



COURSE OUTLINE : MUSIC 125

D Credit – Degree Applicable

COURSE ID 001184

Cyclical Review: November 2019

COURSE DISCIPLINE : MUSIC

COURSE NUMBER : 125

COURSE TITLE (FULL) : History and Literature I (Antiquity–1750)

COURSE TITLE (SHORT) : History and Literature I

CALIFORNIA STATE UNIVERSITY SYSTEM C-ID : MUS 105 – Music History and Literature I (Antiquity-1750)

CATALOG DESCRIPTION

MUSIC 125 is a survey of music history and literature from antiquity to 1750, including cultural, intellectual and social influences, and provides an in-depth examination of the development of Western European music through the analysis and synthesis of historical details and stylistic elements of the musical trends of the era.

CATALOG NOTES

Students are required to attend two (2) concerts featuring music from the historical periods being studied, and to submit two (2) concert reports. Students are urged to take MUSIC 125 and 126 within the same academic year. It is strongly recommended that students entering Music 125 and 126 have a basic understanding of music notation so as to be able to follow a score and do basic analysis.

Total Lecture Units: 3.00

Total Laboratory Units: 0.00

Total Course Units: 3.00

Total Lecture Hours: 54.00

Total Laboratory Hours: 0.00

Total Laboratory Hours To Be Arranged: 0.00

Total Contact Hours: 54.00

Total Out-of-Class Hours: 108.00



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ENTRY STANDARDS

	Subject	Number	Title	Description	Include
1				N/A	Yes

EXIT STANDARDS

- 1 Recognize the distinctive features of music from antiquity through 1750;
- 2 analyze unidentified musical works and classify them according to distinguishing features;
- 3 recognize the styles of important composers;
- 4 recognize the cultural context (political, religious, and social) that influence composers;
- 5 evaluate scholarly sources for use in musical research.

STUDENT LEARNING OUTCOMES

- 1 Apply the appropriate musical terminology when discussing specific compositions.
- 2 Compare specific types of compositions from specific historical periods according to their distinguishing characteristics.
- 3 Specify the effects of political, religious and social conditions on composers from each time period.

COURSE CONTENT WITH INSTRUCTIONAL HOURS

	Description	Lecture	Lab	Total Hours
1	The State of Music at the end of the ancient World <ul style="list-style-type: none"> • Music in Greek life and thought • Music in Ancient Rome • The church fathers and music 	4	0	4
2	Gregorian Chant and Secular Song in the Middle Ages <ul style="list-style-type: none"> • The nature of Gregorian Chant • The Roman Liturgy • Gregorian Notation (historical survey) • The church modes • Early Secular forms-Troubadours and Trouverers 	4	0	4



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3	<p>The beginnings of Polyphony and the music of the Thirteenth Century</p> <ul style="list-style-type: none"> • The St. Martial style • The Notre Dame School • Franconian Notation 	4	0	4
4	<p>French and Italian Music of the Fourteenth century</p> <ul style="list-style-type: none"> • Social Background –The Ars Nova • The Isorhythmic motet • Guillaume de Machaut • Secular Forms • Notation in the Ars Nova 	5	0	5
5	<p>Music at the close of the Middle ages: The English and Bergundian Schools</p> <ul style="list-style-type: none"> • Gymel, discant and fauxbourdon • John Dunstable • The English Carol • Guillaume Dufay and the 15th century motet • Bergundian Chanson • Motets and Masses 	5	0	5
6	<p>The Age of the Renaissance: Ockeghem to Josquin</p> <ul style="list-style-type: none"> • Social Background • Music Printing • Renaissance musical style • Obrecht and Ockeghem • Josquin’s Masses and Motets • H. Issac 	5	0	5



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7	<p>New currents in the 16th century</p> <ul style="list-style-type: none"> • Gombert, Clemens, Willaert and the Italian school • Secular form in France, Germany, Italy and the Netherlands • Instrumental music and dance forms • The 16th century Madrigal and madrigal composers • Lute Music 	4	0	4
8	<p>Church music and Instrumental music in the late Renaissance</p> <ul style="list-style-type: none"> • The Lutheran Chorale • Calvinist Psalms • Anglican Church music • The Council of Trent • Palestrina and his Contemporaries • English Keyboard music • Music in Venice 	5	0	5
9	<p>Early Baroque Music</p> <ul style="list-style-type: none"> • Geographical and cultural background • The two practices • Idiomatic writing • The basso continuo and figured bass • The major-minor system • Opera • The Baroque Polychoric System • Vocal forms: Cantata, Oratorio • Instrumental Forms: ricercare, fugue, canzona, sonata 	4	0	4



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10	<p>The mature Baroque: vocal music</p> <ul style="list-style-type: none"> • Italian Opera • The Neapolitan style • Opera in France: Lully • The Overture • English Opera • John Blow and Henry Purcell • Alessandro Scarlatti • Church music forms on the continent • The Passion 	4	0	4
11	<p>The Mature Baroque: instrumental music</p> <ul style="list-style-type: none"> • The Baroque organ • Toccata and Fugue • The Chorale Prelude • Passacaglia and Chaconne • Keyboard forms: the sonata • Italian Chamber music: Corelli • Baroque Improvisation Practices • Works for Orchestra and larger ensembles: Torelli 	5	0	5
12	<p>The early 18th century</p> <ul style="list-style-type: none"> • Vivaldi • Rameau • J. S. Bach • G. F. Handel • The larger late- baroque works 	5	0	5
				54

OUT OF CLASS ASSIGNMENTS

- 1 Attendance at concerts, which include music from the historical periods being studied.
- 2 Two written reports are required for the concerts attended.
- 3 A research project may be assigned for oral presentation to the class.



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METHODS OF EVALUATION

- 1 quizzes;
- 2 minimum of three written midterm examinations. Examinations are both objective and essay and contain listening examples.
- 3 final written examination. Examination is both objective and essay and contains listening examples.

METHODS OF INSTRUCTION

- Lecture
- Laboratory
- Studio
- Discussion
- Multimedia
- Tutorial
- Independent Study
- Collaboratory Learning
- Demonstration
- Field Activities (Trips)
- Guest Speakers
- Presentations

TEXTBOOKS

Title	Type	Publisher	Edition	Medium	Author	IBSN	Date
A History of Western Music	Required	W.W.Norton	10	print	J Peter Burkholder	9780393668155 0393668150	2019