum), NAWM 79 *to listen see the Naxos Music Online playlist for this course (master folder is titled Ronyak)*

*BEGIN TAKE-HOME SCORE QUIZ No. 1 on CHANT THROUGH ORGANUM (after class)

Unit Two: Poets and Singers at the Secular Courts and Universities before 1400

F Sep 6: Troubadours, Trouvères, and Minnesingers

Read: Seaton, Chapter 4, 46-61

Listen and Score Study: Bernart de Ventadorn, *Can vei la lauzeta mover* (troubadour chanson), NAWM 39

Beatriz de Dia, *A chantar* (troubadour chanson), NAWM 43

Walther von der Vogelweide, *Palästinalied* (*Nu alrest lebe ich mire werde*) (Minnelied), NAWM 48, *to listen see the Naxos Music Online playlist for this course (master folder is titled Ronyak)*

M Sep 9: Yes, They Did Have Instruments in the Middle Ages (Cool Ones!)

Read (Review): Chapter 4, 55-61

Review the above listening

*Introduction (in class) to Formal Paper Topic for the Semester

*SCORE QUIZ No. 1 DUE

Unit Three: The Ars Nova and the 14th Century

W Sep 11: Notational Innovations and Previous 13th c. Experiments

Read: Seaton, Chapter 5, 75-78

Listen and Score Study:

Clausulae on *Dominus* from *Viderunt Omnes*, NAWM 76-77

Motets on Tenor *Dominus*, NAWM 98-105

Adam de la Halle, *De ma dame vient/Deus, comment porroie/Omnes* (franconian motet), NAWM 109

*LISTENING QUIZ No. 1 (IN CLASS!), on all required listening through today!

F Sep 13: The Ars Nova and the Isorhythmic Motet

Read: Seaton, Chapter 6, 82-98

Listen and Score Study: Philippe de Vitry, *In arboris/Tuba sacre fidei/Virgo sum* (isorhythmic motet), NAWM 121, *to listen see the Naxos Music Online playlist for this course (master folder is titled Ronyak)*

*BEGIN SCORE QUIZ No. 2 (ISORHYTHMIC MOTET) (after class)

M Sep 16: (The Simpler Side....); Love and other Secular Songs in France and Italy

Listen and Score Study: Guillaume de Machaut, *Rose, liz, printemps, verdure* (rondeau), NAWM 137

Jacopo da Bologna, *Non al suo amante* (madrigal), NAWM 148
Francesco Landini: *Non avrà ma 'pieta* (ballata), NAWM 158

W Sep 18: Workshop on Machaut's "Foy porter" (Notation)

Read (Review): Seaton, Chapter 6, 90-92
Listening: Machaut, *Foy porter* (virelai), NAWM 133,
*SCORE QUIZ No. 2 DUE!

F Sep 20

The Ars Subtilior, or "The First Real Avant-Garde"

Read (Review): Seaton, Chapter 6, 92
Listen and Score Study: Philippus de Caserta: *En remirant vo douce pourtraiture*, (ballade), NAWM 141
Other listening in class only

M Sep 23

Review Session for Midterm no. 1, including Practice-Only Listening Quiz

W Sep 25

Midterm no. 1

MUSIC IN THE RENAISSANCE AND THE EARLY BAROQUE

F Sep 27

Introduction to Music in the Renaissance: Humanism, International Encounters, Rhetoric, and the Interrelation of Genres

Read: Seaton, Chapter 7, 99-111
Review listening: Philippus de Caserta: *En remirant vo douce pourtraiture*, (ballade), NAWM 141
Listen and Score Study: John Dunstable, *Quam pulchra es* (motet), NAWM 165

Unit Four: Renaissance Sacred Music

M Sep 30: Getting Creative and Clever with the Mass; Secular and Sacred Meet

Read (Review): Seaton, Chapter 7, 104-109
Listen and Score Study: Guillaume Du Fay, *Se la face ay pale* (ballade), NAWM 179
Du Fay, Gloria from his *Missa Se la face ay pale* (cantus firmus mass), NAWM 180, *you are responsible only for the Gloria, but this listening excerpt contains Kyrie and Gloria together, *to listen see the Naxos Music Online playlist for this course (master folder is titled Ronyak)*

W Oct 2: Even More Complicated and Clever; More Mass Schemes

Read: Seaton, Chapter 8, 112-120
Listen and Score Study: Jean de Ockeghem: *Missa prolationum*, Kyrie (canonic mass), NAWM 197
Listen: Josquin des Prez, *Missa pange lingua*, Kyrie (paraphrase mass), NAWM 42

F Oct 4: Workshop (Led by Teaching Assistant); Responding Freely to the Text (part 1)

