

MUS 3701 – MUSIC HISTORY I: ANTIQUITY-1800  
**FALL, 2018**  
**Department of Music**  
**Section 01, MWF 9:55-10:45**  
**Humanities Bldg., Rm. 235**

### Instructor Information

Instructor: Dr. Molly M. Breckling

Office: Humanities rm. 333

Office Phone: 678-839-2432

Office Hours: MW: 9:00-9:45, 11:00-12:00, 1:00-2:00 R: 12:30-5:00, F: 9:00-9:45

Email: mbreckli@westga.edu (ALWAYS TRY EMAIL FIRST!)

### Course Information

Credit Hours: 3

Pre-requisites: MUSC 1302 and 1402, ENG 1101 and 1102, the ability to read musical scores.

Any student who has not met the pre-requisite may not remain registered for this class.

### Required Materials:

- Mark Evan Bonds. *A History of Music in Western Culture*, fourth edition. Pearson, 2013.
- Mark Evan Bonds. *Anthology of Scores for A History of Music in Western Culture, volume I: Antiquity through the Baroque Era*, fourth edition. Pearson, 2013.
- Mark Evan Bonds. *Anthology of Scores for A History of Music in Western Culture, volume II: The Classical Era to the Present*, fourth edition. Pearson, 2013.
- One package of 3x5 white lined notecards

All materials are available at campus bookstore.

You will need to activate your UWG email account (if you have not already done so) and be able to access CourseDen.

### Course Description:

This course is an exploration of Western classical music, from late antiquity through the eighteenth century. As a DSW offering, emphasis will be placed on writing as an integral part of the learning process.

### Student Learning Outcomes:

Students must demonstrate:

- (1) an understanding of the history and development of musical style, performance, and composition between roughly 800 and 1800;
- (2) an understanding of music's place as situated in a broader cultural context;
- (3) knowledge about specific composers, compositions, and musical practices of the time;
- (4) aural recognition of selected examples of music
- (5) the development of critical thinking skills as expressed in informal and formal writing.

### Course Evaluations – Method of Grading

Term Paper: 25%

- Thesis Statement (due Sept. 14): 5%
- Bibliography (due Oct. 8): 5%
- Outline and Introduction (due Nov. 5): 5%
- Completed Paper (due Nov. 30): 10%

Exams: 60%

- Exam I (Sept. 10): 15%
- Exam II (Oct. 3): 15%
- Exam III (Oct. 26): 15%
- Exam IV (Wed. Dec. 12, 8:00-10:00 am): 15%

Quizzes (13 in all): 10% (the lowest 3 grades will be dropped)

- Aug. 29
- Sept. 5
- Sept. 7
- Sept. 19
- Sept. 24
- Sept. 28
- Oct. 10
- Oct. 12
- Oct. 17
- Oct. 22
- Nov. 9
- Nov. 16

- Dec. 5

Debates and in-class activities: 5%

## GRADE BREAKDOWN

- **A= 100 – 90**
- **B= 89 – 80**
- **C= 79 – 70**
- **D= 69 – 60**
- **F= 59**

## ASSIGNMENTS

**Tests:** Four exams will be administered throughout the term. Each will consist of several sections testing listening identification and analysis, comprehension of themes presented in readings and lecture, and the ability to synthesize those ideas into coherent, original thought in the form of an essay. Exam I (Sept. 12) will cover materials discussed the Prologue through Chapter 3 and include all listening examples listed on the syllabus, readings from the text, and those readings posted on COURSEDEN. The second exam (Oct. 3) will cover materials discussed in Chapters 4-6 and include all listening examples listed on the syllabus, readings from the text, and those readings posted on COURSEDEN. The third exam (Oct. 26) will cover materials discussed in Chapters 7-10 and include all listening examples listed on the syllabus, readings from the text, and those readings posted on COURSEDEN. The last exam (Wed., Dec. 12, 8:00-10:00 am) will cover materials discussed in Chapters 11-13, and include all listening examples listed on the syllabus, readings from the text, and those readings posted on COURSEDEN, as well as over-arching themes that can be applied to the entire covered history of music, as presented throughout the course. Scantron is not used in this class.

