

Music 383

History of Music: Ancient through Baroque

Instructor: Dr. Jonathan Sturm

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Office Hours: MWF: 9 a.m. or by appointment

Prerequisites: Music 120 (with its own prerequisites) or consent of instructor

Required Textbooks:

Burkholder, J. Peter, and Claude V. Palisca. *Norton Anthology of Western Music*. Vol. 1: (Ancient to Baroque) 6th edition.

New York: W. W. Norton, 2010. **Anthology only!! (Available at the ISU Bookstore)**

Sturm class notes and anthology package. (Available at Copyworks)

The grading for this course will be based upon the following criteria.

3 listening ID quizzes: 21% (7% each)

4 take home projects 16% (4% each)

3 tests (including listening and factual ID) 30% (10% each)

1 final examination (partially cumulative over the entire semester): 25%

Class attendance and participation: 8%

Tests and quizzes will be made up only at the discretion of the instructor, and only with a doctor's written note or evidence of a family emergency.

Underlined selections in the syllabus are required for tests. ALL selections are possible on quizzes unless otherwise specified.

All musical examples can be found on the department web site under Courses: Music 383

BOOKMARK THIS URL. These examples are available 24/7 for your studying advantage or listening pleasure. You will need the course username (music383) and password (sturm) to log on.

Course Outcomes:

At successful completion of **Music 383**, students will be able to identify by ear and by score a selection of important early period classical compositions and to place them correctly into the principal subdivisions of each era of Western classical music history (early, middle or late sections of each era) from Antiquity to 1750. They will be able to read medieval chant notation, identify Renaissance notation and meter signatures; define terms relevant to each era, and correctly place composers within their appropriate era subdivision along with facts pertaining to each composer and his/her style. They will have sung chant, composed simple organum, identified isorhythm, and analyzed Renaissance and Baroque vocal and instrumental music. They will also have linked early music trends to concurrent trends in art and theater.

Class

Assignment (A: indicates a score to be found in the Anthology. B: indicates the Binder)

Underlined titles may appear on tests and exams. *Titles without underlines* may appear on quizzes only.

ANTIQUITY

1

Orientation, Overview and Antiquity

Read: Anthology introduction: pp. xi-xxii **and Binder** pages 1-9.

Listen: Hurrian Cult Song from Ancient Ugarit (Binder: 10)

- 2 **Greece and Rome**
Read: BINDER pp. 10-14: “Greece and Rome”
Listen: *Epitaph of Seikilos* (Anthology: 1-3)
 Euripides: Orestes fragment (A: 4-6)

MONOPHONY: SACRED—CHANT

- 3 **Chant and the Mass**
Read: BINDER pp. 15-26: Early Medieval, Comparison of East/West Empires,
 Life in a North European Peasant Village, and
 Boethius: excerpt from *De institutione musica*
Listen: *Byzantine (Greek Orthodox) Chant example* (no score)
 Mass for Christmas Day (Introit, Kyrie) (A: 7-12)
- 4 Read: BINDER pp.27-36: Mass Chant Styles, and Proper of the time
Listen: *Mass for Christmas Day (Gradual and Alleluia)* (A: 13-25)
- 5 **Tropes, Sequences and Liturgical Drama**
Read: BINDER pp. 37-40 Chant forms and Sequence, and Troping
Listen: Tropes of the Christmas Introit *Puer natus* (A: 32-35)
 Hildegard of Bingen: Ordo virtutem (A: 36-38)
 Easter sequence *Victimae paschali laudes* (A: 30-31)
 Dies Irae (B: 37)
- 6 Extra Day
- 7 **Listening Quiz 1**
- Guido of Arezzo**
Read: BINDER pp. 40-41
Listen: *Ut queant laxis* (B: 40)

MONOPHONY: SECULAR—TROUBADORS AND TROUVERES

- 8 Read: BINDER pp. 43-54: Medieval Secular Troubadors and Trouvères and “Equitan”
 also Rules of Courtly Love
Listen: *Sumer is icumen in* (A: 116-120)
 Bernart de Ventadorn: Can vei la lauzeta mover (A: 39-42)
 Comtessa de Dia: A chantar (A: 43-45)
 Raimbaut de Vaquieras: Kalenda maya (B: 50)
- 9 Read: BINDER pp. 54-58: Trouvère, Estampie and Minnesänger
Listen: *Richard I (Lionheart): Ja nuis hons pris* (B: 52)
 Anonymous: La quarte estampie royal (A: 55-57)
 Walther von der Vogelweide: Palästinalied (A: 48-50)

POLYPHONY—ORGANUM (Ars Antiqua)