Listen and Score Study: Josquin des Pres, *Ave Maria... Virgo Serena*, NAWM 208

M Oct 7: Responding Freely to the Text; The Renaissance Motet and Josquin

Read: Seaton, Chapter 8, 112-122
*Class discussion concerning workshop work on Josquin des Pres, *Ave Maria... Virgo Serena*, NAWM 208
*BEGIN SCORE QUIZ No. 3 (On Renaissance Motet) (after class)

W Oct 9: Sacred Music Between Reformation and Counter-Reformation

Read: Seaton, Chapter 10, 142-152
Listen and Score Study: Martin Luther, chorales, NAWM 231-235
Tomás Luis de Victoria: *O magnum mysterium* (motet and parody/imitation mass on that motet, Kyrie only), NAWM 269 and 273

Unit 5: Renaissance Secular Music

F Oct 11: Pleasures simple and virtuosic— Parisian Chanson, and Instrumental Music in the Renaissance

Read: Seaton, Chapter 8, 123-131 and Chapter 9, 132-141

Listen and Score Study: Claudin de Sermisy, *Tant que vivray* (Parisian chanson), NAWM 322

John Dowland: *Flow, my tears* (air or lute song), NAWM 353

Listen: Tielman Susato, *Dances from Danserye* (NAWM 358)

Luis de Narváez: From *Los seys libros del Delphin*, intabulation and variations for vihuela, *Cancion Mille regres*, intabulation of Josquin's *Mille regretz* (362) and *Cuatro diferencias sobre "Guárdame las vacas,"* (variations), NAWM 362 and 364

*SCORE QUIZ No. 3 DUE!

M Oct 14: The Seeds of the Baroque—Experimentation and the Italian Madrigal to Monteverdi

Read: (Review) Seaton, 126-131, and Read Seaton, Chapter 11, 153-162

Listen and Score Study: Jacques Arcadelt, *Il bianco e dolce cigno* (madrigal), NAWM 293

*FORMAL PAPER ASSIGNMENT DUE!

W Oct 16: In Class Workshop-Analyzing Word-Painting in the Madrigal

Read (Review): Seaton, Chapter 11, 153-162

Listen and Score Study: Luca Marenzio, *Solo e pensoso* (madrigal), NAWM 303

MUSIC IN THE EARLIER BAROQUE

F Oct 18: Introduction to the "Theatrical" Baroque and Italian Ascendancy in the European Arts

Read: Seaton, Chapter 12, 163-177

Listen: None

*LISTENING QUIZ No. 2; Covering All Required Listening from Midterm no. 1 to this point

Unit Six: The Early Baroque in Italy, France, and Germany

M Oct 21: Monteverdi and the Seconda Pratica

Read: (Review), Seaton, Chapter 12, 174-177

Listen and Score Study: Carlo Gesualdo, *"Io parto" e non più dissi* (madrigal), NAWM 316

Claudio Monteverdi, *Cruda Amarilli* (madrigal), NAWM 387

W Oct 23: The Camerata, Monody, Stile Recitativo, and the Invention of Opera

Read: Seaton, Chapter 13, 178-190

Listen and Score Study: Giulio Caccini, *Vedrò'l mio sol* (solo madrigal), NAWM 363, *to listen see the Naxos Music Online playlist for this course (master folder is titled Ronyak)*

F Oct 25: Monteverdi's Early Operas

Read (Review): Seaton, Chapter 13, 178-90

Listen and Score Study: Claudio Monteverdi, excerpt from *Orfeo*, act II (humanist court opera), NAWM 409, [watch here](http://libguides.uta.edu/content.php?pid=4208&hs=a), *from off campus, go through the library website first: http://libguides.uta.edu/content.php?pid=4208&hs=a* (choose Opera in Video Database, login, and search for Orfeo) (2002 Opus Arte Video, starting with "Mira, deh, Mira")

Monteverdi, *L'incornazione die Poppea*, act I, scene 3 (Venetian opera), NAWM 432, [watch here](http://libguides.uta.edu/content.php?pid=4208&hs=a) *from off campus, go through the library website first: http://libguides.uta.edu/content.php?pid=4208&hs=a* (2005 Opus Arte Video, starting with "Signor, deh, non partire")

*BEGIN SCORE QUIZ No. 4; Monteverdi Recitative

M Oct 28: Instrumental Music Comes Into Its Own

Read: Seaton, Chapter 13, 191-194

Listen and Score Study: Girolamo Frescobaldi, Toccata no. 3 (keyboard toccata), NAWM 537

G. Frescobaldi, Ricercare after the Credo from the *Mass for the Madonna*, in *Fiori musicali* (keyboard ricercare), NAWM 540

Biagio Marini, *Sonata IV per il violin per sonar con due corde* (violin sonata) NAWM 544

W Oct 30: Concerted Sacred Music Before 1650—From Italy to Germany

Read: Seaton, Chapter 13, 189-191 (Review)

Listen and Score Study: Giovanni Gabrieli, TBD, In Class Only

Heinrich Schütz, *Saul, was verfolgst du mich*, SWV 425, from *Symphoniae sacrae III* (sacred concerto), NAWM 519, *to listen see the Naxos Music Online playlist for this course (master folder is titled Ronyak)*

*SCORE QUIZ No. 4 DUE!

