

## Music History I (Western Art Music, 800-1750)

MUSI 3300-001

Fall 2014

*\*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

**Office Hours:** Wednesdays and Fridays, 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. While I could make an appointment with you during many different hours during the week, MWF between 11 and 1, as well as TR between 1 and 5 are good time slots.

**Time and Place of Class Meetings:** MWF 10:00-10:50, FA 258

**Music History/Theory GTAs:** Elizabeth Stelzer (who you can find running the Music Theory Lab), and Jarrett Shedd (who will be available also for help.)

**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, communication, and research 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 below.
- 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, 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.

- 4.) *Basic music-historical research skills*: A full ability to achieve the goals of music-historical study depends on developing research skills in music history. Through assembling and annotating a short bibliography on an individual research topic, students will gain the ability to find and assess solid resources for doing research in music history.

### **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*, seventh (NEW!) edition. Vol. 1: Ancient to Baroque. **Please bring this anthology to every class meeting.**

**Required listening will be made available through blackboard, either as playable/downloadable files or 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, and occasional additional quizzes), students will be evaluated on the following major requirements:

- 1.) A short, annotated bibliography on an individual research topic. Students will choose either 1) a topic on which they wish to complete a research paper during the second semester of this course or (if they do not plan to take Music History II), 2) a topic relevant to Music History I. Specific guidelines will be given out over blackboard and in class.
- 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.

### **Grading**

Professionalism Grade: 10%

Quizzes: 10%

Annotated Bibliography Project: 15%

Midterm Exam no. 1: 15%

Midterm Exam no. 2: 20%

Final Exam: 30%

### **Attendance and In-Class Technology Policy**

At The University of Texas at Arlington, taking attendance is not required. Rather, each faculty member is free to develop his or her own methods of evaluating students' academic performance, which includes establishing course-specific policies on attendance.

As the instructor of this course, however, I believe that adding an attendance requirement is beneficial for ensuring accountability with respect to class participation. Class will consist of a combination of

lecture and discussion. 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. Even more importantly, we will discuss musical examples often in detail---for most students the most difficult aspect of this course. If you miss class, please catch up on the missed material with a classmate, the TA, or me (or some combination of all three).

Your professionalism grade is measured through attendance. 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, alternating between taking roll myself (or with TA help) and using a sign-in sheet. If a sign-in sheet goes around, 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 too late to class to be counted in the roll.

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. Otherwise I cannot guarantee that I can excuse the absence.**

#### **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; I normally do not. 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, unless I specifically give you permission to use one. 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.

#### **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 up to 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. Historically, most students have been able to manage the workload (when consistent with studying) in 3-6 hours a week.

In addition to the assigned reading, listening, and score study to be prepared before each lecture, students are strongly urged to prioritize their pre-class meeting preparation and after-class studying in this order: 1) score study while listening to the recording; 2) listening without the score to examples and 3) keeping up with the study guides ("Questions to Consider and Skills to Practice") throughout each unit with respect to the textbook reading. I will expect students to have done the required reading, listening, and study

guide for each class meeting. I am here to highlight important points 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.*

**\*\*Writing Center\*\*** : The Writing Center, 411 Central Library, offers individual 40 minute sessions to review assignments, *Quick Hits* (5-10 minute quick answers to questions), and workshops on grammar and specific writing projects. Visit <https://uta.mywconline.com/> to register and make appointments. For hours, information about the writing workshops we offer, scheduling a classroom visit, and descriptions of the services we offer undergraduates, graduate students, and faculty members, please visit our website at [www.uta.edu/owl/](http://www.uta.edu/owl/). While we will not write a full paper this semester, you will need to write clearly and in an organized manner to annotate your bibliographies. Getting help this semester can help you prepare for the difficult writing task in the second.

### **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://www.uta.edu/catalog/content/general/academic\\_regulations.aspx#10](http://www.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://www.uta.edu/aao/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](http://www.uta.edu/disability) or by calling the Office for Students with Disabilities at (817) 272-3364.

**Title IX:** The University of Texas at Arlington is committed to upholding U.S. Federal Law "Title IX" such that no member of the UT Arlington community shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity. For more information, visit [www.uta.edu/titleIX](http://www.uta.edu/titleIX).

**Academic Integrity:** Students enrolled all UT Arlington courses 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.*

UT Arlington faculty members 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.