**Quizzes:** At the end of each chapter, you will complete a multiple-choice quiz on CourseDen that will allow you the check your comprehension of the material covered in the chapter and test your ability to identify important features of the listening examples covered.

**Term Paper:** Select a topic related to something we have covered (or will cover) in class. You should think of your topic as a question that you'd like to answer about something that has intrigued you (if the answer can easily be looked up in the book, it will not be a good choice).

Examples of good topics include (NOTE: these can not be used):

- “The influence of mental illness on the compositions of Hildegard von Bingen”
- “Anti-imperialist sentiment in Mozart’s *Marriage of Figaro*”

More information will be provided regarding this assignment in the coming weeks, but it is a good idea to start thinking about topics as soon as possible

**Debates:** Twice during the semester, you will try your hand at debating controversial issues from music history. You will be assigned one side of the debate and provided with examples of writings from each side as they occurred at the time. You will then write your own contribution to the discussion, from the point of view of a musician, composer, or critic of the age. After all initial posts have been completed, you will then choose a classmate who has written for the opposing side (choose a classmate that no one else has opposed, so, as much as possible, everyone gets a debate partner) of the argument and explain why your viewpoint is the more valid of the two. Finally, you will write a response to the classmate who debated your own post, defending your argument and expanding on your ideas.

**Daily Responses:** Each class day will begin with your taking out a notecard, writing your name and the date, and briefly answering a question drawn from the days reading. Each class day will end with your responding to a question about the day’s material on the other side of the card. These note cards will be collected AT THE END of every class period. Not all will be graded, but some will. Failure to turn in a card at the end of class will mean you will be marked absent for the day.

**Written Work:** All written work is to be submitted electronically in .doc or .docx format in the CourseDen Dropbox. If your work is not saved in .doc or .docx format, I will be unable to open it, and cannot grade it or write comments on it. Most word processing programs give you the option to "Save As" and then you can select these formats. If you do not have a compatible program, you can create files for free at GoogleDocs (<https://docs.google.com/>). Now, just to see how many of you are still reading, I will tell you my dad’s favorite joke. What is the difference between a duck? The newspaper. Don’t get it? I do, but only on Sundays. Once graded, I will send your work back to you with a grade and suggestions for future improvement. To see these suggestions, do NOT integrate the changes made into your document, when prompted to do so upon opening. Hard copies of papers will NOT be accepted. Work must be in my inbox by 11:59pm on the specified due date. Work submitted after that time will be subject to the late work policy (specified below).

## UNIVERSITY POLICIES

### [University Policies Common Language](#)

#### FERPA

Due to the Family Educational Rights and Privacy Act (FERPA) of 1974, instructors cannot discuss any information pertaining to a student's grade via email or telephone unless the student signs an 1126 form waiving his or her FERPA rights

## CLASS SPECIFIC POLICIES

1. **Attendance Policy:** while I aim to treat you like responsible adults and do not like the notion of taking attendance, doing so is required for paperwork purposes. I will take attendance (either actively, in written form, or silently) at the beginning of class. Once class activity has begun, I will no longer mark you present. If you enter class late and wish to be marked present (albeit tardy), it will be your responsibility to speak to me AFTER class. That said, walking in late is disruptive to the instructor and your classmates. Don't do it. The daily class schedule has been changed to give you more time to walk between classes, so if you have back-to-back classes, plan accordingly.

If you are a student athlete, please submit your game schedule to your instructor within the first two weeks of class. You may not miss class due to practice, however, with the proper game schedule documentation, your instructor will work with you on your absences due to your games. You **may not**, however, submit late work due to a game or a practice. It is your responsibility to follow the course schedule and be aware of any class material and / or homework.

2. **Observance of Religious Holidays** – Students may miss class to observe religious holidays under the following circumstances:

- Student must notify instructor in writing during the first two weeks of the semester
  - Make-up work or alternate assignments will be provided. Students must submit make-up work by the assigned due date or they will not be accepted.

3. **Late work Policy**

Assignments must be turned in on time. Work that is submitted after that time, but within 24 hours will be deducted 10% of the final grade. Each 24

hours after the due date that passes before work is submitted will drop the grade by a further 10%. Work more than 10 days overdue will not be accepted. If extreme circumstances prevent you from submitting an assignment on time, contact the instructor as soon as possible to make alternate arrangements for turning in your work.

