

Music 383

History of Music: Ancient through Baroque

Instructor: Dr. Jonathan Sturm

Office: Music 211

Phone: 4-7399

E-mail: jsturm@iastate.edu

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) 8th 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.

4 listening ID quizzes: 20% (5% each)

3 take home projects 15% (5% each)

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

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

Class attendance and participation: 10%

Tests and quizzes will be made up only at the discretion of the professor.

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 Canvas or on CyBox with this link:

<https://iastate.box.com/s/t6e4polwkv38i4u916v3cp2hifogsgl>

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 and encountered several female composers and composers of color in the predominantly white European classical tradition. 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) <u>Underlined titles</u> may appear on tests and exams. <i>Titles without underlines</i> may appear on quizzes only.
--------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

ANTIQUITY

- Orientation, Overview and Antiquity**
Read: Anthology introduction: pp. xi-xxii and Binder pages 1-9.
Listen: *Hurrian Cult Song from Ancient Ugarit* (B)
- 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: 7-13)
- 4 Read: BINDER pp.27-36: Mass Chant Styles, and Proper of the time
Listen: *Mass for Christmas Day (Gradual and Alleluia)* (A: 16-18)
- 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)
Hildegard of Bingen: Ordo virtutum (A: 50)
Easter sequence *Victimae paschali laudes* (A: 42)
Dies Irae (A: 43)
- 6 **Listening Quiz 1**
 Guido of Arezzo
Read: BINDER pp. 40-41
Listen: *Ut queant laxis* (B)
- 7 Extra Day

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: 134-38)
Bernart de Ventadorn: Can vei la lauzeta mover (A: 53-57)
Comtessa de Dia: A chantar (A: 58-60)
Raimbaut de Vaquieras: Kalenda maya (B)
- 9 Read: BINDER pp. 54-58: Trouvère, Estampie and Minnesänger
Listen: *Richard I (Lionheart): Ja nuis hons pris* (B)
Anonymous: La quarte estampie royal (A: 70-72)
Walther von der Vogelweide: Palästinalied (A: 63-65)

POLYPHONY—ORGANUM-MOTET (Ars Antiqua)

- 10 Read: BINDER pp. 59-62: Polyphony, and organum
Listen: *Tu patris sempiternus es filius* (A: 73)
Sit gloria domini (A: 73)
Rex caeli domine (A: 74)
Alleluia, Justus ut palma (A: 76-78)
- 11 Read: BINDER pp. 63-69: Review lectures thus far and notes/readings
Listen: *Leonin: Viderunt omnes* (A: 83-91)
Perotin: Viderunt omnes (A: 95-110)
- 12 Read: BINDER pp. 70-73: Motet
Listen: *Pucelete—je languis—Domino* (B)

ARS NOVA

13 Listening Quiz 2

Read: BINDER pp. 73-78: Ars Nova and Great Schism

Listen: *Philippe de Vitry: In arboris—Tuba sacre fidei—Virgo sum* (Online score—Canvas)

14 Read: BINDER pp. 79-80: Ars Nova, cont. and Mass of Notre Dame (Machaut)

Listen: *Guillaume de Machaut: Messe de Nostre Dame, “Kyrie”* (A: 147-50)

Machaut: Comment qu’a moy (Virelai) (online handout)

Machaut: Rose, liz, printemps, verdure (Rondeau) (A: 165-69)

15 Read: BINDER pp. 80-83: Italian Trecento

Listen: *Jacopo da Bologna: Non al suo amante* (A: 177-80)

Ghirardello da Firenze: Tosto che l’alba (caccia) (online handout)

Francesco Landini: Non avra ma’ pietà (A: 186-89)

16 TEST 1

EARLY RENAISSANCE

17 Read: BINDER pp. 83-87: Early Renaissance

Listen: *Dunstable: Quam pulchra es* (A: 194-97)

Binchois: De plus en plus (A: 198-201)

Dufay: Se la face aye pale (A: 209)

18 **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: 210-24)

Ockeghem: Missa Prolationum “Kyrie” (A: 229-36)

