



Syllabus

HISTORY OF MUSIC: RENAISSANCE AND BAROQUE - 23121

Last update 27-07-2017

HU Credits: 4

Responsible Department: musicology

Academic year: 0

Semester: 1st Semester

Teaching Languages: Hebrew

Campus: Mt. Scopus

Course/Module Coordinator: Yossi Maurey

Coordinator Email: yossimaurey@gmail.com

Coordinator Office Hours: Tuesdays, 12:00-13:00

Teaching Staff:

*Dr. Yossi Maurey
Ms. courtney blue*

Course/Module description:

The course examines music and its place in European society from 1500 to 1700. We will study developments in the principal genres that flourished during this period in conjunction with contemporaneous ideas, events, and social structures. Topics addressed in class will include the following: the role of the church and court in the patronage of music, the importance of plainchant as a resource for medieval and Renaissance composers, the development of mass motet, humanism and music in sixteenth-century Italy and France, the impact of the Reformation on sacred music, the use of instruments and the development of instrumental music, the birth of opera as aristocratic entertainment, and opera for the public theater.

Course/Module aims:

The course aims to develop a set of skills (analysis, evaluation, listening and understanding) in relation to Western Classical music, from the beginning of the 16th century to circa 1700.

Learning outcomes - On successful completion of this module, students should be able to:

Students will gain general knowledge of the musical genres and their social contexts for a given historical period while refining their listening and analysis skills and developing writing and research techniques.

Attendance requirements(%):

90

Teaching arrangement and method of instruction: Class and sectionals

Sectionals: The weekly section is an integral part of this course. Led by the Teaching Assistant, this group meeting allows for wider discussion, review, and more detailed examination of ideas presented in lectures and in the textbook.

Course/Module Content:

- * The Reformation in German speaking lands, France, and England*
- * Counter-Reformation: Catholic music in Italy and elsewhere*
- * Secular vocal music 1: carnival songs, Frottola, and the early Madrigal in Italy*

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- * *Secular vocal music 2: France, England*
 - * *Instrumental Renaissance music*
 - * *Around 1600: early Baroque and its music characteristics*
 - * *Musical drama in the first half of the 17th century*
 - * *Not only Opera: early Baroque vocal music*
 - * *Opera in France, England, and the "New World"*
 - * *Forms, norms, and conventions: The music in Italy and Germany at around 1700*
 - * *One against many: interactions between Italy and France in the beginning of the 18th century*
 - * *J.S. Bach*

Required Reading:

J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, A History of Western Music, 8th edition (New York & London: W. W. Norton & Company, 2010). ML 160 G7 2010

J. Peter Burkholder, and Claude V. Palisca, Norton Anthology of Western Music, 6th edition, Vol. I (New York & London: W. W. Norton & Company, 2010). M 1 N67 2010 Vol. 1

עוֹתָקִים שֶׁל HWM וְשֶׁל NAWM נִמְצְאִים גַּם בַּמְדוּר הַ"שְׁמוּרִים" שֶׁל הַסִּפְרִייהּ . .
הַתְּקִלִּטוֹרִים הַמְלוּוִים אֶת סֵפֶר הַלִּימוּד
הַמְדִיָּה בַּסִּפְרִיָּת 2771 נִמְצְאִים OMD

Piero Weiss, and Richard Taruskin, eds., Music in the Western World; A History in Documents (Schirmer, 1984). ML160.M865

Oliver Strunk, ed., Source Readings in Music History (New York; W.W. Norton & Company, 1975), revised edition, Leo Treitler, general editor (New York; W.W. Norton & Company, 1998). ML161.S7

Additional Reading Material:

Additional reading and listening materials are found on the course's Moodle website.

Course/Module evaluation:

End of year written/oral examination 0 %

Presentation 0 %

Participation in Tutorials 10 %

Project work 60 %

Assignments 0 %

Reports 10 %

Research project 0 %

Quizzes 20 %

Other 0 %

Additional information:

Attendance in every lesson and exercise is required and expected. It is the students' responsibility to make up missed classes.

Work load: one paper on a topic TBA during the semester. Up to 3000 words (including footnotes, not including appendices) at most, font size 12 double-spaced. Be sure to write simply and clearly.

Unauthorized late submissions will result in a 10% deduction of the final grade.

The final grade is made up of the following:

Presence and active participation - 10%

Written assignment - 35%

Two listening quizzes - 15% (7.5% each)

Final exam - 40%