UNDERGRADUATE NEW COURSE PETITION

1. Proposed Course Title: Music History I

2. Proposed Course Description: A study of the development of Western music from antiquity through the end of its Baroque period (1600-1750). Emphasis will be placed on developing a thorough knowledge of music literature, cultural history, compositional styles, and the composers who shaped the music of this time.

3. Prerequisites: Junior Standing or Consent of Instructor

4. Implementation Date: ☑ Fall ☐ Spring ☐ Summer I ☐ Summer II ☐ 2013 Year

5. Attach rationale for the course. see attached

6. Attach course syllabus (topics and units of study).

7. Additional faculty and staff required?
   Yes ☐ No ☑
   If yes, attach specifics.

8. Department faculty signatures (majority required). If an interdisciplinary program, a majority of each department must sign this form. Number of Faculty in Dept(s) ___

   [Signatures of faculty members]
   Dept. Chair

9. Sent to Chair of College Curriculum Committee: Date: 9/12/12

   Received by Chair of College Curriculum Committee: Date: ___
   Approved: ☑ Not Approved ☐
   Signature: [Signature]
   Chair of Committee Date: 9/17/12

10. Sent to the Dean of the College of Liberal Arts Date: 9/18/12

    Approved: ☑ Not Approved: ☐
    Signature: [Signature]
    Dean of College

11. Sent to originator: Date: ___
Originator responsible for numbers 12 through 17

12. Does the course require additional library resources?
   Yes ☐ No ☒
   If yes, attach specifics and have this signed by Library Director.
   Signature: ____________________________ Date: ____________
   Library Director

13. Does the course require additional computer facilities?
   Yes ☐ No ☒
   If yes, attach specifics and have this signed by the Computer Advisory Committee Chair.
   Signature: ____________________________ Date: ____________
   Computer Advisory Committee Chair

14. Do you want the course included in the core curriculum requirements?
   Yes ☐ No ☒
   If yes, have this signed by the University Core Coordinator for notification purposes.
   Signature: ____________________________ Date: ____________
   University Core Coordinator

15. Is the course a part, or to be a part, of teacher training?
   Yes ☐ No ☒
   If yes, have this signed by the Dean of Education and Human Services.
   Approved: ☐ Not Approved: ☐
   Signature: ____________________________ Date: ____________
   Dean, Education and Human Services

16. Does this course require special grading?
   Yes ☐ No ☒
   If yes, what kind:
   Pass-No Pass ☐ Satisfactory- Unsatisfactory ☐

17. Sent to Provost and VPAA office:
    (Original plus eight copies with complete petition electronically to trpigman@usi.edu)
    Date: ____________

18. Received in Provost and VPAA office:
    Date: 9-19-12

19. Notified Chair of Curriculum Committee:
    Date: 9-24-12

20. Curriculum Committee Meeting date to discuss petition:
    Date: 11-7-12

21. Curriculum Committee Meeting date published in University Notes:
    Date: ____________
22. Received by Chair of Curriculum Committee:  
   Approved: ☐ Not Approved: ☐  
   Signature: ____________________________________________  
   Chair of Curriculum Committee  
   Date: ____________

23. Sent to Provost and VPAA:  
   Date: ____________

24. Received by Provost and VPAA:  
   Approved: ☐ Not Approved: ☐  
   Signature: ____________________________________________  
   Provost & Vice President for Academic Affairs  
   Date: ____________

25. Notice of approval by Provost and VPAA published in University Notes:  
   Date: ____________

26. Notified Registrar of final approval:  
   Date: ____________
Music 381: Music History and Literature I

Course Rationale and Staff Requirements.

Music 381: Music History I is the first of a two-semester sequence of Music History offered as part of the expansion of the University's music curriculum. Proficient knowledge in the history of music is essential for students seeking proficiency in music performance, analysis, and composition. This set of two courses will develop the student's understanding of music literature, cultural history, compositional styles, and the composers who shaped the music from antiquity through the Baroque Period (1750). This course helps students correlate historical performance practices with the theoretical and compositional practices taught in the Music Theory, Aural Skills, and Class Piano sequence of classes. The Music History sequence will be taught in the new USI Music Keyboard Lab. This course will combine lecture instruction, interactive music technologies, USI Blackboard, the Norton Recorded Anthology of Music, the Naxos Digital Music Library, and a new collection of recordings to be digitized in the Rice Library. The development of this course and the new USI Music Keyboard lab helps to fill the need for more musical offerings defined by the administration over the last six years. This course sequence will provide students with the opportunity to gain more knowledge in the area of music composition, history, music analysis, and will serve as one of the primary course sequences in the proposed Minor of Music at the University of Southern Indiana.
INSTRUCTOR: Daniel R. Craig
OFFICE: LA 0112
OFFICE PHONE: (812) 464-1736
E-MAIL: dcrraig@usi.edu
OFFICE HOURS: by appointment or as posted at office door.