F Nov 1: What About France? Lully and the Court of Louis XIV

Read: Seaton, Chapter 14, 197-201

Listen and Score Study: Jean-Baptiste Lully, *Armide* (excerpts) (French court opera, tragédie en musique or tragédie lyrique), NAWM 553 and 556, [watch here](#) (youtube, Les Arts Florissants production, follow text in your anthology, subtitles online are in French)

M Nov 4 :

Midterm Exam no. 2 Review Session; Including PRACTICE LISTENING QUIZ

W Nov 6:

Midterm Exam no. 2

F Nov 8: No Class! Out of Town for Conference!

MUSIC IN THE LATER BAROQUE

M Nov 11: The Rationalist Baroque Emerges in Instrumental Music/Binary Form

Read: Seaton, Chapter 14, 209-219

Listen and Score Study: Johann Jakob Froberger, TBD, In Class Only

Elisabeth-Claude Jacquet de la Guerre, Suite no. 3 in A Minor (keyboard suite), NAWM 584-595 (all mvts.)

Unit 7: The Late Baroque

W Nov 13: The Epitome of Elegant Control—Arcangelo Corelli and Directed Harmony

Read (Review): Seaton, Chapter 14, 209-219

Listen and Score Study: Arcangelo Corelli, Trio Sonata, Op. 3, no. 2 (sonata da chiesa), NAWM 642-646 (all mvts)

F Nov 15: A Rationalist Form for All Situations—Vivaldi, the Concerto, and Ritornello Form

Read (Continue to Review): Seaton, Chapter 14, 209-19

Listen and Score Study: Antonio Vivaldi, Concerto for Violin and Orchestra in A Minor, Op. 3, No. 6 (solo concerto), NAWM 656-663 (all mvts), *to listen see the Naxos Music Online playlist for this course (master folder is titled Ronyak)*

*BEGIN SCORE QUIZ No. 5 (Late 18th-Century Ritornello Form) (after class)

M Nov 18: International Opera Follows Suit

Read: Seaton, Chapter 15, 220-224

Listen and Score Study: Alessandro Scarlatti, *La Griselda* (excerpt) (opera seria), NAWM 635

Georg Friedrich Handel, *Giulio Cesare*, Act II, scenes 1-2, NAWM 739-7

W Nov 20: TBD

*SCORE QUIZ No. 5 (Ritornello Form) DUE

F Nov 22: Synthesis—An Overview of J.S. Bach's Career; Organ Music at Weimar and Court Music at Cöthen

Read: Seaton, Chapter 15, 229-238

Listen and Score Study: Johann Sebastian Bach: Prelude and Fugue in A Minor, BWV 543 (organ prelude and fugue), NAWM 701, *to listen see the Naxos Music Online playlist for this course (master folder is titled Ronyak)*

Bach, Chorale Prelude on *Durch Adams Fall*, BWV 637, NAWM 710

M Nov 25: Bach and the Cantata in Leipzig

Read (Review): Seaton, Chapter 15, 229-238

Listen: Listen: J. S. Bach, *Nun komm, der Heiden Heiland*, BWV 62 (Lutheran cantata), NAWM 713, *to listen see the Naxos Music Online playlist for this course (master folder is titled Ronyak)*

W Nov 27: In class Film and Review (Including Practice Listening Quiz)

F Nov 29: No Class, THANKSGIVING HOLIDAY

M Dec 2: J.S. Bach, Retrospective Tendencies, and the Challenge of the Next Generation

Listen (No Score): Bach, Excerpts from *Goldberg Variations*, listen at least through nos. 1-4, and feel free to explore different recordings, *to listen see the Naxos Music Online playlist for this course (master folder is titled Ronyak)*

Bach, *Ein musikalisches Opfer* (A musical offering), (1747) BWV 1079, listen to Ricercar and browse one canon and one “sonata” mvt, *to listen see the Naxos Music Online playlist for this course (master folder is titled Ronyak)*

C.P.E. Bach, C. P. E. Bach, Sonata in A major, H.186, Wq. 55/4, mvt. II, Poco Adagio (1765)

W Dec 4:

Final Exam Review

FINAL EXAM TIMES:

Section 001, (MWF 9:00-9:50 am): Wednesday, December 11, 8:00-10:30

Section 002, (MWF 10:00-10:50 am): Monday, December 9, 8:00-10:30