19 Extra Day

HIGH RENAISSANCE

20 Read: BINDER pp. 92-98: Josquin, Renaissance Techniques, Compositional Styles

Listen: *Josquin: Ave Maria* (A: 259-67)

Josquin: Missa: Pange lingua, Kyrie (A: 268-70)

21 Listen: *Morales: Emendemus in melius* (B)

22 Listening Quiz 3

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: 356-62)

23 **COUNTER-REFORMATION**

Listen: *Palestrina: Missa Papae Marcelli, Kyrie* (online handout) and *Credo* (A: 387-97)

RENAISSANCE SECULAR SONG—FROTTOLA AND MADRIGAL

24 Read: BINDER pp. 103-109: Frottola and Madrigal

Listen: *Marco Cara: Io non compro più speranza* (online handout)

Weelkes: As Vesta was Descending (A: 340-350)

Costanzo Festa: Quando ritrovo la mia pastorella (no score)

25 Listen: *Cipriano da Rore: Da le belle contrade* (A: 285-90)

Gesualdo: Moro Lasso (B)

Gesualdo: Io parto e non piu dissi (A: 304-09)

OTHER RENAISSANCE VOCAL MUSIC AND INSTRUMENTAL DANCES

- 26 Read: BINDER pp. 110-123 Late Renaissance Instrumental Music, and Review
Listen: *Claude le Jeune: Reveye venir du printemps* (A: 325-32)
Clément Jannequin: La Guerre (no score, but an excerpt appears in B)
Susato: Pavanne: "La Dona" (A: 430)
Galliard: "La Dona" (A: 431)

27 TEST 2

EARLY BAROQUE AND MONODY

- 28 **VENICE**
Read: BINDER pp. 124: Baroque overview
Listen: *Gabrielli: In ecclesiis* (A: 549-75)
Gabrielli: Sonata pian' e forte (B)
- 29 **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: 474-79)
- 30 Read: BINDER pp. 136-146 Monteverdi, and Review
Listen: *Monteverdi: Orfeo: "Tu se morta"* (A: 504-05) and "*Possente spirto*" (B)

MID-BAROQUE

- 31 Extra Day
- 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: 694-702)
Lully: Overture to Armide (A: 628-30)
- 33 **SACRED**
Read: BINDER pp. 150-151: Carissimi and Schütz
Listen: *Grandi: "O quam tu pulchra es* (A: 576-81)
Schütz: "Saul, was verfolgst du mich" (A: 596-610)
- 34 **INSTRUMENTAL**
Read: BINDER pp. 152-156: Mid-Baroque Instrumental Music, Frescobaldi,
Listen: *Gabrieli: Canzon septimi toni* (A: 454-66)
Frescobaldi: Ricercare sopra il Credo (A: 615-18)
Frescobaldi: Toccata terza (A: 611-14)
Marini: Violin Sonata (A: 619-27)
- 35 **Listening Quiz 4**
Read: BINDER p. 157
Listen: *Elisabeth-Claude Jacquet de la Guerre: Suite in A minor* (A: 678-93)
Corelli: Sonata da chiesa op. 3 no. 2 (A: 757-67)

LATE BAROQUE

- 36 Read: BINDER pp. 158-173: Vivaldi and Ritornello Form
Listen: *Vivaldi: Violin Concerto in A minor* (A: 774-90)
- 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: 913-23)
- 40 Listen: *Handel: Saul* (A: 924-41)
- Read: BINDER pp. 177-181: Bach
Listen: *Bach: "Prelude and Fugue in A minor"* (A: 840-53)
- 41 Listen: *Bach: Nun komm der Heiden Heiland (Cantata 62) "Movement 1"*
(A: 864-74 and 887-89)
Bach: Durch Adams Fall (Chorale Prelude) (A: 854-856)

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 (online handout)*

FINAL EXAM

Policies

Attendance

Attendance is critical to understanding the material for this course. Students are expected to attend all scheduled classes and exams according to the college calendar. Missing scheduled classes and exams due to personal travel plans is not a college approved excuse and will result in missing any points allocated for those days. Additionally, if a student misses six (6) class periods in one semester without a university/faculty-approved excuse, he/she will lose one letter grade from the earned GPA in the course per class missed over #6 until the course cannot be passed.