#### 4. Make-Up Exam Policy

Make-up exams will not be offered except under extreme, documented circumstances. If you are unable to attend an exam, you must contact me by the end of that day to make alternate arrangements. If I do not hear from you by 11:59pm on the day of the exam, you will not be allowed to make it up. You will only be allowed one make-up exam during the course of the term, and only if you provide sufficient documentation to warrant to make-up.

In class listening quizzes and other activities cannot be made up.

#### 5. Other Classroom policies

Cell phones and laptops are NOT allowed in the classroom. They provide more of a distraction than a benefit to learning, so respect those around you, and do not use them. If I find you using these items, I will ask you to put them away, further instances will be met with a written warning, and a third will result in your withdrawal from the course. BTW, holding your phone in your lap and texting during class is easy to spot from the front of the room. You're not fooling anyone. So, don't insult my intelligence, and I won't embarrass you in front of your classmates.

#### 6. Classroom Discussions and Controversial Issues

Music, by its very nature is a part of the culture and society in which it is created, and society is often times messy. There will be instances in our classroom where we will discuss issues that may be uncomfortable or controversial. It is important that we remember two things when these issues arise:

- 1) Everyone in the room is entitled to an opinion, and those opinions should be expressed with respect and freedom. Just because someone believes something that differs from you does not make that person "wrong," "ignorant," or "evil." Part of learning critical thinking is parsing out both sides of an argument to determine the positions and reasonings on each side. If we approach controversies in this manner, we may find that we learn more about our own views. No one expects you to change your mind based on a differing opinion, but understanding those of others will make you a more compassionate and tolerant human being.

- 2) If/when a topic arises in class makes you uncomfortable, I would encourage you to live with that sense of unease for a few moments, to try to understand why you are responding in this way. Ask yourself whether your reaction is a “knee-jerk” response that you have without really thinking it through, or if it stems from something more specific, visceral, and deeply-seeded. Our classroom is intended to be a brave and safe environment, where you may be challenged, but you can also feel free to explore these ideas, if you feel comfortable doing so. I expect us to address that offense head on by working together, so please feel free to discuss with me privately any issues that you foresee or experience.

**COURSE OUTLINE:** This schedule is subject to change at the instructor's discretion. **NOTE:** Reading and listening assignments must be completed **BEFORE** the listed course meeting.

Wed. 8/15: Course introduction. Syllabus.

Fri. 8/17: ANTIQUITY

**Reading Assignment:** Bonds, pp. 1-8

**Listening Assignment:**

“Epitaph of Seikolos”

Mon. 8/20: ANTIQUITY

**Reading Assignment:** Bonds, pp. 9-15

Wed. 8/22: MEDIEVAL ERA

**Reading Assignment:** Bonds, pp. 16-24

Fri. 8/24: RESEARCH AND LIBRARY BOOT CAMP

Meet in the Lobby of the Library

Bring pen, paper, and ideas for your term paper!

Mon. 8/27: MEDIEVAL ERA

**Reading Assignment:** Bonds, pp. 25-41

**Listening Assignment:**

-“Introit – Puer Natus Est Nobis,” “Offertory and Communion,” “Gradual – Viderunt Omnes,” and “Alleluia – Dies Sanctificatus” from *Mass for Christmas Day*

-Antiphon “Pacem relinquo vobis & Psalm 116”

-Hymn "Pange lingua gloriosi corporis mysterium"

Wed. 8/29: MEDIEVAL ERA

**Reading Assignment:** Bonds, pp. 42-56

**Listening Assignment:**

- Ordo virtutum* – Hildegard of Bingen
- “A Chantar” – Beatriz de Dia
- “Baros, de mon dan covet” – Peire Vidal
- Cantigas de Santa Maria* no. 140 – Alfonso el Sabor
- “Palästinalied” – Walther von Vogelweide

**Chapter 1 Quiz due on CourseDen by 11:59pm**

Fri. 8/31: LIBRARY WORK DAY

Get your hands dirty, looking through the stacks!

