

Mercer County Community College

Course Outline

MUS 224  
**Course Number**

Music History and Literature I — Antiquity through the Baroque  
**Course Title**

Arts & Communication  
**Division**

3  
**Credits**

3  
**Lecture**

0  
**Laboratory Hours**

15 weeks  
**Length of semester**

**Catalog Course Description:**

Study of the evolution of Western European music from its ideological and practical origins in ancient Greece and Rome through the Medieval, Renaissance, and Baroque periods, in the context of sociohistorical forces and events affecting its development. Basic music theory background desirable.

Text: *Concise History of Western Music* by Barbara Hanning  
Concise Norton Recorded Anthology of Western Music (4CD's)

Prerequisites: MUS103 and MUS105 or equivalent experience

Corequisites: None

## **A. Course Objectives**

1. To acquaint the student with the origins and evolution of the major stylistic phases of Western European art music beginning with musical practice and ideologies of ancient Greece and Rome and ending with the Baroque period.
2. To sensitize the student to the expressive elements of the musical language of the Western tradition in all its stylistic manifestations throughout the aforementioned periods.
3. To demonstrate the interrelationship between specific social, historical, and cultural conditions and the concomitant developments in musical styles, as well as parallel developments in other art forms.
4. To familiarize the student with the major composers of each period along with their most significant compositions, within the context of sociohistorical forces influencing their creative output.
5. . To demonstrate the contemporary relevance of the music of the Western European tradition as it continues to inform and energize the music of American pop culture.

## **B. Course Requirements for Testing and Evaluation**

1. Prompt and regular class attendance.
2. Timely completion of weekly reading and listening assignments.
3. The maintaining of a journal into which weekly written assignments and observations pertaining to listening selections are to be entered. Journals will be collected and graded periodically throughout the semester.
4. Attendance at two concerts featuring authentic performances of repertoire from the historical periods covered in class and a two-to-three page report on each.
5. Four tests inclusive of a comprehensive final covering factual and historical material covered in class taken from lectures and reading, as well as at least two listening quizzes involving identification of repertoire from weekly listening assignments.

## **C. Method of Delivery**

Course material will be presented primarily in lecture format whose content will be augmented by the use of pertinent listening selections and videos. In-class discussions will also constitute an important component of course content assimilation.

## D. Topical Outline

<p>Week 1</p>	<p>a.) <b><i>The Music of Antiquity</i></b> — musical thought and practice in ancient Greece and Rome; music and number; music and the spoken word; cults of Dionysus and Apollo; doctrine of Ethos; Pythagoras and Ptolemy.</p> <p>b.) <b><i>The Early Middle Ages</i></b> — rise of the Roman Christian church; early church philosophers and theorists — Boethius and Capella; the origins of Gregorian chant and the Roman liturgy; Canonical Hours and the Mass; antiphons and antiphonal psalmody; the church modes; chants of the Proper, especially Gradual and Alleluia.</p> <p>Reading: chapters 1 and 2  Written: Study questions and Terms and Names to Know from chapter 1  Listening: 1.) <i>Kyrie</i> and <i>Agnus Dei</i> from Mass for Christmas Day (tr. 2 and 3)  2.) <i>Antiphon</i> and <i>Psalm</i> from Second Vespers of Christmas Day (tr. 4 and 5)</p>
<p>Week 2</p>	<p>a.) <b><i>Gregorian Chant</i></b> continued--tropes and sequences; Hildegard von Bingen and the liturgical drama; Guido of Arezzo..</p> <p>b.) <b><i>Secular Music in the Middle Ages</i></b> — music and poetry of the goliards, jongleurs, troubadours and trouvères, minnesinger; chansons de geste; the pastourelle; Bernard de Ventadorn, Beatriz de Dia, and Adam de la Halle.</p> <p>Reading: review chapter 2  Written: Terms and Names to Know from chapter 2  Listening: 1.) sequence-- <i>Victimae Paschali Laudes</i> (tr. 6)  2.) <i>In principia omnes</i> by Hildegard von Bingen (tr. 7 and 8)  3. <i>Can vei lauzeta mover</i> by Bernard de Ventadorn (tr. 9)</p>
<p>Week 3</p>	<p><b><i>The Middle Ages</i></b> continued — origins of polyphony; organum — parallel, oblique, and melismatic; Notre Dame organum — Leonin and Perotin; the rhythmic modes; clausulae and descant; the motet; cantus firmus, polyphonic conductus.</p> <p>Reading: chapter 3  Written: Terms and Names to Know and Review Questions 2, 3, and 4  Listening: 1.) Organum: <i>Alleluia Justus ut palma</i> (tr. 10)  2.) <i>Sederunt</i> by Perotin (tr. 11-13)  3.) Motet: <i>Amours mi font</i> (tr. 14)</p>