COURSE DESCRIPTION: A study of the development of Western music from antiquity through the end of its Baroque period (1600-1750). Emphasis will be placed on developing a thorough knowledge of music literature, cultural history, compositional styles, and the composers who shaped the music of this time.

COURSE OBJECTIVES: To gain an understanding of the development of western sacred and secular music from the earliest known sources until the present day. Placing a strong emphasis on listening and identifying several periods, styles, and genres of music, students should be able to...

- Apply understanding of stylistic trends through aural recognition and analysis of compositions to recognize musical developments throughout each major period.
- Identify the various genres of music and trace their development through the major historical periods.
- Understand and describe the development of instruments throughout music history.
- Through historical analysis, evaluate the role of politics, religion, and cultural elements on the development of Western Music.
- Evaluate the impact of past musical developments on present-day musical practices.
- Understand and contemplate the major ideas presented in the great works of philosophy, literature, and fine and performing arts of Western Europe and the Americas.
- Recognize and respond to the strengths and shortcomings of this tradition and to appreciate the diverse voices that have shaped this tradition.

METHODOLOGY: A variety of instructional methods will be used, ranging from lecture-discussion, music listening, aural evaluation, illustration of notation, symbols, formal structures, and music research. Students will also experience a wealth of resources online through the USI Music Keyboard/Macintosh Lab, the USI Digital Music Library, and the Naxos Online Music Library. Students will also attend two live performances from a list of approved concerts.

REQUIRED COURSE MATERIALS:


Naxos Music Library Student Subscription. See Blackboard for ordering information
EVALUATION
Grades will be determined based upon the following assignments and weighted calculations.
Weekly quizzes over course materials 15%
Antiquities and Middle Ages Listening and Essay Exam 10%
Renaissance Listening and Essay Exam 10%
Early Baroque Listening and Essay Exam 10%
Research Papers (2) 20%
Final Exam: Late Baroque/Cumulative Listening and Essay 20%
2 Written Performance Evaluations from approved list 15%

GRADING SCALE
90%-100% = A, 80%-89% = B, 70%-79% = C, 60%-69% = D, Below 60% = F

DESCRIPTION OF ASSIGNMENTS AND EVALUATION METHODS

WEEKLY QUIZZES – Will be administered through the Blackboard Respondus Lockdown Browser. Each weekly quiz will correspond to the reading assignments for the week. This twenty question quiz will include multiple choice and true/false questions to evaluate the student’s comprehension of the reading assignments.

ESSAY EXAMINATIONS – Will be administered in class after one week has lapsed from the end of each historical period listed above. The essay questions will call upon the student to synthesize everything they have learned from the reading assignments, listening assignments, and course lectures.

LISTENING EXAMS – Will be administered through the Blackboard Respondus Lockdown Browser. These exams will call upon the student to listen to a set of musical examples from the assigned music recording list and answer multiple choice questions reflecting upon the historical information that applies to each example.

RESEARCH PAPERS- Will be assigned twice. Students will propose a topic to be approved by the professor. Each paper will incorporate information from the approved list of research databases in the Rice Library, musical examples found in the Naxos Database, your class lectures, and reading. Research papers will be submitted through Blackboard. Papers are to be fifteen pages in length using MLA format. See the Research Paper Rubrics section of your Blackboard site.

FINAL EXAMINATION-Will cover the last unit of study and then include cumulative questions and listening examples. This exam will be administered in class on the day of the final.

ATTENDANCE
Attendance is recorded and expected. After 3 absences, 10% of the student’s final grade percentage will be deducted per absence. After thirteen absences, a failing grade will be assessed. Students are expected to be on time for class. Two times tardy to class will be equivalent to one absence.

Academic Dishonesty Statement
Plagiarism... plia - gia - rize. 1. to steal and use (the ideas or writings of another) as one's own. 2. To appropriate passages or ideas from (another) and use them as one's own: "I did hate to be accused of plagiarizing Bret Harte." (Mark Twain) -intr. To take and use as one's own writing or ideas of another. [From PLAGIARY.] Definition taken from The American Heritage Dictionary, 1981.
All incidents of academic dishonesty will be recorded and reported to the USI Dean of Students in accordance with the USI student Code of Conduct found in the USI Students Rights and Responsibilities. Download and review this document for further information.

