MUSIC 308A. Music History I: Antiquity–Baroque
Fall 2012, TTh 8:00–9:15 a.m., M-261

Instructor: Maya Ginsberg (mginsberg@mail.sdsu.edu, 619.800.8389)
               M-26, office hours TTh 9:30–10:30 a.m.

This is a lecture class that surveys the history of Western art music of the Middle Ages to the late Baroque period. Our approach to the repertory will be both historical and analytical; we will consider trends in aesthetics, politics, and extra-musical arts, but our primary focus will be on the music itself. Our main task will be to examine representative works by prominent composers of the period and to consider contemporary as well as more recent writings in order to grasp better the cultural context in which these works were conceived.

Upon successful completion of this course, students will be able to: situate Medieval, Renaissance, and Baroque works into historical and cultural contexts; identify stylistic distinctions among works from these periods through both critical listening and score study; identify important innovations in the development of major musical genres; chart the influence of composers from one generation or culture to another; discuss the impact of social, political, and aesthetic trends on the evolution of musical style; engage in informed discussions about the validity of historical and cultural assumptions in the arts; apply aspects of historical performance practice to their own instrumental and vocal studies.

Required Textbook:


Required Recordings:


The textbooks, anthology, and CD compilation are available for purchase in the SDSU Bookstore. Please bring the anthology to every class meeting.

Class Website and Supplementary Listening/Reading:

Students may consult a website specifically designed for this course on Blackboard from any computer with internet access. The address is: https://blackboard.sdsu.edu/. The site includes electronic copies of the syllabus and course outline, images of selected art works discussed in class, review sheets for exams, essay assignments, discussion boards, links to contact the course instructor and fellow classmates, and most importantly, MP3 recordings of supplemental works not available on the anthology CDs. These works are marked in the course outline below with double asterisks (**).
Evaluation:

Midterms and Final Examination (3@200 pts.): 600 pts.
The three exams, which are not cumulative, will consist of the identification of key terms and people, the identification of a selection of works studied in class, short answer questions pertaining to each listening excerpt, and the identification of text excerpts drawn from the source readings or from literature associated with a work studied in class. All exams will be given on the dates shown below in the course outline. You must be present on these dates unless you are prevented by a verified illness or emergency.

Essay Assignments (3@100 pts.): 300 pts.
Over the course of the semester, each student will be required to submit three written assignments that document his or her familiarity with the works and ideas presented in class. Prompts for these assignments will be posted on Blackboard. The essay assignments must be grammatical, free of misspellings, organized clearly, and should address relevant issues raised by the works in question. The due dates for the essays, which will be submitted on Blackboard, are shown in the course outline below.

Comprehensive Essay: 100 pts.
Students will be required to write an essay on a topic concerning material studied over the course of the entire semester. The essay prompt will be announced in class during the final month of the semester, and the assignment must be submitted on Blackboard on December 6, 2012.

Quizzes and Participation (instructor’s discretion)
It is expected that every student come to each class session prepared: reading and listening assignments are to be completed before attending the lecture. The class outline specifies the assignments for each lecture topic. Students are expected to be prepared to engage in discussion during class based on these assignments. To encourage regular study habits, three quizzes will be given over the course of the semester. The quizzes will consist of the identification of key terms, people, readings, and listening identification of works studied in class since the previous quiz or exam. There will be no opportunity to make up a missed quiz.

Grading Scale:

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Student Disability Services:
Students requesting academic accommodations based on a disability must register with Student Disability Services (http://www.sa.sdsu.edu/sds/index.html) who will issue a verification letter. SDS is located in Calpulli Center, Suite 3101, and is open from 8:00 a.m. to 4:30 p.m., Mon-Fri; 619.594.6473.
Course Outline and Assignments:

August 28: Course Introduction

August 30: Chant and the Liturgy; Tropes and Sequences

   Listening: Frankish Chants for the Mass Ordinary
   Two Tropes to the Easter Introit, *Resurrexi et adhuc tecum sum*
   *Victimae paschali laudes* (Easter)
   *Dies irae* (Mass for the Dead)
   Reading: *Oxford History*, 1–36.

September 4: Early Polyphony

   Listening: *Alleluia Justus ut palma**
       *Jubilemus exultemus*
       Léonin, *Viderunt omnes*
       Pérotin, *Viderunt omnes*
   Reading: *Oxford History*, 36–45; 65–79.

September 6: 13th-century Motet

   Listening: Adam de la Halle, *De ma dame vient/Dieus, comment porroie/Omnes**
   Anonymous, *Ex semine rosa/Ex semine Habrahe/EX SEMINE*
   Reading: *Oxford History*, 79–90.