<p>Week 4</p>	<p><b><i>The 14th Century</i></b> — the end of the Middle Ages; Ars Nova in France; Phillipe de Vitry and the isorhythmic motet; Guillaume de Machaut; Trecento Music in Italy; Francesco Landini; the rise of secular polyphony; medieval musical instruments.</p> <p>Reading: Chapter 4</p> <p>Written: Terms and Names to Know and Review Questions 2, 3, and 4</p> <p>Listening: 1.) rondeau: <i>Rose, liz, printemps</i> by Machaut (tr. 15-17)  2.) <i>Agnus Dei</i> from Messe de Notre Dame by Machaut (tr. 18-20)  3. ballata: <i>Non avra ma pieta</i> by Francesco Landini (tr. 21-23)</p>
<p>Week 5</p>	<p>Completion and review of all material covered in weeks 1 through 4 as preparation for Test 1.</p> <div data-bbox="516 789 1403 995" style="border: 1px solid gray; background-color: #e0e0e0; padding: 10px; margin: 10px auto; width: fit-content;"> <p>Test 1 to be taken in testing center and completed by next class. Material will include chapters 1 through 4 and all pertinent lecture information dealing with music from Antiquity through the Middle Ages.</p> </div>
<p>Week 6</p>	<p><b><i>The 15th Century and the dawn of the Renaissance -- John</i></b> Dunstable and the English influence; the dominance of the Franco-Flemish and Netherlandish composers:</p> <ol style="list-style-type: none"> <li>1.) Dufay and Binchois and the courts of Burgundy — the cyclic mass and the Burgundian secular chanson; the motet</li> <li>2.) Ockeghem and Busnois -- continued refinement of mass and chanson</li> <li>3.) Josquin and Obrecht -- culmination and perfection of the 15th century contrapuntal style; Josquin and the motet</li> </ol> <p>The rise of printing and the establishment of an international musical language emanating from the North of France.</p> <p>Reading: Chapters 5 and 6</p> <p>Written: selected Terms and Names to Know and Review Questions</p> <p>Listening: 1.) <i>Quam pulchra es</i> by John Dunstable (tr. 24)  2.) <i>Se la face ay pale</i> — ballade and Gloria from Mass by Guillaume Dufay (tr. 25-31 )  3. rondeau -- De plus un plus by Gilles Binchois (tr. 3-33)  4.) Kyrie from <i>Missa Panga Lingua</i> by Josquin (tr. 4-36)  5.) motet — <i>De profundis clamavi</i> by Josquin (tr. 37-40)</p>

<p>Week 7</p>	<p><b><i>The Renaissance</i></b> continued. <i>Trends in the early 16th century.</i> The infiltration of the Franco-Flemish style into Italy — Willaert, Arcadelt, and de Rore; church music and the early Italian madrigal (16th century); the Protestant Reformation and the Lutheran chorale; the Counter — Reformation--Palestrina and di Lasso; the lauda, frottola, villanella. French chanson.</p> <p>Reading: Chapter 7, pp. 122-13 Chapter 8, pp. 153-156, pp. 160-170 (up to not including William Byrd)</p> <p>Listening: 1.) madrigal — <i>Il bianco e dolce cigno</i> by Jacques Arcadelt (tr. 41-42) 2.) madrigal — <i>Da la belle</i> by Ciprano de Rore (tr. 43-45) 3. <i>Agnus Dei</i> by Palestrina (CD 2, tr. 4) 4.) motet — <i>Tristis est anima mea</i> by di Lasso (CD 2, tr. 5-8) 5.) <i>Tant que vivray</i> by Claudin de Sermisy (CD I, tr. 46-47)</p>
<p>Week 8</p>	<p><b><i>The Renaissance</i></b> continued. <b><i>Culmination of an era.</i></b> Perfection of the Italian madrigal by native composers — Marenzia, Gesualdo, and Monteverdi; the rise of instrumental music — dances, tocatta, ricercar, canzona, variations; <i>England</i> — church music from Taverner and Tallis to Byrd and Gibbons; the English madrigal and lute song — Morley, Weelkes, Wilbye, Dowland; a golden age of instrumental music for lute, virginal, and consort of viols.</p> <p>Reading: Chapter 7, bottom of p. 131-136 Chapter 7, pp. 142-151 Chapter 8, bottom of p. 157-160 and window, p. 161 Chapter 7, p. 138 (English madrigal)- top of p. 141 postludes to Chapters 7 and 8</p> <p>Listening: 1.) madrigal — <i>Cruda Amarilli</i> by Monteverdi (CD2, tr. 13-17) 2.) <i>Danseries a 4 parties</i> — <i>Basse danse</i> and <i>Branle gay</i> by Attaignant (CD1, tr. 55-56) 3. <i>Sing Joyfully unto God</i> by Byrd (CD2, tr. 9-12) 4.) madrigal — <i>O Care, thou wilt dispatch me</i> by Weelkes (CD 1, tr. 48-51) 5.) <i>Flow, my Tears</i> by Dowland (CD I, tr. 51-54) 6.) <i>Pavana Lachrymae</i> by Byrd (CD2, tr. 1-3)</p>