**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 an online 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>.

**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:** \*I will deliver this information verbally in class; I am currently preparing this syllabus while out of the country. Should we experience an emergency event that requires us to vacate the building, students should exit the room and move toward the nearest exit (location to be described in person). 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 individuals with disabilities.

## 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—Dr. 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 item/entry number in the anthology. To find the corresponding page number, please see the table of contents of the anthology itself.

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 (usually YouTube).

-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, with the score in hand, before coming to each class meeting, and review this material once after the lecture, especially with the “Skills to practice” in mind. Please also read the usually (short!) reading assignments before each class meeting; alternately, you may wish to read whole chapters at the beginning of a unit and then just dip back in. 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 22**

Introduction to the Course, Class Policies, and Study Tips

**MUSIC IN THE MIDDLE AGES**

*\*A note on the reading assignments for "Music in the Middle Ages": the order of chapters and the page numbers assigned for each day are based on the logic of the anthology, which progresses through related genres as opposed to PURELY chronologically. If you wish to read the chapters in straight order, then I would recommend reading most of them "up front," in a big chunk, and then dipping back in as necessary after class meetings. From M Aug 25 to F September 19 we will cover the latter part of chapter 3, and most of chapters 4, 5, and 6 in the Seaton.*

**M Aug 25: Introduction to Music in the Medieval Worldview, Ritual, Entertainment, Literacy, and Science**

Listen and Score Study: Mass for Christmas Day, NAWM 3

Read: Seaton, Chapter 3, 21-45

**Unit One: Early Medieval Sacred Music**

**W Aug 27: 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 29: Identifying Mode and Performance Styles in Chant; Making Sense of Chant Notation**

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

Listen: Continue with Mass for Christmas Day

**M Sep 1: NO CLASS (Labor Day)**

**W Sep 3: The Urge to Gloss and Experiments in Polyphony**

Read: Seaton, Chapter 5, 62-76

Listen and Score Study: (In class only) Tropes of Puer Natus, NAWM 6

Organa from *Musica enchiriadis* (9<sup>th</sup>- and 10<sup>th</sup>-century organum), NAWM 14

*Alleluia Justus ut palma* (11<sup>th</sup>-century organum), NAWM 15

*Jubilemus exultemus* (Aquitanian polyphony), NAWM 16

**F Sep 5: Extreme Glossing-Notre Dame Polyphony**

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

Listen and score study: *Viderunt omnes* (chant and Notre Dame organum by Léonin), NAWM 17

Pérotin, *Viderunt omnes* (Notre Dame organum), NAWM 19 *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**

**M Sep 8: 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 8

(In class only) Adam de la Halle: *Jeu de Robin et de Marion*: Rondeau, *Robins m'aime*, NAWM 10

Excerpts from German Minnesingers in Class only.

**W Sep 10: Listening strategies for understanding early Medieval Music**

Review the above listening



\*SCORE QUIZ No. 1 DUE

\*\*Upon student demand, will schedule an additional out of class listening practice session between now and the first midterm!

***Unit Three: The Ars Nova and the 14<sup>th</sup> Century***

**F Sep 12: Notational Innovations and Previous 13<sup>th</sup> c. Experiments**

Read: Seaton, Chapter 5, 75-78

Listen and Score Study:

Clausulae on *Dominus* from *Viderunt Omnes*, NAWM 18

Motets on Tenor *Dominus*, NAWM 21

Adam de la Halle, *De ma dame vient/Deus, comment porroie/Omnes* (franconian motet), NAWM 22

**M Sep 15:: The Ars Nova and the Isorhythmic Motet**

Read: Seaton, Chapter 6, 82-98

Listen and Score Study: Philippe de Vitry: *Cum statua/Hugo, Hugo/Magister invidie*, NAWM 25  
*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)

**W Sep 17: Working with the Isorhythmic Motet; and (The Simpler Side....) Love and other Secular Songs in France and Italy**

Listen and Score Study: *Douce dame jolie (virelai)*, NAWM 27 (In class only)

Guillaume de Machaut, *Rose, liz, printemps, verdure* (rondeau), NAWM 28d

Excerpts from Italian Trecento in class only

**F Sep 19: The Ars Subtilior, or “The First Avant-Garde”**

Read (Review): Seaton, Chapter 6, 92

Listen and Score Study: Philippus de Caserta: *En remirant vo douce pourtraiture*, (ballade), NAWM 29

Other listening in class only

\* SCORE QUIZ No. 2 DUE!