Classroom Disruption

At the discretion of the instructor, disruptive conduct includes a single serious incident or persistent conduct that unreasonably interrupts, impedes, obstructs, and/or interferes with the educational process. Disruptive conduct may be physical and/or expressive in nature and may occur in person or in a virtual setting. Examples of disruptive conduct may include, but are not limited to, the following: speaking without being recognized, interrupting, or talking over others; **arrival to class late or leaving early** without instructor permission; **the use of technology, such as cell phones**, computers, or other devices, without instructor permission, particularly in uses unrelated to course content; creation of loud or distracting noises either carelessly or with intent to disrupt; eating, sleeping, or carrying out other personal activities in class that are unrelated to course content without instructor permission; non-protected malicious or harassing or bullying speech or actions directed at instructors or students, such as personal insults, *ad hominem* attacks, name-calling, other abusive or ridiculing comments, or threats; gratuitous use of cursing/expletives or other speech that is not relevant to class discussion; inappropriate physical contact or threats of inappropriate physical contact directed at instructors or students; refusal to comply with instructor's request for appropriate conduct.

Academic Dishonesty

This class will follow Iowa State University's policy on academic dishonesty. Iowa State University expects that students will adhere to accepted standards of academic integrity. If plagiarism or cheating occurs in this course, the student caught cheating or plagiarizing will receive a zero on that assignment. A second occurrence will result in failure of the class. Additionally, anyone suspected of academic dishonesty will be reported to the Dean of Students Office.

<http://www.dso.iastate.edu/ja/academic/misconduct.html>

Accessibility Statement

Iowa State University is committed to assuring that all educational activities are free from discrimination and harassment based on disability status. Students requesting accommodations for a documented disability are required to work directly with staff in Student Accessibility Services (SAS) to establish eligibility and learn about related processes before accommodations will be

identified. After eligibility is established, SAS staff will create and issue a Notification Letter for each course listing approved reasonable accommodations. This document will be made available to the student and instructor either electronically or in hard-copy every semester. Students and instructors are encouraged to review contents of the Notification Letters as early in the semester as possible to identify a specific, timely plan to deliver/receive the indicated accommodations. Reasonable accommodations are not retroactive in nature and are not intended to be an unfair advantage. Additional information or assistance is available online at www.sas.dso.iastate.edu, by contacting SAS staff by email at accessibility@iastate.edu, or by calling 515-294-7220. Student Accessibility Services is a unit in the Dean of Students Office located at 1076 Student Services Building.

Prep Week

This class follows the Iowa State University Prep 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](#).

First Amendment

Iowa State University supports and upholds the First Amendment protection of freedom of speech and the principle of academic freedom in order to foster a learning environment where open inquiry and the vigorous debate of a diversity of ideas are encouraged. Students will not be penalized for the content or viewpoints of their speech as long as student expression in a class context is germane to the subject matter of the class and conveyed in an appropriate manner.

COVID

Face masks encouraged: *Because of the continuing COVID-19 pandemic, all students are encouraged—but not required—to wear face masks, consistent with current recommendations from the Centers for Disease Control and Prevention. Further information on the proper use of face masks is available at: <https://www.cdc.gov/coronavirus/2019-ncov/your-health/effective-masks.html>.*

Vaccinations encouraged: *All students are encouraged to receive a vaccination against COVID-19. Multiple locations are available on campus for free, convenient vaccination. Further information is available at: <https://web.iastate.edu/safety/updates/covid19/vaccinations>.*

Vaccinations may also be obtained from health care providers and pharmacies.

Physical distancing encouraged for unvaccinated individuals: *Classrooms and other campus spaces are operating at normal capacities, and physical distancing by faculty, staff, students, and visitors to campus is not required. However, unvaccinated individuals are encouraged to continue to physically distance themselves from others when possible.*