MPATC-UE 9068 - 002  Music Hist II: Baroque & Class

Class code
MPATC-UE 9068 - 002  Music Hist II: Baroque & Class

Instructor Details
Philippe CATHÉ

Class Details
Wednesday 11:00-12:40
Room 604

Prerequisites
Ability to read music

Class Description
Using scores and recordings as well as historical and literary documents, this course will draw a clear picture of the history of Art Music of the 17th and 18th Centuries.
(Lectures & Discussions)

Desired Outcomes
Knowledge of the main stylistic periods
Knowledge of the main events (dates and content)
Knowledge of the characteristics of the main styles

Assessment Components
Homework
Attendance & Participation 10%
Quizz 30%
Paper (investigation of a particular work or a musical style) (5-7 pages) 30%
Final Exam 30%
Failure to submit or fulfil any required course component results in failure of the class.

Assessment Expectations
Grade A: Outstanding Comprehension of the period, different musical styles and techniques.
Grade B: Excellent or Good Comprehension of the period and the different musical styles.
Grade C: Average Comprehension of the period.
Grade D:
Grade F:
NYU Paris aims to have grading standards and results in all its courses similar to those that prevail at Washington Square.

Academic accommodations are available for students with documented disabilities. Please contact the Moses Center for Students with Disabilities at 212-998-4980 or see their website [http://www.nyu.edu/life/safety-health-andwellness/students-with-disabilities.html](http://www.nyu.edu/life/safety-health-andwellness/students-with-disabilities.html) for further information.

Here is NYU’s Attendance Policy for students studying away at a Global Academic Center:

*Study abroad at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers is mandatory, and unexcused absences will affect students’ semester grades.* Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in failure.

Beginning Fall 2014, at all Global Academic Centers, unexcused absences will be penalized with a two percent deduction from the student’s final course grade.

Other guidelines specific to NYU Paris include:

- **Attendance to class and all course-related events, even outside of regularly scheduled course times, is expected and mandatory. Some class outings/make-up classes take place on Fridays.**
- **Under no circumstances will non-University-related travel constitute an excused absence from class.** DO NOT book travel until you have received and carefully studied the syllabus of each of your classes.
- **If you are not sick enough to go to the doctor, you are well enough to go to class.** Doctor’s notes will be expected for all medical-related absences.
- **No tests, quizzes, or exams will be made up.** A missed test, quiz, or exam will result in a zero. Questions about this policy should be directed to the Academic Affairs team, not your professor.
- Students observing a religious holiday during regularly scheduled class time are entitled to miss class without any penalty to their grade. This is for the holiday only and does not include the days of travel that may come before and/or after the holiday. Students must notify their professor and the Academic Affairs team in writing via email one week in advance before being absent for this purpose, and are responsible for making up any work they will have missed.

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A = 16 Félicitations  
A- = 15 Excellent  
B+= = 14 Très bien  
B = 13 Bien  
B- = 12 Encourageant/Assez bien  
C+= = 11 Moyen plus  
C = 10 Moyen  
C- = 9 Passable  
D+= = 8  
D = 7  
D- = 6

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1 NYU’s "Policies and procedures for students studying away at a Global Academic Center"
New York University in Paris, as an academic community, is committed to free and open inquiry, to creating an intellectual and social environment that promotes this, and to upholding the highest standards of personal and academic integrity.

All NYUP students have the responsibility to uphold these stated objectives. As a member of this community, you accept the responsibility for upholding and maintaining these standards, which include refraining from all forms of plagiarism and cheating as detailed below.

Cases of plagiarism at NYUParis will be brought to the attention of NYUParis academic administration as well as the implicated student’s home school Dean.