AMERICANS WITH DISABILITIES ACT COMPLIANCE

"Each student has the right to be free from discrimination, including harassment, on the basis of race, sex, religion, disability, age, national origin, sexual orientation, or status as a disabled veteran..." from the USI Student's Rights and Responsibilities

If you have a disability, you are encouraged to register for disability support services in the Counseling Center. If you require an accommodation, please advise the instructor by the end of the first week of class. You may be required to provide written documentation to support these accommodations. The instructor will work with you to provide reasonable accommodations to ensure that you have a fair opportunity to perform and participate in class.

Course Evaluations

Course evaluations are an integral part of the teaching and learning process. At the University of Southern Indiana, course evaluations are used for many purposes. These purposes include curriculum and assignment review, course structure changes, changes in instructional delivery as well as the university's evaluation of, and continuous improvement efforts for, faculty and faculty development initiatives. Please complete the course evaluations for this course with care, thought and attention toward the improvement of the class, the faculty and the university community overall.

Assistance with preparing written assignments.

The Writers' Room (ED 1102) has peer writing consultants available to help all USI students with any writing project for any class. In the one-to-one sessions, consultants help students become aware of effective writing processes and strategies while providing feedback at any stage of the writing process. Some areas a student might focus on during a session include brainstorming, revising, writing a thesis statement, organizing ideas, citing, or using language effectively and correctly. Appointments and more information about our free services are available by calling 461-5359.
Course Calendar
A schedule of specific assignments and rubrics is posted on Blackboard.

Week 1: Music in Antiquity and the Middle Ages
Ancient Greek Music
The Christian Church and the First Millennium

Assignments
Grout pp. 1-46 and all listening examples
Web Reading Assignment: Ancient Greek Music Online Site Be prepared to identify the instruments played and the musical fragments presented.
Blackboard Listening Examples:
Epitaph of Seikilos
Euripides: Orestes
Viderunt Omnes Gregorian Chant from the Solemes chant notation

Monday
- The Earliest Music
- Music in Ancient Mesopotamia

Wednesday
- Music in Ancient Greek life and thought
- Music in Ancient Rome
- The Greek Heritage
- The Diffusion of Christianity
- The Judaic Heritage
- Music in the Early Church

Friday
- Divisions in the Church and Dialects of Chant
- The Development of Notation
- Medieval Music Theory and Practice

Weekly Reading and Listening Quiz
Week 2 Roman Liturgy and Chant

Assignments
Grout pp. 47-67

Blackboard Reading Assignment:
The Early Christian View of Music: excerpts from...
Clement of Alexandria – *From the Exhortation of the Greeks*
St. Basil – *From the Homily on the First Psalm*
St. John Chrysostom – *From the Exposition of Psalm XL*
St. Augustine – *From the Confessions*

Web Reading Assignment
*A History of the Cathedrals of Britain*
*A History of Notre Dame Cathedral, Paris, France.*

Blackboard Listening Assignment
Chants from Vespers for Christmas Day
   *Office psalm*, Dixit Dominus, Psalm 109 (110)
   *Office antiphon*, Tecum principium
   *Hymn*, Christe Redemptor omnium

Mass for Christmas Day, Gregorian chant mass
   a) Introit: *Puer natus est nobis*
   b) Kyrie
   c) Gloria
   d) Gradual: *Viderunt omnes*
   e) Alleluia: *Dies sanctificatus*
   f) Credo
   g) Offertory: *Tui sunt coeli*
   h) Sanctus
   i) AgnusDei
   j) Communion: *Viderunt omnes*
   k) Ite, missa est

Ascribed to Wipo of Burgundy: *Victimae paschali laudes*
Tropes on *Puer natus: Quem queritis in presepe* and Melisma
Hildegard of Bingen: *Ordo virtutum*, closing chorus, *In principia omnes*

Monday
   • The Roman Liturgy
   • The Mass

Wednesday
   • Characteristics of Chant
   • Genres and forms of Chant
   • Additions to Chants

Friday
   • Liturgical Drama
   • Hildegard of Bingen

Weekly Reading and Listening Quiz
Week 3 Song and Dance Music in the Middle Ages

Assignments
Grout pp. 68-83
Blackboard Reading Assignment
Music as a Liberal Art
   Boethius – *From the De institutione musica*
   Cassiodorus – *From the Institutiones*
   Sidore of Seville – *From the Etymologicarum*

Web Reading Assignment
View and familiarize yourself with all of the Medieval Instruments found at the Medieval Instruments Webpage from Iowa State University.