**M Sep 22**

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

**W Sep 24**

Midterm no. 1

**MUSIC IN THE RENAISSANCE AND THE EARLY BAROQUE**

*\*A note on the reading assignments for “Music in the Renaissance and the Early Baroque”: the order of chapters and the page numbers assigned for each day are based on the logic of the anthology, which progresses through related genres as opposed to PURELY chronologically. If you wish to read the chapters in straight order, then I would recommend reading most of them “up front,” in a big chunk, and then dipping back in as necessary after class meetings. From F Sep 26 to F Oct 31 we will cover most of chapters 7, 8, 10, and 11 (skipping chapter 9) in the Seaton.*

**F Sep 26**

**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 29

Listen and Score Study: John Dunstable, *Quam pulchra es* (motet), NAWM 34

***Unit Four: Renaissance Sacred Music***

**M Sep 29: 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 38

Du Fay, Gloria from his *Missa Se la face ay pale* (cantus firmus mass), NAWM 38, \*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 1: Even More Complicated and Clever; More Mass Schemes**

Read: Seaton, Chapter 8, 112-120

Finish with Du Fay Mass

Listen and Score Study: Jean de Ockeghem: Missa prolationum, Kyrie (canonic mass), NAWM 40

**F Oct 3: Introduction to Annotated Bibliography Assignment for the Semester**

**M Oct 6: Responding Freely to the Text; The Renaissance Motet and Josquin**

Read: Seaton, Chapter 8, 112-122

Listen and Score Study: Josquin des Pres, *Ave Maria... Virgo Serena*, NAWM 44

\*BEGIN SCORE QUIZ No. 3 (On Renaissance Motet) (after class)

**W Oct 8: Sacred Music Between Reformation and Counter-Reformation**

Read: Seaton, Chapter 10, 142-152

Listen and Score Study: Martin Luther, chorales, NAWM 46

Tomás Luis de Victoria: *O magnum mysterium* (motet) NAWM 52, a

**Unit 5: Renaissance Secular Music**

**F Oct 10: 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 60

John Dowland: *Flow, my tears* (air or lute song), NAWM 65

Listen: Tielman Susato, *Dances from Danserye* 66

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 68

\*SCORE QUIZ No. 3 DUE!

**M Oct 13: 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 56

Listen and Score Study: Luca Marenzio, *Solo e pensoso* (madrigal), NAWM 58

**W Oct 15: Finish up Word Painting in the Madrigal; Renaissance Listening Review**

\*Upon popular demand, I will also offer an additional out-of-class time review session on listening from the Renaissance.

**MUSIC IN THE EARLIER BAROQUE**

**F Oct 17: Introduction to the "Theatrical" Baroque and Italian Ascendancy in the European Arts**

Read: Seaton, Chapter 12, 163-177

Listen: None

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

**M Oct 20: 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 59

Claudio Monteverdi, *Cruda Amarilli* (madrigal), NAWM 71

**W Oct 22: 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 71, *to listen see the Naxos Music*

*Online playlist for this course (master folder is titled Ronyak)*

**F Oct 24: 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 74, [watch here](http://libguides.uta.edu/content.php?pid=4208&bs=a), from off campus, go through the library website first: <http://libguides.uta.edu/content.php?pid=4208&bs=a> (choose Opera in Video Database, login, and search for Orfeo) (2002 Opus Arte Video, starting with "Mira, deh, Mira")

\*BEGIN SCORE QUIZ No. 4; Monteverdi Recitative

**M Oct 27: Instrumental Music Comes Into Its Own**

Read: Seaton, Chapter 13, 191-194

Listen and Score Study: Girolamo Frescobaldi, Toccata no. 3 (keyboard toccata), NAWM 82

Biagio Marini, *Sonata IV per il violon per sonar con due corde* (violin sonata) NAWM 84

**W Oct 29: 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 81, to listen see the Naxos Music Online playlist for this course (master folder is titled Ronyak)

\*SCORE QUIZ No. 4 DUE!