PLAGIARISM: a form of fraud, presenting someone else's work as though it were your own

- A sequence of words from another writer who you have not quoted and referenced in footnotes
- A paraphrased passage from another writer’s work that you have not cited.
- Facts or ideas gathered and reported by someone else
- Another student’s work that you claim as your own
- A paper that is purchased or “researched” for money
- A paper that is downloaded free of charge from the Internet

CHEATING

- Copying from another student’s exam or quiz
- Giving or receiving unauthorized assistance (crib sheets, internet, etc.) during an exam or quiz
- Having someone take your exam
- Accessing an exam or quiz in an unauthorized fashion prior to its administration
- Collaborating with other students or unauthorized persons on a take home exam
- Using the same written material for two courses without the express permission of both instructors
- Fabricating or falsifying data

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2 NYU’s Expository Writing Department’s Statement on Plagiarism
3 NYU Statement on Plagiarism
4 NYU Statement on Plagiarism
5 NYU’s Expository Writing Department’s Statement on Plagiarism

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J. Peter Burkholder & Claude V. Palisca: Norton Anthology of Western Music, Volume One: Ancient to Baroque,
Volume Two: Classic to Romantic,

Internet Research Guidelines
laptop computers allowed
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<th>Session</th>
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<td>1</td>
<td>Janvier 20</td>
<td>General Characteristics of Baroque Music</td>
<td>Carlo Gesualdo, « Io parto » e non più dissi (NAWM 59), Claudio de Sermisy, Tant que vivray (NAWM 60), Claudio Monteverdi, Cruda Amarilli (NAWM 71), Giulio Caccini, Vedrò 'l mio sol (NAWM 72)</td>
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<td>2</td>
<td>Janvier 27</td>
<td>The Invention of Opera</td>
<td>John Dowland, Flow, my tears (NAWM 65), Jacopo Peri, Le Musiche sopra l'Euridice (NAWM 73), Claudio Monteverdi, L'Orfeo (NAWM 74), Claudio Monteverdi, L'Incoronazione di Poppea (NAWM 75), Antonio Cesti, Oronte (NAWM 76)</td>
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<td>February 3</td>
<td>Sacred Music in the Early Seventeenth Century</td>
<td>Giovanni Pierluigi da Palestrina, Pope Marcellus Mass (NAWM 51), Giovanni Gabrieli, Canzon septimi tona a 8, from Sacrae Symphoniae (NAWM 70), Giacomo Carissimi, Historia di Jephthe (NAWM 80), Heinrich Schütz, Saul, was verfolgst du mich, from Symphoniae Sacrae III (SWV 415) (NAWM 81), Girolamo Frescobaldi, Toccata N° 3 (NAWM 82), Girolamo Frescobaldi, Ricercare after the Credo from Mass for the Madonna, in Fiori musicali (NAWM 83)</td>
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<td>4</td>
<td>February 17</td>
<td>The Air de Cour and the Ballet de Cour</td>
<td>Bertrand de Bacilly, Airs de cour (excerpts), Michel Lambert, Airs de cour (excerpts), Etienne Moulinié, Airs de cour (excerpts)</td>
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<td>February 24</td>
<td>The Comédie-Ballet and the Tragédie lyrique</td>
<td>Jean-Baptiste Lully, Armide: Overture (NAWM 85), Jean-Baptiste Lully &amp; Molière, Marche pour la cérémonie des Turcs from Le Bourgeois gentilhomme Jean-Philippe Rameau, Hippolyte et Aricie: Act IV, Conclusion (NAWM 98)</td>
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<td>February 26</td>
<td>The English Masque and the English Opera</td>
<td>Henry Purcell, Dido and Aeneas: opera: Conclusion (NAWM 89), John Blow, Venus &amp; Adonis, Masque, Henry Purcell, Under this stone lies Gabriel John, Catch (Z 286.)</td>
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<td>7</td>
<td>March 9</td>
<td>The Instrumental Suite</td>
<td>Tielman Susato, Danses from Danserye (NAWM 66), Denys Gaultier, La Coquette virtuose, courante (NAWM 87), Elisabeth-Claude Jacquet de la Guerre, Suite in A Minor, from Pièces de clavecin (NAWM 88), François Couperin, Vingt-cinquième ordre: keyboard suite: (excerpts) (NAWM 97), Jean-Philippe Rameau, Suite en mi mineur, from Pièces de clavecin (1724)</td>
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<td>8</td>
<td>March 16</td>
<td>Instrumental Music</td>