Blackboard Listening Assignment
Bernart de Ventadorn: *Can vei la lauzeta mover*
Comtessa de Dia: *A chantar*
Adam de la Halle: *Robins m 'aime, from Jeu de Robin et de Marion*
Walther von der Vogelweide: *Palliisticalied*
Cantiga 159: *Non sofre Santa Maria, from Cantigas de Santa Maria*
La quarte estampie royal, from *Le manuscrit du roi*

Monday
   • European Society, 800-1800
   • Latin and Vernacular Song

Wednesday
   • Troubadour and Trouvère Song
   • Formal Characteristics

Friday
   • Medieval Instruments
   • Dance Music

Weekly Reading and Listening Quiz
Week 4 Polyphony through the Thirteenth Century

Assignments
Grout pp. 84-112
Blackboard Reading Assignment
Music Theory in the Middle Ages
   Odo of Cluny – Enchiridion musices
   Guido of Arezzo – Prologus antiphonarii sui
   Guido of Arezzo – Epistola de ignoto canto
   Franco of Cologne – Ars cantus mensurabilis
   Jean de Muris – from the Ars novaem musicae
Blackboard Listening Assignment
Organa from Musica enchiriadis
   a) Tu patris sempitemus es filius
   b) Sit gloria domini
   c) Rex caeli domine
Alleluia Justus ut palma
Jubilemus, exultemus
Leoninus and colleagues: Viderunt omnes
Clausulae on Dominus, from Viderunt omnes
   a) Dominus, clasula No. ~6
   b) Dominus, clasula No. ~9
Perotinus: Viderunt omnes
Ave virgo virginum
Motets on Tenor Dominus
   a) Factum est salutarem Dominus
   b) Foli acostumancelDominus
   c) Super telSed fulsitlDominus
   d) Super telSed fulsitPrimus tenorlDominus
Adam de la Halle: De ma dame vrientDieus, comment porroielOmnes
Sumer is icumen in

Monday
   • The Background of Early Polyphony
   • Early Organum
   • Notre Dame Polyphony

Wednesday
   • Polyphonic Conductus
   • The Motet

Friday
   • English Polyphony

Weekly Reading and Listening Quiz
Week 5 French and Italian Music of the Fourteenth Century

Assignments
Grout pp. 114-143
Web Reading Assignment
Painting in Italian Choir Books, 1300-1500 – document in blackboard
Choirs of Angels: Painting in Italian Choir Books, 1300-1500 Lecture and Performance

Blackboard Listening Assignment
Philippe de Vitry: In arbore Tuba sacre fidei/Virgo sum
Guillaume de Machaut. Kyrie, from La Messe de Nostre Dame
Guillaume de Machaut, Foy porter
Guillaume de Machaut. Rose, liz, printemps, verdure
Philippus de Caserta: En remirant vo douce pourtraiture
Jacopo da Bologna: Non al suo amante
Gherardello da Firenze. Tosto che l' alba
Francesco Landini: Non avra ma' pieui

Monday
• General Background
• The Ars Nova in France
• Rhythmic Innovations
• Guillaume de Machaut
• The Formes Fixes

Wednesday
• The Ars Subtilior
• Italian Trecento music
• French music of the late Fourteenth Century

Friday
Exam 1: Covering Chapters 1-6, all lecture, web, and listening materials.
Week 6 Music and the Renaissance

Assignments
Grout: pp. 144-210
Blackboard Reading Assignment
Musical Theorists of the Renaissance
Thomas Morley – From A Plain and Easy Introduction to Practical Music
Gioseffe Zarlino – From the Instituzioni armoniche

Blackboard Listening Assignment
Alleluia: A newe work
John Dunstable. Quam pulchra es
Binchois. De plus en plus
Guillaume Du Fay: Resvellies vous
Guillaume Du Fay: Christe. redemptor omnium
Guillaume Du Fay
a) Se laface aypane, ballade
b) Gloria, from Missa Se laface aypane
Antoine Busnoys. Je ne puis vivre
Jean de Ockeghem: Kyrie, from Missa prolationum
Henricus Isaac: Innsbruch, ich muss dich lassen
Josquin des Prez: Ave Maria. , , virgo serena
Josquin des Prez
a) Kyrie, from Missa Pange lingua
b) Credo (excerpt), from Missa Pange lingua
Josquin des Prez (?): Mille regretz

Monday
• Europe from 1400-1600
• The Renaissance in Culture and Art
• Music in the Renaissance
• New Currents in the Sixteenth Century
• Music Printing

Wednesday
• England and the Burgundian lands
• English music
• Music in the Burgundian lands
• Guillaume Du Fay
• The Polyphonic Mass

Friday
• Franco-Flemish Composers, 1450-1520
• Political Change and Consolidation
• Ockeghem and Busnoys
• Josquin des Prez
• Types of Mass
Weekly Reading and Listening Quiz
Week 7 Sacred Music in the Reformation Era

