Music History Period Survey: Baroque Music
MUMH 5321.001 – Fall 2021

Instructor: Dr. Jamie Weaver
Office: 150A Music building
Office Hours: All office hours this semester will be conducted by personal appointment.
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Location and Time: Room 108, TR 9:30-10:45 AM
CRN: 16392; 3 credit hours

Contacting the Instructor: I look forward to working with each of you. Please feel free to contact me with questions, concerns, or interests. Please e-mail or telephone me or make a personal appointment more convenient to your time schedule.

Textbook:

Please also purchase the accompanying anthology of musical scores of the same title. No set of listening materials is available. These texts are required for the course. They may be purchased online, at the Barnes and Noble Book store on the SFASU campus, and will be placed on reserve in the Steen library at SFASU.

Program Learning Outcomes:
The school of music has designated the following as learning outcomes appropriate to all graduate level music history courses offered in its curriculum.

1. Students must demonstrate the ability to place a composition (unknown to the student) into the appropriate stylistic period in music history and name a possible composer for the piece, providing cogent reasons for his or her answer.

2. Students must effectively communicate musical, analytical, and/or historical concepts using written language.

Course Objectives:
Achievement of the above Program Learning outcomes for this course will be accomplished through the meeting of the following five course objectives.

1. Students will learn to understand the social, political, and musical trends and principles that influenced music of the Baroque era, and to study music in its context as a component of the humanities.

2. Students will become familiar with the most influential composers of the seventeenth and eighteenth centuries and with the nature and volume of their works.
3. Students will learn to be aware of, and to address the issues pertinent to current musicological scholarship in the area of Baroque music.

4. Students will learn to understand and to interpret primary, Baroque period sources and to present the results of their research.

5. Students will learn to teach others about the concepts important to the study of Baroque music.

**Student Learning Outcomes:**
The following learning outcomes, based on the program learning outcomes and stated course objectives will ensure that students demonstrate knowledge of the required skills in a music history course.

1. Students will demonstrate their ability to communicate musical, analytical, and/or historical concepts using written language by writing several short essays and discussion postings on analytical, historical, and musical concepts pertinent to music of the Baroque era.

2. Students will display growth in their knowledge of individual composers and their works by achieving appropriate grades on exams and writing assignments concerning scores and recorded listening examples of composers of the Baroque era.

3. In order to show that they have increased their knowledge of social and political issues surrounding seventeenth- and eighteenth-century composers and compositions, students will compose written responses to scholarly readings pertinent to this musical period.

4. In order to demonstrate consideration of the ways in which the works of seventeenth- and eighteenth-century composers may be used in teaching, students will participate in discussions concerning the teaching of Baroque music to students in the studio or classroom.

**Grading:** Three writing assignments 55%
Course attendance and participation 15%
Score Identification midterm 10%
Final exam 20%

**Course Requirements:**

1. Timely completion of work: Your work in every area of this course must be completed on time. One letter grade will be subtracted for each day that an assignment or quiz is submitted late. Saturdays and Sundays count.

2. Discussion Participation: Your participation in class or in online discussions is vital to learning. Though I am looking for quality, not quantity in participation, I expect the content of your comments in class or online to say something worth hearing and response. This includes responses to the work of your classmates.

**Disability:**
To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request
services in a timely manner may delay your accommodations. I will do my utmost to see that your requests for accommodations are met, and to support your goals for success in my course.

**Academic Integrity:**
The university policy concerning academic integrity includes the following statement. “Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

**Definition of Academic Dishonesty**
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit.

Please read the complete policy at [http://www.sfasu.edu/policies/4.1-student-academic-dishonesty.pdf](http://www.sfasu.edu/policies/4.1-student-academic-dishonesty.pdf)
The instructor’s additional policy on academic integrity is as follows. All work submitted in this course must be your own and produced exclusively for this course. You must acknowledge and document the ideas and words of others. If you have questions about academic integrity, please feel free to contact me. Violations are taken seriously and are noted on student disciplinary records. If you are found cheating or plagiarizing in this course, you will automatically fail the assignment or exam in question and you risk failing the entire course. This message brought to you by Jamie Weaver.

**Policy on Withheld grades:**
In this course, withheld grades will only be granted in exceptional emergency situations (such as death in the immediate family or serious illness—auditions, family visits, conferences, weddings, etc. do not count), when the course work cannot be completed in time. In all other cases your grade will be based upon the work you have completed by the end of the term, which may well result in a failing grade. Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

**SFA Mental Health Statement:**
SFASU values students' mental health and the role it plays in academic and overall student success. SFASU provides a variety of resources to support student's mental health and wellness. Many of these resources are free, and all of them are confidential.

On-campus Resources:
SFASU Counseling Services
[www.sfasu.edu/counselingservices](http://www.sfasu.edu/counselingservices)
3rd Floor Rusk Building
936-468-2401

SFASU Human Services Counseling Clinic
www.sfasu.edu/humanservices/139.asp
Human Services Room 202
936-468-1041

Crisis Resources:
Burke 24-hour crisis line 1(800) 392-8343
Suicide Prevention Lifeline 1(800) 273-TALK (8255)
Crisis Text Line: Text HELLO to 741-741

Exams:
The midterm exam will be a score identification exam and will be completed online via the dropbox in Brightspace. It will be due on October 14th. The final exam will be taken online via the Quizzes tool in Brightspace and will be taken in Finals week.