During the class period, I will be in the area of the music section, come by to check in for attendance, and if you have any questions about your topic, we can discuss them then

Mon. 9/3: **NO CLASS MEETING! HAPPY LABOR DAY!**

Wed. 9/5: MEDIEVAL ERA

**Reading Assignment:** Bonds, pp. 56-72

**Listening Assignment:**

- “Kyrie – Cunctipotens genitor deus”
- “Viderunt Omnes” – Leonin
- “Viderunt Omnes” – Perotin
- Clausula on “Dominus”
- Motet- “Factum est salutare/Dominus”
- Motet- “Super te/Sed fulsit/Primus tenor/Dominus”
- Motet- “A Paris/On parole/Frese nouvele”
- Conductus- “Flos ut rosa floruit”

**Chapter 2 Quiz due on CourseDen by 11:59pm**

Fri. 9/7: MEDIEVAL ERA

**Reading Assignment:** Bonds, pp. 73-91

**Listening Assignment:**

- “Garrit gallus/In nova fert/Neuma” – Philippe de Vitry
- Messe de Nostre Dame* – Guillaume de Machaut
- “Je puis trop bien ma dame comparer” – Machaut
- “Douce dame jolie” – Machaut
- “Ma fin est mon commencement” – Machaut
- “Joieux de cuer” – Solage
- “Ecco la primavera” – Francesco Landini
- “Non al suo amante” – Jacopo da Bologna
- “A poste messe” – Lorenzo da Firenze

“Doctorum principem/Melodia suavissima/Vir mitis” – Johannes Ciconia  
“Sumer is icumen in” – anonymous  
“Edi be thu, heven-queene” – anonymous  
“La quinte estampie real” – anonymous

**Chapter 3 Quiz due on CourseDen by 11:59pm**

Mon. 9/10: Exam I Review

Wed. 9/12: **EXAM I**

Fri. 9/14: RENAISSANCE ERA

**Reading Assignment:** Bonds, pp. 92-105

**Assignment:** Thesis statement due in Dropbox before 11:59 pm

Mon. 9/17: RENAISSANCE ERA

**Reading Assignment:** Bonds, pp. 106-112

**Listening Assignment:**

“Quam pulchra es” – John Dunstable  
“Conditore alme siderum” – Guillaume Du Fay  
“Nuper rosarum flores” – Du Fay

Wed. 9/19: RENAISSANCE ERA

**Reading Assignment:** Bonds, pp. 113-121

**Listening Assignment:**

“Ave Maria...virgo serena” – Josquin des Prez

**Chapter 4 Quiz due on CourseDen by 11:59pm**

Fri. 9/21: RENAISSANCE ERA

**Reading Assignment:** Bonds, pp. 122-143

**Listening Assignment:**

“Se la face ay pale” – Guillaume Du Fay  
*Missa “Se la face ay pale”* – Du Fay  
*Missa prolationum* – Johannes Ockeghem  
“Fortuna desperata” – Ser Felice or Antoine Busnoys  
*Missa “Fortuna desperata”* – Josquin des Prez  
*Missa “Pange lingua”* – Josquin  
“Absalon, fili mi” - Josquin or Pierre de la Rue  
“Adieu ces bons vin de Lannoys” – Du Fay  
“Je ne puis vivre ainsy” – Busnoys  
“Innsbruck, ich muss dich lassen” – Heinrich Isaac  
“Hor venduto ho la speranza” – Marchetto Cara  
“El grillo” - Josquin

Mon. 9/24: RENAISSANCE ERA

**Reading Assignment:** Bonds, pp. 144-152

## Chapter 5 Quiz due on CourseDen by 11:59pm

Wed. 9/26: RENAISSANCE ERA

**Reading Assignment:** Bonds, pp. 153-173

**Listening Assignment:**

- “Tant que vivray” – Claudin Sermisy
- “Il bianco e dolce cigno” – Jacob Arcadelt
- “Da le belle contrade d’oriente” – Cipriano de Rore
- “Morir non può il mio cuore” – Maddalena Casulana
- “Solo e pensoso” – Luca Marenzio
- “T’amo mia vita” – Luzzasco Luzzaschi
- “Matona mia cara” – Orlando da Lassus
- “Zwischen Berg und tiefen Tal” – Ludwig Senfl
- “Al amor quiero vencer” – Luis Milán
- “Now is the Month of Maying” – Thomas Morley
- “Fair Phyllis” – John Farmer
- “Come, Heavy Sleep” – John Dowland
- “Verily, Verily, I Say Unto You” – Thomas Tallis
- “Sing Joyfully Unto God” – William Byrd
- Missa Papae Marcelli* – Giovanni Pierluigi da Palestrina
- “Cum essem parvulus” – Orlando da Lassus
- “Prophetiae sibyllarum” - Lassus