Weekly Reading and Listening Quiz
Assignments
Grout: pp. 211-239
Blackboard Reading Assignment
Reformation and Counter-Reformation
Martin Luther – Wittemberg Gesangbuch – Forward to the first edition.
Claude Goudimel – Geneva Psalter – Forward to the edition of 1565
Thomas Cranmer – Letter to Henry VIII
Pope Gregory XIII – Brief on the Reform of Chant
G.P. da Palestrina -- Motettorum liber quartes – Dedication

Blackboard Listening Assignment
Martin Luther: Nun komm, der Heiden Heiland and Ein feste Burg
  a) Attributed to St. Ambrose: Veni Redemptor gentium
  b) Martin Luther: Nun komm, der Heiden Heiland
  c) Martin Luther: Ein feste Burg
  d) Johann Walter: Ein feste Burg
Loys Bourgeois: Psalm 134, Or sus, serviteurs du Seigneur
  a) Psalm 134, Or sus, serviteurs du Seigneur
  b) William Kethe. Psalm 100, All people that on earthe do dwell
William Byrd: Sing joyfully unto God
Giovanni Pierluigi da Palestrina
  a) Credo, from Pope Marcellus Mass
  b) Agnus Dei I, from Pope Marcellus Mass
Tomas Luis de Victoria: 0 magnum mysterium
  a) 0 magnum mysterium, motet
  b) Kyrie, from Missa O magnum mysterium
Orlande de Lassus Cum essem parvulus

Monday
  • The Reformation
  • Music in the Lutheran Church
  • Music in the Calvinist Churches

Wednesday
  • Church Music in England
  • The Counter-Reformation

Friday
Research Paper I Due on Friday
  • Catholic Church Music
  • Giovanni Pierluigi da Palestrina

Weekly Reading and Listening Quiz
Week 8 Madrigal and Secular Song in the Sixteenth Century
Assignments
Grout: pp 240-263
Blackboard Reading Assignment
Henry Peacham – From The Compleat Gentleman
Web Reading Assignment
Harmonium Listening and Review assignment (20 point quiz category)
Listen to one of three possible performances of Harmonium online and follow the review rubric.
Blackboard Listening Assignment
Juan del Encina. Oy comamos y bebamos
Marco Cara. Io non compro più speranza
Jacques Arcadelt. Il bianco e dolce cigno
Cipriano de Bore. Da le belle contrade d'oriente
Luca Marenzio. Solo e pensoso
Carlo Gesualdo: "Io porto" e non piu dissi
Claud in de Sermisy: Tant que vivray'
Orlande de Lassus. La nuict froide et sombre
Claude Le Jeune. Revecy venit du printans
Thomas Morley: My bonny lass she smieth
Thomas Weelkes: As Vesta was
John Dowland: Flow, my tears

Monday
• The Rise of National Styles

Wednesday
• The Italian Madrigal

Friday
• Secular Song Outside Italy

Weekly Reading and Listening Quiz
Week 9: The Rise of Instrumental Music

Weekly Reading and Listening Quiz
Assignments
Grout: pp. 264-285
Blackboard Reading Assignment
Web Reading Assignment
Blackboard Listening Assignment
Tielman Susato: Dances from Danserye
  a) No, S: Basse danse La morisque
  b) No, 38: Pavane La dona
  c) No, 50: Galliard La dona
Luis de Narvaez: From Los seys libros del Delphin
  a) Cancion Mille regres
  b) Cuatro diferencias sobre "Gwirdame las voces"
William Byrd: Pavana Lachrymae
Giovanni Gabrieli: Canzon septimi toni a 8

Monday
  • Types of Instruments
  • Types of Instrumental Music
  • Music and Dance

Wednesday
  • The Venetian School
  • Idiomatic Style

Friday
Exam 2 Listening and Essay
Week 10: New Styles in the Seventeenth Century
The Invention of Opera

Weekly Reading and Listening Quiz

Assignments
Grout: pp 287-328

Blackboard Reading Assignment
Secconda Pratica and Stile Rappresentativo:
Essays from Bardi, Caccini, Peri, and Monteverdi.

