

COURSE OUTLINE

Music 125

I. Catalog Statement

Music 125 – History and Literature - 3 units

Prerequisite: None. Advisory Prerequisite: It is strongly recommended that students entering Music 125 be able to read music well enough to identify key signatures and transpositions, and be able to follow a musical score.

Note: students are required to attend six concerts featuring music from the historical periods being studied, and to submit six concert reports. Students are urged to take Music 125 and Music 126 within the same academic year.

Music 125 covers the history of music from the early Christian era through the Baroque period. In addition to lectures and readings, the course includes a study of life and recorded musical performances. Recognition of composers and styles is emphasized.

Lecture 3 hours, directed listening 2 hours.

II. Course Objectives

The students will be able to:

1. recognize the salient features of music from important historical periods,
2. analyze an unidentified musical work and classify it according to its distinguishing characteristics,
3. evaluate performances of musical works with regard to their authenticity,
4. recognize the creative styles of important composers,
5. understand the aesthetic ideals that influenced each composer,
6. identify the sounds of various musical instruments.

III. Text

Roden, Wright & Simms. Anthology for Music in Western Civilization (Vol. II). Current edition.

Belmont: Thomson/Schirmer, 2006.

11th Grade Reading Level. ISBN is 0-495-02999-8.

Music History students should also purchase the accompanying 7-CD set -

ISBN is 0-495-09180-4.

IV. Course Outline

- | | |
|---|---------|
| A. The State of Music at the end of the ancient World | 4 hours |
| 1. Music in Greek life and thought | |
| 2. Music in Ancient Rome | |
| 3. The church fathers and music | |
| B. Gregorian Chant and Secular Song in the Middle Ages | 4 hours |
| 1. The nature of Gregorian Chant | |
| 2. The Roman Liturgy | |
| 3. Gregorian Notation (historical survey) | |
| 4. The church modes | |
| 5. Early Secular forms-Troubadours and Trouverers | |
| C. The beginnings of Polyphony and the music of the Thirteenth Century | 4 hours |
| 1. The St. Martial style | |
| 2. The Notre Dame School | |
| 3. Franconian Notation | |
| D. French and Italian Music of the Fourteenth century | 4 hours |
| 1. Social Background –The Ars Nova | |
| 2. The Isorhythmic motet | |
| 3. Guillaume de Machaut | |
| 4. Secular Forms | |
| 5. Notation in the Ars Nova | |
| E. Music at the close of the Middle ages:
The English and Bergundian Schools | 4 hours |
| 1. Gymel, discant and fauxbourdon | |
| 2. John Dunstable | |
| 3. The English Carol | |
| 4. Guillaume Dufay and the 15 th century motet | |
| 5. Bergundian Chanson | |
| 6. Motets and Masses | |
| F. The Age of the Renaissance: Ockeghem to Josqun | |
| 1. Social Background | |
| 2. Music Printing | |
| 3. Renaissance musical style | |
| 4. Obrecht and Ockeghem | |
| 5. Josquin’s Masses and Motets | |

6. H. Issac
- G. New currents in the 16th century 4 hours
 1. Gombert, Clemens, Willaert and the Italian school
 2. Secular form in France, Germany, Italy and the Netherlands
 3. Instrumental music and dance forms
 4. The 16th century Madrigal and madrigal composers
 5. Lute Music
- H. Church music and Instrumental music in the late Renaissance
 1. The Lutheran Chorale
 2. Calvinist Psalms
 3. Anglican Church music
 4. The Council of Trent
 5. Palestrina and his Contemporaries
 6. English Keyboard music
 7. Music in Venice
- I. Early Baroque Music 4 hours
 1. Geographical and cultural background
 2. The two practices
 3. Idiomatic writing
 4. The basso continuo and figured bass
 5. The major-minor system
 6. Opera
 7. The Baroque Polychoric System
 8. Vocal forms: Cantata, Oratorio
 9. Instrumental Forms: ricercare, fugue, canzona, sonata 4 hours
- J. The mature Baroque: vocal music
 1. Italian Opera
 2. The Neapolitan style
 3. Opera in France: Lully
 4. The Overture
 5. English Opera
 6. John Blow and Henry Purcell
 7. Alessandro Scarlatti
 8. Church music forms on the continent
 9. The Passion
- K. The Mature Baroque: instrumental music 4 hours
 1. The Baroque organ
 2. Toccata and Fugue
 3. The Chorale Prelude
 4. Passacaglia and Chaconne
 5. Keyboard forms: the sonata
 6. Italian Chamber music: Corelli

7. Baroque Improvisation Practices
 8. Works for Orchestra and larger ensembles:
Torelli
- L. The early 18th century 4 hours
1. Vivaldi
 2. Rameau
 3. J. S. Bach
 4. G. F. Handle
 5. The larger late- baroque works

V. Examination/Evaluation Procedures

At least four written examinations are given each semester, including the final examination. Exams are both objective and essay. In addition, short quizzes are given from time to time on outside reading.

VI. Special Features

Concert Attendance: Students are required to attend five concerts in the community and adjacent areas. Written reports are turned in on these concerts periodically throughout the semester.

Frequent use is made of films, slides and other audio visual aids as well as phonograph recordings.