MUSIC HISTORY 1 - MUS 301

FALL 2013

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Office Hours as Posted
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Webpage: www2.muw.edu/~rmont

CLASS PERIOD: TTh 11:00-12:15
3 HOURS CREDIT

TEXT:
Burkholder, Grout, Palisca: A History of Western Music, 8th Edition (required)

NATURE OF COURSE CONTENT:
This course is an historical survey of music from ancient times through the music of Mozart and Haydn. The student will learn to identify the distinctive aspects in the works of the major composers and important music trends. The influence of culture upon the development of musical styles, as well as the influences of musical art upon Western culture will be examined.

GOALS AND OUTCOMES:
As a result of this course the student should be able to:
1. Identify distinctive aspects in the works of the major composers
2. Demonstrate knowledge of important musical trends
3. Identify major musical works.

COURSE REQUIREMENTS:
The course involves lectures, discussions, homework, and listening. There will be four tests, including a final exam. In addition, a written report is required (800 words minimum) and an oral report will be assigned.

METHOD OF EVALUATION:
The tests, oral report, written paper, and the average of all homework assignments are weighted equally in determining the final grade. The grading scale used is as follows: 100-90 = A, 89-80 = B, 79-70 = C, 69-60 = D, Below 60 = F.

TEST DATES:
September 24 Test 1
October 22 Test 2
November 5 Oral Reports
November 19 Test 3
December 5 Written Report Due
Wednesday, December 11, 11:30 Final Exam
DEPARTMENT OF MUSIC ATTENDANCE POLICY

1. Students are expected to attend all classes with the exception of illness, emergency or University approved activity.

2. The Department of Music attendance policy of 85% will be maintained.
   A student is allowed the following unexcused absences:
   2 unexcused absences in a class meeting once a week
   4 unexcused absences in a class meeting twice a week
   6 unexcused absences in a class meeting three times a week

3. Failure to maintain 85% unexcused attendance will result in an automatic final grade of “F”.

4. Missed tests must be made up on the first day that a student returns to school.

FALL 2013 CALENDAR

8/26 Last day to add and/or drop classes via Banner Web
9/2 Labor Day Holiday
10/1 Last day to drop a course without receiving a grade of WP or WF or change from Credit to Audit. Last day to submit change of major form.
10/11 Mid-Term grades due
10/14-15 Fall Break
10/28 Spring Pre-Registration Begins
11/15 LAST DAY A COURSE MAY BE DROPPED!
Last day to withdraw from the University
11/27-29 THANKSGIVING HOLIDAYS!
12/6 MUSIC JURIES
12/9-13 Final Exams for Day Classes
### ETHNIC MUSIC

<table>
<thead>
<tr>
<th>Country/Region</th>
<th>Song</th>
</tr>
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<tbody>
<tr>
<td>Iraq</td>
<td>Ya Naees el-Tarfe (Oh You with the Dreaming Eyes)</td>
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<tr>
<td>India (Hindu)</td>
<td>Kankarye Ji na Maro</td>
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<tr>
<td>Tibet</td>
<td>Nyen-sen (Invoking the Spirit of Goodness)</td>
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<tr>
<td>China (Axi People)</td>
<td>Dancing in the Moonlight</td>
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<tr>
<td>Bali</td>
<td>Thunderstorm</td>
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<tr>
<td>Thailand (early 1800's)</td>
<td>Homage to the Teacher</td>
</tr>
<tr>
<td>Japan</td>
<td>Gakkaen (Gagaku - court music)</td>
</tr>
<tr>
<td>Africa</td>
<td>Zulu song (mixed chorus)</td>
</tr>
<tr>
<td>Tahiti</td>
<td>Paoa (primitive song)</td>
</tr>
<tr>
<td>Andes</td>
<td>Amanecer Andino (Andean Dawn)</td>
</tr>
<tr>
<td>Ireland</td>
<td>Stirling Castle/Miss Ramsey: Strathsprey &amp; Reel</td>
</tr>
<tr>
<td>Choctaw (Mississippi)</td>
<td>Raccoon Dance</td>
</tr>
<tr>
<td>Zulu</td>
<td>Fast War Dance</td>
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</tbody>
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### ANCIENT MUSIC AND THE MEDIEVAL ERA