Blackboard Listening Assignment
Claudio Monteverdi: Cruda Amarilli
Giulio Caccini: Vedro 'l mio sol
Jacopo Peri: Le musiche sapra l' Euridice
   a) Aria: N el pur ardor
   b) Dialogue in recitative: Per quel vago boschetto
Claudio Monteverdi: L'01eo, from Act II
   a) Arial canzonetta: Vi ricorda 0 boschi ombrosi
   b) Song: Mira, deh mira 01eo
   c) Dialogue in recitative: Ahi, caso acerbo
   d) Recitative: Tu se' morta
   e) Choral madrigal: Ahi, caso acerbo
Claudio Monteverdi: L'incoronazione di Poppea, Act I, scene 3
Antonio Cesti. Orontea, from Act II
   a) Scene I o. E che si fa?
   b) Scene 17, opening aria: Intorno all' idol mio

Monday
• Europe in the Seventeenth Century
• Musical Transitions, 1570-1620
• General Characteristics of Baroque Music

Wednesday
• Forerunners of Opera
• The First Operas

Friday
• Claudio Monteverdi
• The Spread of Italian Opera

Weekly Reading and Listening Quiz
Week 11 Music for Chamber and Church in the Early Seventeenth Century

Weekly Reading and Listening Quiz
Assignments
Grout: pp.328-353

Blackboard Reading Assignment
Essays on the Musical Practice in the Baroque Age from Viadana, Schutz, Muffat, and Neidt

Blackboard Listening Assignment
Barbara Strozzi. Lagrime mie
Gabriel Bataille: Ma bergere non Legere
Giovanni Gabrieli: In ecclesiis
Alessandro Grandi: 0 quam tu pulchra es
Giacomo Carissimi. Historic diJepht
a) Recitative: Plorate colles
b) Chorus: Plorate filii Israel
Heinrich Schutz: O lieber Herr Gott
Heinrich Schütz: Saul. was ve10lgst du mich
Girolamo Frescobaldi. Toccata No, 3
Girolamo Frescobaldi: Hicercare after the Credo from Mass for the Madonna, in Fiori musicali
Biagio Marini: Sonata IV per il violino per sonar con due corde

Monday
• Italian Vocal Chamber Music
• Catholic Sacred Music

Wednesday
• Lutheran Church Music

Friday
Weekly Reading and Listening Quiz
Week 12 French and English Music of the Seventeenth Century

Assignments
Grout: pp. 354-383
Blackboard Listening Assignment

Jean-Baptiste Lully. Armide
  a) Overture
  b) Act II, scene 5: Enfin il est en ma puissance
Jean-Baptiste Lully. Te Deum, Conclusion
Denis Gaultier. La Coquette virtuose
Elisabeth-Claude Jacquet de la Guerre. Suite in A Minor
  a) Prelude
  b) Allemande
  c) Courante I and II
  d) Sarabande
  e) Gigue
  f) Chaconne
  g) Gavotte
  h) Menuet
Henry Purcell. Dido and Aeneas
  a) Recitative: Thy hand, Belinda
  b) Lament: When I am laid in earth
  c) Chorus: With drooping wings
Tomas de Torrejon y Velasco, La purpura de la rosa, excerpt
Juan de Araujo. Los coflades de la estleya

Monday
  • The French Baroque
  • Characteristics of French Opera
  • The Court of Louis XIV
  • Jean Baptist Lully

Wednesday
  • The English Baroque
  • Henry Purcell

Friday
Exam: Listening and Essay
Week 13 Italy and Germany in the Late Seventeenth Century

Weekly Reading and Listening Quiz
Assignments
Grout: pp. 384-411
Blackboard Listening Assignment
Alessandro Scarlatti: Giori vezzosa, e bella
a) Recitative: Vivo penando
b) Aria: Si, si ben mio
Alessandro Scarlatti: La Griselda, from Act I, scene z
a) Grave
b) Allegro
c) Adagio
d) Allegro
Dieterich Buxtehude: Praeludium in E Major, BuxWV 141

Monday
• Italy

Wednesday
• The Da Capo Aria

Friday
• Germany and Austria

Paper II Due on Friday
Weekly Reading and Listening Quiz
Week 14: The Early Eighteenth Century
Weekly Reading and Listening Quiz
Assignments
Grout: pp.412-467
Blackboard Reading Assignment
Web Reading Assignment
Blackboard Listening Assignment
Antonio Vivaldi: Concerto for Violin and Orchestra in A Minor, Op, 3, No 6
   a) Allegro
   b) Largo
   c) Presto
Francois Couperin: Vingt-cinquieme ordre, excerpts
   a) La visionaire
   b) La muse victorieuse
Jean-Philippe Rameau: Hippolyte et Aricie, from Act IV
Johann Sebastian Bach: Prelude and Fugue in A Minor, BWV 543
Johann Sebastian Bach: Chorale Prelude on DurchAdams Fall, BWV 637
Johann Sebastian Bach: Nun komm, der Heiden Heiland, BWV 6
   a) No.1, Chorus: Nun komm, der Heiden Heiland
   b) Nova, Aria (tenor): Bewundert, 0 Menschen
   c) No.3, Recitative (bass): So geht aus Gottes Herrlichkeit und Thron
   d) No. 4, Aria (bass): Streite, siege, starker Held!
   e) No. 5, Accompanied recitative (soprano and alto): Wir ehren diese Herrlichkeit
   f) No. 6, Chorale: Lob sei Cou, dem Vater, ton
George Frideric Handel: Giulio Cesare, Act II, scenes 1-2
   a) Eseguisti
   b) Vadoro, pupille
George Frideric Handel: Saul, Act II, scene 10
   a) No. 66, Accompanied recitative: The Time at length is come
   b) No. 67, Recitative: Where is the Son of Jesse?
   c) No. 68, Chorus: O fatal Consequence of Rage
George Frideric Handel: Water Music (entire Suite)
Monday
   • Introduction
   • Antonio Vivaldi
Wednesday
   • Jean Phillipe Rameau
Friday
   • Johann Sebastian Bach