Course Assignments

Article presentations and summaries: (5%) each (Written summaries are due one week after your presentation of the article) For each presentation, please choose an article from the external readings you have been assigned this term. Prepare a five-minute presentation in which you explain the main points of the article to your classmates and prepare to lead a discussion of its significance for our study. Then, as a study aid for your classmates, please summarize the salient points of the article in written form. You may compose your summary in either prose or outline form. This summary should be submitted no later than one week after your article has been discussed in class. However, all students should read articles before they are due to facilitate discussion in class, as I will expect everyone to contribute to class discussion. I will post all summaries for the benefit of the class.

Composer and analysis assignment: (20%) (Due September 21st) Please choose a composer who flourished between 1600 and 1750 with whose works you were unfamiliar before taking this course. Please try to identify a composer who composed works within your field of musical interest. Write a paper of at least twelve hundred and fifty words in which you provide a brief biography of the composer, utilizing at least five sources, and in which you analyze one piece written by the composer you chose. Your analysis may be a standard Roman numeral analysis, but you are not restricted to this. You may analyze a composer’s use of text painting, for example, or persuasive techniques. Please include notes and a bibliography according to Chicago Manual of Style format guidelines. Although the paper is due in September, you need not choose a composer from the early Baroque. Please come speak with me if you would like assistance identifying a composer who could be important for your further study.
Performance Practice Case Study: (25% - Written portion 15%, Presentation 10%) (Due December 2\textsuperscript{nd})

Please choose a short piece of music composed between 1600 and 1750 that you could potentially perform or conduct. It need not be a solo work. In fact, chamber works might prove more interesting for this assignment. Write a paper of at least twelve hundred and fifty words describing the issues you would face if preparing this work according to current standards of historically-informed Baroque performance practice. Would players require new instruments? Would singers have to investigate alternative techniques or sounds? What language issues would you need to explore? What score should be used? What tuning system is most appropriate for this work? Is an appropriate edition available? How did you learn what performance practices would apply to this work? Please answer these and other questions in your paper. Submit the paper via the drop box in Bright Space by 11:59 PM on December 2\textsuperscript{nd}. In addition, please prepare a fifteen-minute class presentation in which you describe your study to your classmates. Plan to include either a performance or a recording of part of the work in your presentation. Class presentations will be scheduled on December 2\textsuperscript{nd}. 
Course Schedule

All readings are due on the class day for which they are listed.

Week 1

Aug. 24: Syllabus and Introduction to Baroque concepts.
Aug. 26: Schulenberg Chapter 1.

Week 2

Aug. 31: Schulenberg Chapter 2. (Bianconi chapter 13, the social condition of the musician)
Sept. 2: Schulenberg Chapter 3, “Some general developments” and “The Basso Continuo.”

Week 3

Sept. 7: Schulenberg Chapter 3, “Instruments” and “Monody” (Caccini’s preface to Le Nuove Musiche).
Sept. 9: Schulenberg Chapter 4, “Monteverdi’s Orfeo” and “The Combattimento di Tancredi e Clorinda.”

Week 4

Sept. 14: Schulenberg Chapter 4, “Venetian opera” and “Seventeenth-century Italian opera after Monteverdi.”
Sept. 16: Schulenberg Chapter 5, ”Barbara Strozzi” and “Alessandro Scarlatti” (Article about Barbara Strozzi).

Week 5

Sept. 21: Schulenberg Chapter 5, “The dissemination of Italian Baroque style.”
Composer and Analysis Assignment due
Sept. 23: Schulenberg Chapter 6.

Week 6

Sept. 28: Articles on Lully.
Sept. 30: Schulenberg Chapter 7, “Sacred Music in Venice: Giovanni Gabrieli” and “Sacred Music in Germany: Heinrich Schütz” (David Bryant Article on San Marco).

Week 7

Oct. 7: Schulenberg Chapter 8, “Handel.”

Week 8

Oct. 12: Schulenberg chapter 8, “Rameau.”

Oct. 14: Schulenberg Chapter 9, “J. S. Bach and the eighteenth-century oratorio”

(Articles on choir controversy). **Score ID Midterm due**

Week 9


Week 10

Oct. 26: Schulenberg Chapter 10, “Keyboard instruments,” “Baroque keyboard music in Italy,” and “Baroque keyboard music in France and Germany” (Articles on keyboard practices).

Oct. 28 Schulenberg Chapter 11, “Later Baroque German keyboard music,” and “J. S. Bach’s music for solo instruments.”

Week 11

Nov. 2: Schulenberg chapter 11, “Eighteenth-century keyboard music in France” and “Other eighteenth-century keyboard composers.”

Nov. 4: Schulenberg Chapter 12.

Week 12

Nov. 9: Schulenberg Chapter 13, (Marc Vanscheeuwijck article on Torelli).

Nov. 11: Schulenberg Chapter 13, continued study, (Article on Vivaldi and orphanages for girls).

Week 13

Nov. 16: Schulenberg Chapter 14, “The Galant style” and “Telemann.”

Nov. 18: Schulenberg Chapter 14, “C. P. E. Bach.”

Thanksgiving Break (November 23-25)

Week 14

Nov. 30: Conclusion of materials

Dec. 2: Conclusion and Review **Performance Practice Case Study due**

Final Available December 6-10