September 11: Secular Monophony; Essay #1 DUE

   Listening: *Bache bene venies**
       Bernart de Ventadorn, *Can vei la lauzeta mover*
       Adam de la Halle, *Robins m’aime**

September 13: Ars Nova and Trecento

   Listening: Philippe de Vitry, *Tribum/Quoniam/MERITO*
       Guillaume Machaut, *Rose, liz, printemps, verdure*
       Francesco Landini, *Non avrà ma’ pieta*
   Reading: *Oxford History*, 90–129.

September 18: Review

September 20: MIDTERM EXAM #1

September 25: Introduction to the Renaissance; English Countenance

   Listening: John Dunstable, *Quam pulchra es*
September 27: Music at the Court of Burgundy

Listening: Guillaume Du Fay, *Missa Se la face ay pale*: Gloria**
Antoine Busnoys, *Missa L’Homme armé*, Sanctus, Agnus Dei

October 2: The Franco-Flemish Style

Listening: Josquin des Prez, *Ave Maria...virgo serena*
Josquin des Prez, *Mille regretz***
Reading: *Oxford History*, 168–82.

October 4: Italian Madrigals

Listening: Jacques Arcadelt, *Il bianco e dolce cigno*
Cipriano de Rore, *Da le belle contrade d’oriente*
Claudio Monteverdi, *Cruda Amarilli*
Reading: *Oxford History*, 224–32.

October 9: The Secular Style in France and England

Listening: Claudin de Sermisy, *Tant que vivray*
Thomas Weelkes, *As Vesta was*
John Dowland, *Flow, my tears***

October 11: The Reformation and the Counter-Reformation

Listening: Johann Walther, *Christ lag in Todesbanden*
Giovanni da Palestrina, *Missa Papae Marcelli*, Kyrie, Gloria, and Credo
Reading: *Oxford History*, 186–216.

October 16: Instrumental Music

Listening: Tylman Susato, *Danserye***
Luis de Narváez, *Cancion Mille regres***
Giovanni Gabrieli, *Sacrae symphoniae***
Reading: *Oxford History*, 182–86; 216–19.

October 18: Review; Essay #2 DUE

October 23: MIDTERM EXAM #2

October 25: Introduction to the Baroque; The Florentine Camerata

Listening: Giulio Caccini, *Amarilli, mia bella*
Reading: *Oxford History*, 239–52.
October 30: Court Opera
   Listening: Jacopo Peri, *Le musiche sopra l’Euridice*
   Claudio Monteverdi, *L’Orfeo*: Act II
   Reading: *Oxford History*, 252–60.

November 1: Claudio Monteverdi, *L’Orfeo*

November 6: Venetian Opera
   Listening: Claudio Monteverdi, *L’incoronazione di Poppea*: excerpts from Acts 1 and 3

November 8: Early Opera in France and England
   Listening: Jean-Baptiste Lully, *Atys*, Overture and Act 3
   Henry Purcell, *Dido and Aeneas*: Act III, Conclusion

November 13: 17th-Century Sacred Music
   Listening: Giacomo Carissimi, *Jephte*
   Heinrich Schütz, *O quam tu pulchra es*
   Heinrich Schütz, *Saul, was verfolgst du mich*
   Reading: *Oxford History*, 276–87.

November 15: 17th-Century Keyboard Music; Essay #3 DUE
   Listening: Girolamo Frescobaldi, Toccata No. 3**
   Dietrich Buxtehude, Praeludium in E Major, BuxWV 141**
   François Couperin, *Le Rossignol en amour* and *Rossignol double*
   Reading: *Oxford History*, 272–74; 340–43.

November 20: The Sonata and the Concerto
   Listening: Biagio Marini, *Sonata IV per il violino per sonar con due corde***
   Arcangelo Corelli, Trio Sonata, Op. 3, No. 11
   Antonio Vivaldi, *La primavera* (Spring)
   Reading: *Oxford History*, 313–24.

November 22: Thanksgiving Break (no class)

November 27: Johann Sebastian Bach
   Listening: Johann Sebastian Bach, “The Well Tempered Clavier” Book 1
     a. Prelude No. 1 in C, BWV 846
     b. Fugue No. 24 in B minor, BWV 869
   J. S. Bach, Brandenburg Concerto No. 5
November 29: J.S. Bach, (cont.); George Frideric Handel

Listening: J. S. Bach, *St. Matthew Passion*, BWV 244, Opening Chorus

December 4: George Frideric Handel

Listening: George Frideric Handel, *Giulio Cesare*: Act I, Scene 3
George Frideric Handel, *Saul*: Act II, Scene 10**
Reading: *Oxford History*, 327–28; 350–64.

December 6: Review; **Final Essay Due**

December 13: Final Exam 8:00 –10:00 a.m.