Week 15: Early Eighteenth Century: Bach and Handel
See assignments from previous week.
Monday
   • Bach’s instrumental music
Wednesday
   • Bach’s vocal music
Friday
   • George Frederic Handel

Week 16
Finishing up and Reviewing for the final.
Music History and Literature I
Listening and Score Examples

Exam 1 – Antiquities and the Middle Ages

Epitaph of Seikilos
Euripides: Orestes
Viderunt Omnes Gregorian Chant from the Solemes chant notation
Chants from Vespers for Christmas Day
  Office psalm, Dixit Dominus, Psalm 109 (110)
  Office antiphon, Tecum principium
  Hymn, Christe Redemptor omnium

Mass for Christmas Day, Gregorian chant mass
  a) Introit: Puer natus est nobis
  b) Kyrie
  c) Gloria
  d) Gradual: Viderunt omnes
  e) Alleluia: Dies sanctificatus
  f) Credo
  g) Offertory: Tui sunt coeli
  h) Sanctor
  i) AgnusDei
  j) Communion: Viderunt omnes
  k) Ite, missa est

Ascribed to Wipo of Burgundy: Victimae paschali laudes
Tropes on Puer natus: Quem queritis in prespepe and Melisma
Hildegard of Bingen: Ordo virtutum, closing chorus, In principia omnes
Bernart de Ventadom: Can vei la lauzeta mover
Comtessa de Dia. A chantar
Adam de la Halle: Robins m 'aime, from Jue de Robin et de Marion
Walther von der Vogelweide: Pallistinalied
Cantiga 159: Non sofre Santa Maria, from Cantigas de Santa Maria
La quarte estampie royal, from Le manuscrit du roi
Organa from Musica enchiriadis
  a) Tu patris sempitemus es filius
  b) Sit gloria domini
  c) Rex caeli domine

Alleluia Justus ut palma
Jubilemus, exultemus
Leoninus and colleagues: Viderunt omnes
Clausulae on Dominus, from Viderunt omnes
  a) Dominus, clausa No. ~6
  b) Dominus, clausa No. ~9

Perotinus: Viderunt omnes
Ave virgo virginum
Motets on Tenor Dominus
  a) Factum est salutarelDominus
  b) Fole acostumancelDominus
  c) Super telSed fulsitDominus
  d) Super telSed fulsitPrimum tenorlDominus

Adam de la Halle: De ma dame vrientDieus, comment porroielOmnnes
Sumer is icumen in  
Philippe de Vitry: In arboris Tuba sacre fidei/Virgo sum  
Guillaume de Machaut. Kyrie, from La Messe de Nostre Dame  
Guillaume de Machaut, Foy porter  
Guillaume de Machaut. Rose, liz, printemps, verdure  
Philippus de Caserta: En remirant vo douce pourtraiture  
Jacopo da Bologna: Non al suo amante  
Gherardello da Firenze. Tosto che l' alba  
Francesco Landini: Non avra ma' pieui