**F Oct 31: 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 85, [watch here](#) (youtube, Les Arts Florissants production, follow text in your anthology, subtitles online are in French)

**M Nov 3 :**

Midterm Exam no. 2 Review Session

**W Nov 5:**

Midterm Exam no. 2

**F Nov 7: No Class! Out of Town for Conference!**

**MUSIC IN THE LATER BAROQUE**

*\*A note on the reading assignments for "Music in the Renaissance and the Early Baroque": the order of chapters and the page numbers assigned for each day are based on the logic of the anthology, which progresses through related genres as opposed to PURELY chronologically. If you wish to read the chapters in straight order, then I would recommend reading most of them "up front," in a big chunk, and then dipping back in as necessary after class meetings. From M No 10 till the end of the semester we will cover most of chapters 14 and 15 in the Seaton.*

**M Nov 10: 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 88 (all mvts.)

\*ANNOTATED BIBLIOGRAPHY ASSIGNMENT DUE!

**Unit 7: The Late Baroque**

**W Nov 12: 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 94 (all mvts)

**F Nov 14: 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 96 (all mvts), *to listen see the Naxos Music Online playlist for this course (master folder is titled Ronyak)*

\*BEGIN SCORE QUIZ No. 5 (Late 18<sup>th</sup>-Century Ritornello Form) (after class)

**M Nov 17: International Opera Follows Suit**

Read: Seaton, Chapter 15, 220-224

Listen and Score Study: Alessandro Scarlatti, *La Griselda* (excerpt) (opera seria), NAWM 93

**W Nov 19: G. F. Handel's Career; Opera Seria and the Castrato**

Georg Friedrich Handel, *Giulio Cesare*, Act II, scenes 1-2, NAWM 105

\*SCORE QUIZ No. 5 (Ritornello Form) DUE

**F Nov 21: 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 100, *to listen see the Naxos Music Online playlist for this course (master folder is titled Ronyak)*

**M Nov 24: 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 103, *to listen see the Naxos Music Online playlist for this course (master folder is titled Ronyak)*

**W Nov 26: In class Film and/or Review**

**F Nov 28: No Class, THANKSGIVING HOLIDAY**

**M Dec 1: 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)

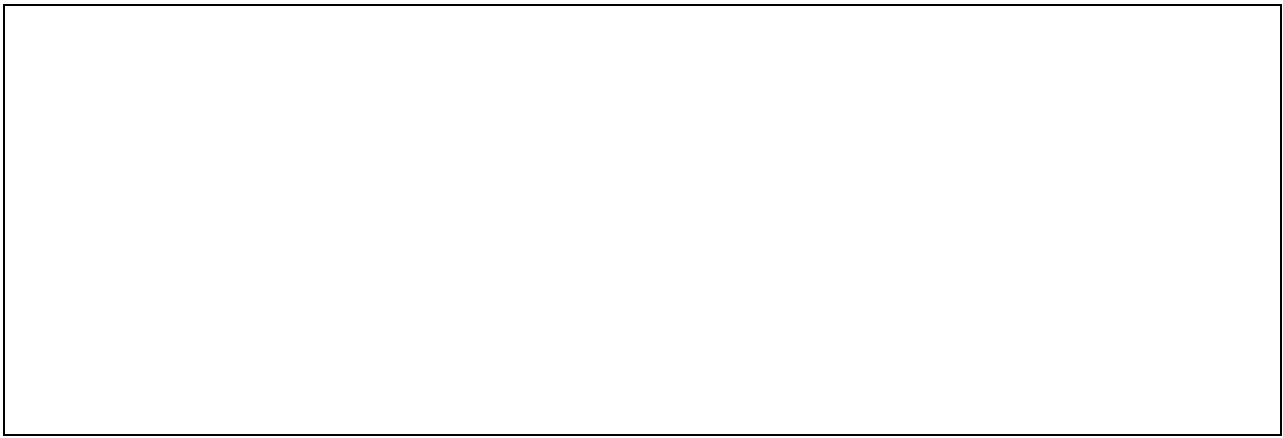
**W Dec 3**

Final Exam Review

**FINAL EXAM TIME**

**Monday, Dec. 8<sup>th</sup>, 8-10:30**

**(Most of you will not need the 2.5 hours; however, we will begin on time.)**



**Emergency Phone Numbers:** In case of an on-campus emergency, call the UT Arlington Police Department at **817-272-3003** (non-campus phone), **2-3003** (campus phone). You may also dial 911.

---

---