Fri. 9/28: RENAISSANCE ERA

**Reading Assignment:** Bonds, pp. 174-183

**Listening Assignment:**

- “Diferencias sobre el canto de la Dama le demanda” – Antonio de Cabezon
- “Recercar quinto” – Vincenzo Capirola
- “Ricercar del duodecimo tuono” – Andrea Gabrieli
- “Pavana, the Earl of Salisbury” – William Byrd
- “Dances from Terpsichore” – Michael Praetorius

## Chapter 6 Quiz due on CourseDen by 11:59pm

Mon. 10/1: Exam II Review

Wed. 10/3: **EXAM II**

Fri. 10/5: **NO CLASS MEETING. HAPPY FALL BREAK!**

Mon. 10/8: BAROQUE ERA

**Reading Assignment:** Bonds, pp. 184-192

**Assignment:** Research paper bibliography due in Dropbox before 11:59pm

Wed. 10/10: BAROQUE ERA

**Reading Assignment:** Bonds, pp. 193-214

**Listening Assignment:**

“Dunque fra torbide onde” – Jacopo Peri  
“Sfogava con le stele” – Giulio Caccini  
“Cruda Amarilli” – Claudio Monteverdi  
“T’amo mia vita” – Monteverdi  
“Zefiro torna e di soave accenti” – Monteverdi  
“Lasciatemi qui soto” – Francesca Caccini  
“Tradimento” – Barbara Strozzi  
“Enfin la beauté que j’adore” – Etienne Moulinié

**Initial Post for Online Debate 1 due on Courseden at 11:59pm**

**Chapter 7 Quiz due on CourseDen by 11:59pm**

Fri. 10/12: BAROQUE ERA

**Reading Assignment:** Bonds, pp. 215-223

**Listening Assignment:**

*Orfeo* – Monteverdi  
*L’Incoronazione di Poppea* – Monteverdi  
“Singet dem Herren ein neues Land” – Heinrich Schütz  
“Saul, was verfolgst du mich?” – Schütz

**Chapter 8 Quiz due on CourseDen by 11:59pm**

Mon. 10/15: BAROQUE ERA

**Reading Assignment:** Bonds, pp. 224-243

**Listening Assignment:**

*Armide* – Jean Baptiste Lully  
*Giulio Cesare* – George Frideric Handel  
*Dido and Aeneas* – Henry Purcell  
*The Beggar’s Opera* – John Gay and Johann Christian Pepusch

**First response for Debate 1 due on CourseDen at 11:59pm**

Wed. 10/17: BAROQUE ERA

**Reading Assignment:** Bonds, pp. 244-257

**Listening Assignment:**

*Jepthe* – Giacomo Carissimi  
*Zadok the Priest* – George Frideric Handel  
*Judith* – Elisabeth Jacquet de la Guerre  
*Jesu, der du meine Seele* – Johann Sebastian Bach

**Chapter 9 Quiz due on CourseDen by 11:59pm**

Fri. 10/19: BAROQUE ERA

**Reading Assignment:** Bonds, pp. 258-263

**Final Post for Debate 1 due on CourseDen by 11:59pm**

Mon. 10/22: BAROQUE ERA

**Reading Assignment:** Bonds, pp. 263-287

**Listening Assignment:**

Sonata in D minor, op. 16, no. 12 – Isabella Leonarda  
Concerto grosso, op. 6, no. 2 – Arcangelo Corelli  
Concerto in A minor, op. 3, no. 8 – Antonio Vivaldi  
*Pièces de clavecin* – Francois Couperin  
*Les éléments* – Jean-Féry Rebel  
Toccatà IX – Girolamo Frescobaldi  
Praeludium in G minor, BuxWV 149 – Dietrich Buxtehude  
*Well-Tempered Clavier* Book I, Prelude and Fugue in C Major and Prelude  
and Fugue in C# minor – Johann Sebastian Bach  
Chorale Prelude on *Magnificat peregrini toni* – Johann Pachelbel  
Chorale Prelude on *Meine Seele erhebt den Herren* – J.S. Bach  
“Goldberg” Variations – J.S. Bach

**Chapter 10 Quiz due on CourseDen by 11:59pm**

Wed. 10/24: Exam III Review

Fri. 10/26: **EXAM III**

Mon. 10/29: Research Work Day

Bring a laptop/tablet/phone, etc. to work on paper outline

Wed. 10/31: **Writing Center Workshop:** Have your introduction complete and bring a printed copy in with your paper outline.