Exam 2 Music of the Renaissance

Alleluia: A newe work  
John Dunstable. Quam pulchra es  
Binchois, De plus en plus  
Guillaume Du Fay: Resvellies vous  
Guillaume Du Fay: Christe. redemptor omnium  
Guillaume Du Fay  
   a) Se laface aypale, ballade  
   b) Gloria, from Missa Se laface aypale  
Antoine Busnoys. Je ne puis vivre  
Jean de Ockeghem: Kyrie, from Missa prolusionum  
Henricus Isaac: Innsbruch, ich muss dich lassen  
Josquin des Prez: Ave Maria... , virgo serena  
Josquin des Prez  
   a) Kyrie, from Missa Pange lingua  
   b) Credo (excerpt), from Missa Pange lingua  
Josquin des Prez (?) : Mille regretz  
Reformation and Counter-Reformation  
Martin Luther – Wittemberg Gesangbuch – Forward to the first edition.  
Claude Goudimel – Geneva Psalter – Forward to the edition of 1565  
Thomas Cranmer – Letter to Henry VIII  
Pope Gregory XIII – Brief on the Reform of Chant  
G.P. da Palestrina – Motettorum liber quartes – Dedication  
Martin Luther: Nun komm, der Heiden Heiland and Ein feste Burg  
   a) Attributed to St. Ambrose: Veni Redemptor gentium  
   b) Martin Luther: Nun komm, der Heiden Heiland  
   c) Martin Luther: Ein feste Burg  
   d) Johann Walter: Ein feste Burg  
Loys Bourgeois: Psalm 134, Or sus, serviteurs du Seigneur  
   a) Psalm 134, Or sus, serviteurs du Seigneur  
   b) William Kethe. Psalm 100, All people that on earth do dwell  
William Byrd: Sing joyfully unto God  
Giovanni Pierluigi da Palestrina  
   a) Credo, from Pope Marcellus Mass  
   b) Agnus Dei I, from Pope Marcellus Mass  
Tomas Luis de Victoria: 0 magnum mysterium  
   a) 0 magnum mysterium, motet  
   b) Kyrie, from Missa O magnum mysterium  
Orlande de Lassus Cum essem parvulus  
Juan del Encina. Oy comamos y bebamos  
Marco Cara. Io non compro piu speranza  
Jacques Arcadelt. Il bianco e dolce cigno  
Cipriano de Bore, Da le belle contrade d' oriente  
Luca Marenzio. Solo e pensoso
Carlo Gesualdo: "Io porto" e non piu dissi
Claudin de Sermisy: Tant que vivray'
Orlande de Lassus. La nuit froide et sombre
Claude Le Jeune. Revecy venit du printans
Thomas Morley: My bonny lass she smieth
Thomas Weelkes: As Vesta was
John Dowland: Flow, my tears
Tielman Susato: Dances from Danserye
  a) No,8: Basse danse La morisque
  b) No, 38: Pavane La dona
  c) No, 50: Galliard La dona
Luis de Narvaez: From Los seys libros del Delphin
  a) Cancion Mille regres
  b) Cuatro diferencias sobre "Gwirdame las voces"
William Byrd: Pavana Lachrymae
Giovanni Gabrieli: Canzon septimi toni a 8

Music of the Baroque Era (tested within the cumulative final)
Claudio Monteverdi: Cruda Amarilli
Giulio Caccini: Vedro 'l mio sol
Jacopo Peri: Le musiche sapra I 'Euridice
  a) Aria: N el pur ardor
  b) Dialogue in recitative: Per quel vago boschetto
Claudio Monteverdi: L'01eo, from Act II
  a) Aria la canzonetta: Vi ricorda 0 boschi ombrosi
  b) Song: Mira, deh mira 01eo
  c) Dialogue in recitative: Ahi, caso acerbo
  d) Recitative: Tu se' morta
  e) Choral madrigal: Ahi, caso acerbo
Claudio Monteverdi: L'incoronazione di Poppea, Act I, scene 3
Antonio Cesti. Orontea, from Act II
  a) Soene i o. E che si fa?
      b) Scene 17, opening aria: Intorno all' idol mio
Barbara Strozzi. Lagrime mie
Gabriel Bataille: Ma bergere non Legere
Giovanni Gabrieli: In ecclesiis
Alessandro Grandi: 0 quam tu pulchra es
Giacomo Carissimi. Historic diepht
  a) Recitative: Plorate colles
  b) Chorus: Plorate filii Israel
Heinrich Schutz: 0 lieber Herre Gott
Heinrich Schutz: Saul. was ve10lgst du mich
Giroldo Frescobaldi. Toccata No, 3
Giroldo Frescobaldi: Hicercare after the Credo from
Mass for the Madonna, in Fiori musicali
Biagio Marini: Sonata IV per il violino per sonar con due corde
Jean-Baptiste Lully. Armide
  a) Overture
      b) Act II, scene 5: Enfin il est en ma puissance
Jean-Baptiste Lully. Te Deum, Conclusion
Denis Gaultier: La Coquette virtuose
Elisabeth -Claude Jacquet de la Guerre: Suite in A Minor
   a) Prelude
   b) Allemande
   c) Courante I and II
   d) Sarabande
   e) Gigue
   f) Chaconne
   g) Gavotte
   h) Menuet

Henry Purcell: Dido and Aeneas
   a) Recitative: Thy hand, Belinda
   b) Lament: When I am laid in earth
   c) Chorus: With drooping wings

Tomas de Torrejon y Velasco, La purpura de la rosa, excerpt
Juan de Araujo: Los coflades de la estlieya