	<p>Written:</p> <div data-bbox="581 302 1458 583" style="border: 1px solid gray; padding: 10px; margin: 10px auto; width: fit-content;"> <p>Outline materials in Chapters 7 and 8 in the order presented in class and in the course outline. It is a more chronological presentation than that provided by the book. Highlight significant composers, musical trends, and styles with dates and important pieces. Include reading from weeks 7 and 8.</p> </div>
Week 9	<p>Review and completion of all material relevant to the Renaissance Period</p> <div data-bbox="581 726 1458 953" style="border: 1px solid gray; padding: 10px; margin: 10px auto; width: fit-content;"> <p>Test 2 to be taken in the testing center and completed by next class. test will encompass the Renaissance — the 15th and 16th centuries — with material taken from chapters 5, 6, and 7 and all relevant lecture information.</p> </div>
Week 10	<p><i>The Early Baroque Period</i> (1600-1650) — general characteristics of Baroque music; basso continuo; major and minor key systems; the Camerata, monody, and early opera; Peri, Caccini, Monteverdi; concertato style; cantata and oratorio — Carissimi, Strozzi, Heinrich Schütz and the sacred concerto.</p> <p>Reading: Chapter 9, pp. 172-203</p> <p>Listening: 1.) excerpts from <i>L'Orfeo</i> by Monteverdi (CD 2, tr. 18-20)  2.) <i>Saul, was verfolgst du mich</i> from Grand Concerto by Schütz (CD2, tr. 27-28)</p>
Week 11	<p><i>The Early Baroque Period</i>, continued — instrumental music; toccata, ricercare, fantasia, canzona, partite; French lute and harpsichord music, the dance suite; Frescobaldi, Gaultier, Chambonniers.</p> <p>Reading: Chapter 9, pp. 203-213</p> <p>Written: finish Terms and Names to Know and Review Questions Chapter 9</p> <p>Listening: 1.) <i>Toccatà</i> by Frescobaldi (CD2, tr. 29)</p>

<p>Week 12</p>	<p><b><i>The Baroque Period</i></b>, continued: <b><i>Vocal and Instrumental Music in the Late 17th Century</i></b></p> <p>a.) the spread of opera thought Italy and the rest of Europe; Naples — Alessandro Scarlatti, the evolution of recitative, the da capo aria; France — Lully, tragédie lyrique, the overture; England — Purcell, Dido and Aeneas; the Italian cantata (Scarlatti); Lutheran church music — Buxtehude and Pachelbel</p> <p>b.) the evolution of instrumental for solo instruments and the development of ensemble music, especially the concerto; music for organ — toccata and fugue, chorale prelude; for harpsichord — the dance suite, passacaglia and concerto grosso; Corelli and Torelli.</p> <p>Reading: Chapters 10 and 11  Written: selected Terms and Names to Know  Listening: 1.) <i>Thy hand, Belinda/When I am laid in the earth</i> from <i>Dido and Aeneas</i> by Purcell (CD2, tr. 30-32)  2.) <i>La Visionnaire</i> and <i>Misterieuse</i> from harpsichord suite by F. Couperin (CD2, tr. 33-34)  3.) <i>Trio Sonata, op. 3</i>, 3rd and 4th movements by Corelli (CD 2, tr. 35-37)</p>
<p>Week 13</p>	<p>Completion and review of all material pertinent to the early and middle Baroque period.</p> <div data-bbox="548 1087 1414 1297" style="border: 1px solid gray; background-color: #e0e0e0; padding: 10px; margin: 20px auto; width: fit-content;"> <p>Test 4 to be at the testing center and completed by next class. Material covered will include the origins of the Baroque style and its development through the 17th century.</p> </div>
<p>Week 14</p>	<p><b><i>The Culmination of the Baroque</i></b> — Vivaldi in Italy; Rameau in France; Bach in Germany, Handel in England</p> <p>Reading: Chapter 12  Written: <b>all</b> terms and Names to Know Review Questions  Listening: 1.) <i>Concerto Grosso in G minor</i>, 2nd movement by Vivaldi (CD 2, tr. 38-44)  2.) <i>Ah! faut il</i> from <i>Hippolyte et Aricie</i> by Rameau (CD 2, tr. 41)</p>
<p>Week 15</p>	<p><b><i>Conclude discussion of Baroque Era</i></b> — thorough review of materials in chapters 9 through 12, including <b><i>listening selections</i></b>, with special emphasis on the music of Bach and Handel.</p>

Week 16

***Final Evaluation***

Final examination in the form of an essay to be researched and written during final exam period and based on specific questions that will be given to you at the conclusion of the final class. Due at the end of final exam week.