- 10 Read: BINDER pp. 59-62: Polyphony, and organum
Listen: *Tu patris sempiternus es filius* (A: 58-60)
 Sit gloria domini (A: 58)
 Rex caeli domine (A: 59)
 Alleluia, Justus ut palma (A: 61-62)
- 11 Read: BINDER pp. 63-69: Review lectures thus far and notes/readings
Listen: *Leonin: Viderunt omnes* (A: 67-75)
 Perotin: Viderunt omnes (A: 79-94)
- 12 Read: BINDER pp. 70-73: Motet
Listen: *Pucelete—je languis—Domino* (B: 73)
- 13 Extra Day
- 14 **TEST 1**

ARS NOVA

- 15 Read: BINDER pp. 73-78: Ars Nova and Great Schism
Listen: *Philippe de Vitry: In arboris—Tuba sacre fidei—Virgo sum* (A: 121-126)
- 16 Read: BINDER pp. 79-80: Ars Nova, cont. and Mass of Notre Dame (Machaut)
Listen: *Guillaume de Machaut: Messe de Notre Dame, “Kyrie”* (A: 127-132)
Machaut: Foy porter (Virelai) (A: 133-136)
Machaut: Rose, liz, printemps, verdure (Rondeau) (A: 137-140)
- 17 Read: BINDER pp. 80-83: Italian Trecento
Listen: *Ghirardello da Firenze: Tosto che l'alba* (caccia) (A: 152-157)
Francesco Landini: Non avra ma' pietà (A: 158-161)

EARLY RENAISSANCE

- 18 Read: BINDER pp. 83-87: Early Renaissance
Listen: *Dunstable: Quam pulchra es* (A: 165-168)
Binchois: De plus en plus (A: 169-171)
Dufay: Se la face aye pale (A: 179)
- 19 **Renaissance Masses**
Read: BINDER pp. 88-91: Dufay: *Missa se la face aye pale*, Ockeghem and Renaissance Notation
Listen: *Dufay: Missa: “Se la face aye pale”* (A: 180-192)
Ockeghem: Missa Prolationum “Kyrie” (A: 197-203)

HIGH RENAISSANCE

20 **Listening Quiz 2**

- Read: BINDER pp. 92-98: Josquin, Renaissance Techniques, Compositional Styles
Listen: *Josquin: Ave Maria* (A: 208-216)
Josquin: Missa: Pange lingua, Kyrie (A: 217-226)

- 21 Listen: *Morales: Emendemus in melius* (B: 93-95)

22 **REFORMATION**

- Read: BINDER pp. 99-102: Reformation and Counter-Reformation
Listen: *Martin Luther: Nun komm der Heiden Heiland* and *Ein feste Burg* (by both Luther and Walther) (A: 231-237)

23 **COUNTER-REFORMATION**

- Listen: *Palestrina: Missa Papae Marcelli, Kyrie (no score) and Credo* (A: 252-268)

RENAISSANCE SECULAR SONG—FROTTOLA AND MADRIGAL

- 24 Read: BINDER pp. 103-109: Frottola and Madrigal
Listen: *Marco Cara: Io non compro più speranza* (A: 290-292)
Weelkes: As Vesta was Descending (A: 342-352)
Costanzo Festa: Quando ritrovo la mia pastorella (no score)

- 25 Extra Day

- 26 Listen: *Cipriano da Rore: Da le belle contrade* (A: 297-302)
Gesualdo: Moro Lasso (B: 108)
Gesualdo: Io parto e non piu dissi (A: 316-321)

OTHER RENAISSANCE VOCAL MUSIC AND INSTRUMENTAL DANCES

- 27 Read: BINDER pp. 110-123 Late Renaissance Instrumental Music, and Review
Listen: *Thomas Morely: My bonny lass she smileth* (A: 338-341)
Claude le Jeune: Revey venir du printemps (A: 330-337)
Clément Jannequin: La Guerre (no score, but an excerpt appears on B: 110)
Susato: Pavanne: "La Dona" (A: 358)
Galliard: "La Dona" (A: 359-361)

28 TEST 2

EARLY BAROQUE AND MONODY

- 29 **VENICE**
Read: BINDER pp. 124: Baroque overview
Listen: *Gabrielli: In ecclesiis* (A: 466-492)
Gabrielli: Sonata pian' e forte (B: 111-116)
- 30 **FLORENCE**
Read: BINDER pp. 125-135: Early Baroque and Monody, Monteverdi's Orfeo, and
Bardi: Discourse on Ancient Music and Good Singing
Listen: *Caccini: Vedro 'l mio sol* (A: 393-398)
Peri: Euridice excerpts (A: 401-408)
- 31 Read: BINDER pp. 136-146 Monteverdi, and Review
Listen: *Monteverdi: Orfeo: "Tu se morta"* (A: 423-431) and "*Possente spirito*" (B: 139-145)