<td>Arcangelo Corelli, Trio Sonata, Op. 3, No. 2 (NAWM 94), Antonio Vivaldi, Concerto for Violin and Orchestra in A Minor, Op. 3, No. 6 (NAWM 96), Alessandro Marcello, Concerto for Oboe and Orchestra in D Minor (S.799), Johann Sebastian Bach, Brandenburg Concerto N° 1 in F major (BWV 1046)</td>
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<td>9</td>
<td>March 23</td>
<td>Cantatas and Operas in Spain and Italy</td>
<td>Tomás de Torrejón y Velasco, La Púrpura de la Rosa, opera (excerpts) (NAWM 90), Juan de Araujo, Los Conflades de la Estleya, villancico (NAWM 91), Alessandro Scarlatti, Clori vezzosa, e bella, opera: Conclusion (NAWM 92), Alessandro Scarlatti, La Griselda: Excerpt from Act I, Scene 2 (NAWM 93)</td>
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<td>March 30</td>
<td>German Composers of the Late Baroque 1/ Instrumental Music</td>
<td>Dieterich Buxtehude, Praeludium in E Major, BuxWV 141 (NAWM 95), Georg Philipp Telemann, Paris Quartet No. 1 in G Major (Concerto Primo) (NAWM 99), Johann Sebastian Bach, Prelude and Fugue in A Minor, BWV 543 (NAWM 100), Johann Sebastian Bach, Chorale Prelude on Durch Adams Fall, BWV 637 (NAWM 101), Johann Sebastian Bach, Prelude and Fugue No. 8 from The Well-Tempered Clavier, Book I (NAWM 102)</td>
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<td>Session 11</td>
<td>German Composers of the Late Baroque 2/ Church Music and Oratorio</td>
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<td>April 1</td>
<td>Johann Sebastian Bach, <em>Nun komm, der Heiden Heiland</em>, BWV 62, cantata (NAWM 103)</td>
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<td>Johann Sebastian Bach, <em>St. Matthew Passion</em>, BWV 244 (excerpts) (NAWM 104)</td>
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<td>Georg Frideric Handel, <em>Saul</em>, oratorio, Act II, Scene 10 (NAWM 106)</td>
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<th>Classic Period: Instrumental Music: Piano Sonata &amp; String Quartet</th>
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<td>April 6</td>
<td>Carl Philip Emmanuel Bach, <em>Sonata in A Major</em>, Poco adagio (H. 186, Wq. 55/4) (NAWM 114)</td>
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<td>Wolfgang Amadeus Mozart, <em>Piano Sonata in F Major</em>, Allegro (K. 332) (NAWM 121)</td>
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<td>Joseph Haydn, <em>String Quartet in G Major</em>, opus 76-I</td>
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<td>Wolfgang Amadeus Mozart, <em>String Quartet N° 15 in D minor</em>, (K. 421)</td>
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<th>Classic Period: Instrumental Music: Symphony &amp; Concerto</th>
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<td>Wolfgang Amadeus Mozart, <em>Symphony No. 41 in C Major (Jupiter)</em>, Finale, K. 551 (NAWM 123)</td>
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<td>Joseph Haydn, <em>The Creation</em>: No. 2, <em>In the beginning God</em> (NAWM 120)</td>
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<th>Session 15</th>
<th>Final Exam (1 &amp; ½ Hour)</th>
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**Classroom Etiquette**
- No eating in class.
- No cell phones in class.
- No laptop computers in class unless permission is expressly given by your professors.
- Leaving class to go to the bathroom or yawning in class is considered rude in France.

**Required Co-curricular Activities**

**Suggested Co-curricular Activities**
- Attending concerts, listening to (French) radio broadcasts, especially France Musique (91.7 MHz or through the Internet), playing music, joining a choir...

**Your Instructor**

Full professor in musicology at Paris-Sorbonne University, Philippe Cathé is both a music theorist focusing on harmonic music from the end of Renaissance till present time and a musicologist, specialist of the composers Charles Koechlin and Claude Terrasse and, more generally, of French music of the end of the nineteenth and the first half of the twentieth century. He works on developing Nicolas Meeùs’ theory of harmonic vectors. Besides, he saves a part of his time to analyze the importance of sound in films. He is also a regular musical commentator on French musical radio station *France Musique*. He is member of the Institute of Research in Musicology IReMus (UMR 8223).

For further details, positions held, list of main publications, conferences, see: http://www.iremus.cnrs.fr/fr/membres-permanents/philippe-cathe