

Music 306: Music History of the Late Renaissance and Baroque

Class meetings: TBA

Instructor: Prof. David Schulenberg (email: dschulen@wagner.edu)

Office hours: Tuesdays, 2:40–4:10, and Wednesdays, 3:30–4:30; Campus Hall, Room 110

This course, intended for Music majors, explores European music from about 1550 to 1750. We study music ranging from the motets of Lassus and Palestrina to the operas of Monteverdi, Lully, and Handel, the sonatas and concertos of Corelli and Vivaldi, and the instrumental and vocal music of Bach. We touch on issues of musical performance, and alongside standard repertory we will study lesser-known compositions, including music by women composers. Students may also hear in-class performances of harpsichord music by Bach and others. Note: the course was previously numbered as MU 208, and some files or references to the course may use that number.

Course objectives. Music 306 is intended to meet Wagner College's goals of promoting:

- critical thinking and reflective practice;
- an appreciation of and sensitivity to the arts; and
- knowledge in depth and skill in a scholarly discipline, or, more specifically:
 - familiarity with a variety of musical repertoires
 - ability to analyze melody, counterpoint, form, and other aspects of music
 - ability to carry out research and writing in music.

Work for the course. The most important work for this course is *listening*. Listening should be done both with and without the score. If there is a text, as in opera, you should read the text in translation before listening, then follow the words in the original language while listening.

Listening assignments are online (see the Course Calendar below for details); most texts and translations are in the anthology mentioned below.

Reading assignments are from the textbook also described below. These provide background to the listening assignments and raise questions for class discussion. I will expect that when you come to class you will have done both the assigned reading and the assigned listening. For most classes there is also a *worksheet* containing questions about the reading and listening assignments. These worksheets are intended to help you prepare for the next class, to serve as an outline for the class itself, and to provide material for review prior to exams. Some worksheets will be graded, so be sure to come to class prepared to answer or discuss any question on each worksheet. Worksheets are available online and, when due, should be submitted electronically as email attachments. *When this course is offered as a tutorial, all worksheets are to be handed in.*

Other written assignments include a quiz, a midterm, and a final examination. There are also three short written assignments. The quiz and exams are open-book: you may use your own class notes and your own copies of the textbooks, worksheets, and other written assignments (in either electronic or paper format).

I will also expect you to attend concerts in Manhattan or elsewhere. You must attend three concerts of appropriate repertory during the semester. A work performed on one of these programs will be the subject of your concert report (details will be given in class).

Class policies. Attendance in class is mandatory. Exceptions are permissible for valid excuses or, in special instances, by pre-arrangement with me.

Students are encouraged to use laptop computers or other appropriate devices in class for taking notes, viewing online scores and written work, and other activities related to the course. Anyone texting, shopping, or using any electronic device for purposes other than class will be marked absent.

Textbooks. There are two required textbooks: David Schulenberg, *Music of the Baroque*, 3d edition (New York: Oxford University Press, 2014), abbreviated below as *MOB*; and idem, *Music of the Baroque: An Anthology of Scores*, 3d edition (New York: Oxford University Press, 2014), abbreviated below as *MOBA*.

Grades. Class participation (including attendance and worksheets) counts for 10% of the final grade, as does the quiz. The three papers and midterm each constitute 15%, the final exam 20%.

Course calendar. The calendar below lists the topics of all class meetings. Listening and reading assignments should be done *before* the class meeting for which each topic is listed.

All listening assignments are online. Links to most listening assignments are included in the online discography for *MOB*: <http://faculty.wagner.edu/david-schulenberg/discography-2/>.

Reading assignments consist chiefly of chapters in *MOB*, as listed below. However, the reading assignment for each topic also includes the material accompanying each score in *MOBA*. Please note as well that, as you do the reading, you will encounter musical examples. These examples are an essential part of the reading and may appear on quizzes and exams. If you are unable to play the examples at a keyboard or hear them in your head, you will find audio files of the examples online at <http://faculty.wagner.edu/david-schulenberg/musical-examples/>.

A single asterisk (*) in the left column means that a worksheet is due at that class meeting. You will find a link to “current edition worksheets” online at <http://global.oup.com/us/companion.websites/9780199942015/assign/worksheet>. Please download the worksheet file (it is in Microsoft Word format). When a worksheet is due, scroll through the file to find the appropriate worksheet, fill it out using Word, and send me that page or pages as an email attachment. Please also come to class prepared to view your completed worksheet on an electronic device (or bring a printout).

A few scores, together with their additional reading material, are not in *MOBA*. These are signified in the calendar by a double asterisk (**) and can be found online at <http://faculty.wagner.edu/david-schulenberg/deleted-scores-and-texts/>. Links on the latter page will also take you to recordings of these works.

<u>Week of</u>	<u>Chap.*</u>	<u>Composers, works, assignments, etc.</u>
8/27		introduction
9/3	1	Palestrina: <i>Dum complerentur</i>
	2	Lassus: <i>Timor et tremor</i>
9/10		Gesualdo: <i>Beltà, poi che t'assenti</i> ; ** Monteverdi: <i>Luci serene</i>
	3	Cavalieri et al.: <i>La Pellegrina</i> ; Caccini: <i>Sfogava con le stelle</i>
9/17	4	Monteverdi: <i>Orfeo</i>
		Monteverdi: <i>Il combattimento</i> ; ** quiz
9/24	5	Strozzi: <i>Ardo in tacito foco</i>
		Scarlatti: <i>Correa nel seno amato</i> ; Purcell: <i>From Rosy Bowers</i>
		1st paper due
10/1	6	Lully: <i>Armide</i>
	7	G. Gabrieli: <i>In ecclesiis</i>

10/8	8	Schütz: <i>Herr, neige</i> ** and <i>Saul, Saul</i> Handel: <i>Orlando</i> ; concert report topic due
10/15	9	J. S. Bach: Cantata 127 preparation for midterm exam
10/22		midterm exam
10/29	10	Gaultier: Pieces for lute Froberger: Suite 20;** Jacquet: Suite in A Minor
11/5	11	Frescobaldi: Toccata 7 (book 2); Buxtehude: Praeludium in A Minor J. S. Bach: <i>Well-Tempered Clavier</i> , pt. 1, Prelude and Fugue in G
11/12	12	Sonatas by Rossi, Castello,** Marini Sonatas by Biber and Corelli; concert report due
11/19	13	Torelli: Sinfonia; Corelli: Concerto grosso in G minor, op. 6, no. 8 Vivaldi: Violin Concerto in E, op. 3, no. 12
11/26		J. S. Bach: Brandenburg Concerto no. 2; second paper due review for final
	TBA	final exam

*Read these chapters for the given week.

**Not in the *Anthology*; score and text at
<http://faculty.wagner.edu/david-schulenberg/deleted-scores-and-texts/>