MID-BAROQUE

- 32 **OPERA**
Read: BINDER pp. 147-150: Mid-Baroque and Purcell, Lully
Listen: *Cesti: Orontea: "Intorno al idol mio"* (A: 446-452)
Purcell: Dido and Aeneas "Thy Hand . . . with Drooping Wings" (A: 599-606)
Lully: Overture to Armide (A: 553-563)
- 33 **Listening Quiz 3**
SACRED
Read: BINDER pp. 150-151: Carissimi and Schütz
Listen: *Grandi: "O quam tu pulchra es"* (A: 493-498)
Schütz: "Saul, was verfolgst du mich" (A: 519-536)
- 34 **INSTRUMENTAL**
Read: BINDER pp. 152-156: Mid-Baroque Instrumental Music, Frescobaldi,
Listen: *Gabrieli: Canzon septimi toni* (A: 374-386)
Frescobaldi: Ricercare sopra il Credo (A: 540-543)
Frescobaldi: Toccata terza (A: 537-539)
Marini: Violin Sonata (A: 544-552)
- 35 Read: BINDER p. 157
Listen: *Elisabeth-Claude Jacquet de la Guerre: Suite in A minor* (A: 584-598)
Couperin: Pièces de Clavecin: Vingt-Cinquième Ordre excerpts (A: 673-678)
Corelli: Sonata da chiesa op. 3 no. 2 (A: 642-650)

LATE BAROQUE

- 36 Read: BINDER pp. 158-173: Vivaldi and Ritornello Form
Listen: *Vivaldi: Violin Concerto in A minor* (A: 656-672)
- 37 Extra Day
- 38 **Test 3**

- 39 Read: BINDER pp. 174-177: Handel and English Opera
Listen: Handel: *Giulio Cesare Act III sc. 1-2* (A: 739-748)
- 40 Listen: Handel: *Saul* (A: 749-766)
- Read: BINDER pp. 177-181: Bach
Listen: Bach: *“Prelude and Fugue in A minor”* (A: 701-709)
- 41 Listen: Bach: *Nun komm der Heiden Heiland (Cantata 62) “Movement 1”*
 (A: 713-724 and 736-738)
 Bach: *Durch Adams Fall (Chorale Prelude)* (A: 710-712)

PRE-CLASSIC

- 42 Introduction of stylistic differences between Baroque and Pre-Classic music
Read: BINDER pp. 182-187: Baroque and Pre-Classic comparisons
Listen: *Sammartini: Sinfonia in F, movt. 1*
 Scarlatti: Sonata in D major

FINAL EXAM

Policies

Academic Dishonesty

This class will follow Iowa State University’s policy on academic dishonesty. Anyone suspected of academic dishonesty will be reported to the Dean of Students Office. <http://www.dso.iastate.edu/ja/academic/misconduct.html>

Disability Accommodation

Iowa State University complies with the Americans with Disabilities Act and Sect 504 of the Rehabilitation Act. If you have a disability and anticipate needing accommodations in this course, please contact (instructor name) to set up a meeting within the first two weeks of the semester or as soon as you become aware of your need. Before meeting with (instructor name), you will need to obtain a SAAR form with recommendations for accommodations from the [Disability Resources Office](#), located in Room 1076 on the main floor of the Student Services Building. Their telephone number is 515-294-7220 or email disabilityresources@iastate.edu . Retroactive requests for accommodations will not be honored.

Dead Week

This class follows the Iowa State University Dead Week guidelines as outlined in <http://catalog.iastate.edu/academiclife/#deadweek>

Harassment and Discrimination

Iowa State University strives to maintain our campus as a place of work and study for faculty, staff, and students that is free of all forms of prohibited discrimination and harassment based upon race, ethnicity, sex (including sexual assault), pregnancy, color, religion, national origin, physical or mental disability, age, marital status, sexual orientation, gender identity, genetic information, or status as a U.S. veteran. Any student who has concerns about such behavior should contact his/her instructor, [Student Assistance](#) at 515-294-1020 or email dso-sas@iastate.edu, or the [Office of Equal Opportunity and Compliance](#) at 515-294-7612.

Religious Accommodation

If an academic or work requirement conflicts with your religious practices and/or observances, you may request reasonable accommodations. Your request must be in writing, and your instructor or supervisor will review the request. You or your instructor may also seek assistance from the [Dean of Students Office](#) or the [Office of Equal Opportunity and Compliance](#).