<table>
<thead>
<tr>
<th>Author/Region</th>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hittite</td>
<td>Hurrian Cult Song from Ancient Ugarit (1400 B.C.)</td>
</tr>
<tr>
<td>Greek</td>
<td>First Delphic Hymn to Apollo (130 B.C.)</td>
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<tr>
<td></td>
<td>Epitaph of Seikilos (2nd Century B.C.)</td>
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<tr>
<td>Mass for Christmas Day</td>
<td>Melismatic chant: Kyrie</td>
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<tr>
<td></td>
<td>Neumatic chant: Gloria</td>
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<tr>
<td></td>
<td>Syllabic chant: Credo</td>
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<tr>
<td>Troubadour song</td>
<td>Can vei la lauzeta mover (Bernard de Ventadorn, 1130-1200)</td>
</tr>
<tr>
<td>Troubaritz song</td>
<td>Palästinlied (Walter von der Vogelweide, 1170-1288)</td>
</tr>
<tr>
<td>Trouvere song</td>
<td>Tu Patris sempiternus es filius (Musica Enchiriadis)</td>
</tr>
<tr>
<td>Minnesinger song</td>
<td>Rondeau; Robins m'aime (Adam de la Halle, 1240-1288)</td>
</tr>
<tr>
<td>Minnesinger song</td>
<td>Palæstinlied (Walter von der Vogelweide, 1170-1230)</td>
</tr>
<tr>
<td>Parallel organum at 5th</td>
<td>Tu Patris sempiternus es filius (Musica Enchiriadis)</td>
</tr>
<tr>
<td>Composite organum</td>
<td>Sit gloria domini (Musica Enchiriadis)</td>
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<tr>
<td>Parallel and oblique organum</td>
<td>Rex Caeli (Musica Enchiriadis)</td>
</tr>
<tr>
<td>Free organum</td>
<td>Alleluia, Justus ut palma (ca. 1100)</td>
</tr>
<tr>
<td>Organum duplum and clausulae</td>
<td>Viderunt omnes (Léonin - 1163-90)</td>
</tr>
<tr>
<td>Organum quadruplum</td>
<td>Viderunt omnes (Pérotin, 1190-1225)</td>
</tr>
<tr>
<td>Francoonian motet</td>
<td>De ma dame vient/Dies, comment porroie/Omnes (Adam de la Halle)</td>
</tr>
<tr>
<td>Isorhythmic motet</td>
<td>In arboris/Tuba sacre fidei/Virgo sum (Philippe de Vitry, 1291-1361)</td>
</tr>
<tr>
<td>Kyrie</td>
<td>Messe de Notre Dame (Guillaume de Machaut, 1300-77)</td>
</tr>
<tr>
<td>Rondeau</td>
<td>Rose, liz, printemps, verdure (Machaut)</td>
</tr>
<tr>
<td>Ballade</td>
<td>En remirant vo douce pourtraiture (Philippe Caserta, ca. 1370)</td>
</tr>
<tr>
<td>Madrigal</td>
<td>Non al suo amante (Jacopo da Bologna, 1340-60)</td>
</tr>
<tr>
<td>Caccia</td>
<td>Tosto che l'alba (Lorenzo da Fierenze, 1350-72)</td>
</tr>
</tbody>
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THE RENAISSANCE

1. *Quam pulchra es* (motet - John Dunstable, 1390-1453) 165
2. *Christe, redemptor omnium* (hymn in fauxbourdon style - Guillaume Du Fay, 1400-1474) 176
3. *Se la face ay pale* (ballade - Du Fay) 179
4. *Missa Se la face ay pale: Gloria* - (Du Fay) 180
5. *Missa prolationum: Kyrie* (Johannes Ockeghem, 1420-1497) 197
6. *Ave Maria. . .virgo serena* (motet - Josquin des Prez, 1450-1521) 208
7. *Io non compro più speranza* (frottola - Marco Cara, 1465-1525) 290
8. *Da le belle contrade d'oriente* (madrigal – Cipriano de Rore, 1516-1565) 297
9. *Spem in alium nunquam habui* (40-part motet - Thomas Tallis) 252
10. *My bonny lass she smileth* (ballett - Thomas Morley, 1557-1602) 338
11. *Flow, my tears* (aire - John Dowland, 1563-1626) 353
12. *Danserye: Basse danse La morisque* (Tielman Susato, 1515-1570) 358
13. *Danserye: Pavane: La dona* (Susato) 358
14. *Danserye: Galiard La dona* (Susato) 359
15. *Pope Marcellus Mass: Credo* (Giovanni Pierluigi da Palestrina - 1525-1594) 252
16. *“Io parto” e non più dissi* (madrigal - Carlo Gesualdo, 1561-1613) 316
17. *In ecclesiis* (motet with organ and instruments - Giovanni Gabrieli, 1553-1612) 466

THE BAROQUE ERA

1. *Le musiche sopra l’Euridice: Aria Nel pur ardor;* 399
   *Dialogue in recitative: Per quel vago boschetto* 401
2. *L’Orfeo, Act II, excerpts* 409
3. *Jephte, excerpts* 499
4. *Dido and Aeneas, Conclusion: Thy Hand, Belinda* 599
5. *Toccata No. 3* 537
6. *Sonata in D Major, K.96 (harpischord)* Burkhart 130
7. *Concerto for Violin and Orchestra in A Minor, Op. 3, No. 6* 656
8. *“Alla Hornpipe” from Water Music* 6
9. *“Comfort ye” from Messiah* 7
10. *“For Unto Us” from Messiah* 7
11. *Prelude and Fugue in A Minor for organ* 701
12. *Brandenburg Concerto #5 in D, Movt. I* 713
13. *Cantata: Nun kumm, der Heiden Heiland, chorus and aria* 713

THE CLASSICAL ERA

1. *Symphony in Bb Major, Movt. 1* 7
2. *Quintet in D Major, Op. 11, #6, Movt. 3* 7
4. *Symphony #104 in D Major, Movt. 1* 7
6. *Symphony #41 in C Major, “Jupiter”, Movt. 4* 7
7. *Piano Concerto #23 in A Major, Movt. 1* 7
8. *String Quartet #21 in D Major, Movt. 4* 7
9. *Queen of the Night Aria from The Magic Flute* 7
10. *Papageno - Papagena Duet from The Magic Flute* 7
11. *“Rex Tremendae” from Requiem* 7