Fri. 11/2: **Writing Center Workshop:** Have your introduction complete and bring a printed copy in with your paper outline.

Mon. 11/5: CLASSICAL ERA

**Reading Assignment:** Bonds, pp. 288-297

**Assignment:** Research Paper Outline and Introduction due in Dropbox before 11:59pm

Wed. 11/7: CLASSICAL ERA

**Reading Assignment:** Bonds, pp. 298-304

Fri. 11/9: CLASSICAL ERA

**Reading Assignment:** Bonds, pp. 305-313

**Listening Assignment:**

Symphony in B minor: Georg Matthias Monn (ca. 1740)  
Sonata in D Major, K. 492: Domenico Scarlatti (1750)  
Symphony in D Major, op. 3, no 2: Johann Stamitz (1755)  
Sonata in D Major, op. 5, no. 2: J.C. Bach (1766)  
Fantasia in C minor: C.P.E. Bach (1753)

**Chapter 11 Quiz due on CourseDen by 11:59pm**

Mon. 11/12: CLASSICAL ERA

**Reading Assignment:** Bonds, pp. 314-317

Wed. 11/14: CLASSICAL ERA

**Reading Assignment:** Bonds, pp. 318-322

**Listening Assignment:**

Piano Sonata in C minor, Hob. XVI:20: Franz Josef Haydn (1771)

String Quartet in C Major, op. 33, no. 3: F.J. Haydn (1781)

Fri. 11/16: CLASSICAL ERA

**Reading Assignment:** Bonds, pp. 323-335

**Listening Assignment:**

Symphony no. 103 in E flat Major: F.J. Haydn (1795)

Piano Concerto in D Major, K. 107, no. 1: W.A. Mozart (1772)

Piano Concerto in D minor, K. 466: W.A. Mozart (1785)

**Chapter 12 Quiz due on CourseDen by 11:59pm**

Mon. 11/19: **NO CLASS MEETING. HAPPY THANKSGIVING!**

Wed. 11/21: **NO CLASS MEETING. HAPPY THANKSGIVING!**

Fri. 11/23: **NO CLASS MEETING. HAPPY THANKSGIVING!**

Mon. 11/26: CLASSICAL ERA

**Reading Assignment:** Bonds, pp. 336-338

**Listening Assignment:**

*La Serva Padrona*: Giovanni Battista Pergolesi (1733)

**Initial Post for Debate 2 due on Courseden at 11:59pm**

Wed. 11/28: CLASSICAL ERA

**Reading Assignment:** Bonds, pp. 339-342

**Listening Assignment:**

*Alceste*: Christoph Willibald Gluck (1769)

**First response for Debate 2 due on CourseDen by 11:59pm**

Fri. 11/30: CLASSICAL ERA

**Reading Assignment:** Bonds, pp. 343-346

**Listening Assignment:**

*Don Giovanni*: W.A. Mozart (1787)

**Assignment:** Complete research paper due by 11:59pm

Mon. 12/3: CLASSICAL ERA

**Reading Assignment:** Bonds, pp. 347-355

**Listening Assignment:**

*Requiem*: W.A. Mozart (1791)  
"Italien": Johann Friedrich Reinhardt (1810)  
"Africa": William Billings (1770)

**Chapter 13 Quiz due on CourseDen by 11:59pm**

Wed. 12/5: CLASSICAL ERA

**Discussion**

**Wrap-up**

**Course Evaluations**

**Final post for Debate 2 due on CourseDen by 11:59pm**

Fri. 12/7: Final Exam Review

WEDNESDAY, 12/12. 8:00 – 10:00 am: **Final Exam**