



COURSE OUTLINE

MUS224

Course Number

Music History and Literature I — Antiquity through the Baroque

Course title

3

Credits

3 lecture/0 lab

Hours

Catalog 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.

Prerequisites: MUS103 and MUS105 or equivalent experience

Corequisites: None

Required texts/other materials:

Hanning, Barbara. *Concise History of Western Music* (5th edition Anthology Update). W.W. Norton and Company, 2014.

Last revised: Fall 2021

Course coordinator: Scott Hornick, Associate Professor of Music – CM 149;
(609) 570-3716; hornicks@mccc.edu

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. *(MCCC Core Skills B, E and G)*
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. *(MCCC Core Skills B and G)*
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. *(MCCC Core Skills A, B and G)*
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. *(MCCC Core Skills B, D and G)*
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. *(MCCC Core Skills A, B, D and G)*

MCCC Core Skills

Goal A. Written and Oral Communication in English. Students will communicate effectively in speech and writing, and demonstrate proficiency in reading.

Goal B. Critical Thinking and Problem-solving. Students will use critical thinking and problem solving skills in analyzing information.

Goal D. Information Literacy. Students will recognize when information is needed and have the knowledge and skills to locate, evaluate, and effectively use information for college level work.

Goal E. Computer Literacy. Students will use computers to access, analyze or present information, solve problems, and communicate with others.

Goal G. Intra-Cultural and Inter-Cultural Responsibility. Students will demonstrate an awareness of the responsibilities of intelligent citizenship in a diverse and pluralistic society, and will demonstrate cultural, global, and environmental awareness.

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.

Student Success Coach: Mercer students have a Student Success Coach available to support their efforts during their first semester through graduation. Students can connect with a Coach by emailing Successcoach@mccc.edu or calling 570-3451. www.mccc.edu/coaching has useful information about coaching and student success. For additional information, please contact:
Latonya Ashford Ligon at 570-3292 or by email ashfordl@mccc.edu .

Academic Advising after your first semester: Faculty advisors provide help with completing your major after your first semester. Your faculty advisor should be listed on the MyMercer portal. If you need further assistance please contact your division Executive Assistant.

Liberal Arts: Debbie Stotland LA162 570-3378 Stotland@mccc.edu

Business & Stem: Doris Geck BS134 570-3482 Geckd@mccc.edu

Health Professions: Barbara Pieslak MS126 570-3383 pieslakb@mccc.edu

Use your “MyMercer” Portal: Your “MyMercer” portal contains your MercerMail, financial information, class schedule, grades, your advisor and other information. Check your “MyMercer” portal every day. Visit www.mccc.edu/mymercer to access your portal.

Center for Inclusion, Transition and Accessibility: Arlene Stinson, Director:

Mercer County Community College recognizes disability as an aspect of diversity and the Center for Transition, Inclusion and Accessibility works to ensure inclusive learning environments by encouraging the college community to examine accessibility and through the delivery of effective academic accommodations to qualified individuals. Mercer County Community College is in compliance with section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 (ADA).

For information on Universal Design for Learning, information regarding meeting the needs of students with disabilities, or information regarding the provision of academic accommodations please visit the Center for Transition, Inclusion and Accessibility in LB216 or contact:

Arlene Stinson stinsona@mccc.edu, Lisa Ward wardl@mccc.edu or Susan Onaitis onaitiss@mccc.edu

Tutorial Center: Charles Haas, Director

Tutoring Center services are free and available for all students. Drop in or contact the following to schedule an appointment.

Charles Haas (WWC), LB214, 570-3452, haasc@mccc.edu

Angela Frumin, (TC) 311, frumina@mccc.edu or John Kashmer, (WWC), LB214, kashmerj@mccc.edu

Career and Transfer Center: Planning to go to work or to transfer to a 4-year college after completing your Mercer degree? Contact the Career and Transfer Center for support and advice.

Letrice Thomas (WWC transfer services), SC201, 570-3397, thomasl@mccc.edu

Counseling Services: Are you experiencing personal challenges, feeling overwhelmed? Are you having stress and anxiety? Counseling services are available free of charge. Contact:

Dorothy Gasparro Ed.S, LPC, NCC, SC239, 570-3354, gasparrd@mccc.edu

Veteran's Services: If you are currently serving or have served in the US Armed Forces, or are a family member of someone who has, our Veterans Services Team is here to help you optimize your education benefits. Contact:

John Becker, SC220, 570-3240 or Jennifer Whitfield, SC222, 570-3269, whitfie@mtcc.edu or vets@mtcc.edu

Important Fall 2018 dates:

09/11/18 – Last day for 100% refund

09/30/18– Start FASFA for spring

10/02/18 – 10-week semester starts

11/09/18 – Last day to withdraw from 14-week class

Academic Integrity Policy

As stated in the student handbook, "A student will be guilty of violating academic integrity if he/she (a) knowingly represents the work of others as his/her own, (b) uses or obtains unauthorized assistance in the execution of academic work, or (c) gives fraudulent assistance to another student." Students should read the Academic Integrity policy in the MCCC Rights and Responsibilities Handbook.

Academic Dishonesty will result in failure of this course.

Accommodations

Mercer County Community College is committed to ensuring the full participation of all students in its programs. If you have a documented differing ability or think that you may have a differing ability that is protected under the ADA or Section 504 of the Rehabilitation Act, please contact Arlene Stinson in LB 216 stinsona@mtcc.edu for information regarding support services.

Financial Aid Application Statement

It is recommended that student complete an application for financial aid to determine eligibility for financial assistance. Visit www.fafsa.edu.gov to complete your application. Applications should be completed **before** December 1, 2018. Students who are interested in MCCC Foundation scholarships are expected to complete an application as well.

D. Topical Outline

<p>Week 1</p>	<p>a.) <i>The Music of Antiquity</i> — 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.) <i>The Early Middle Ages</i> — 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: Terms and Names to Know and Review Questions from Chapter 1. Listening: 1.) <i>Kyrie</i> and <i>Agnus Dei</i> from Mass for Christmas Day (tr. 2 – 6) 2.) <i>Antiphon (Tecum Principium)</i> and <i>Psalm</i> from <i>Second Vespers of Christmas Day</i> (tr. 7 – 10)</p>
<p>Week 2</p>	<p>a.) <i>Gregorian Chant</i> continued--tropes and sequences; Hildegard von Bingen and the liturgical drama; Guido of Arezzo..</p> <p>b.) <i>Secular Music in the Middle Ages</i> — 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 and Review Questions from Chapter 2 Listening: 1.) sequence-- <i>Victimae Paschali Laudes</i> (tr. 11) 2.) <i>In principia omnes</i> by Hildegard von Bingen (tr. 12 – 14) 3.) <i>Can vei lauzeta mover</i> by Bernard de Ventadorn (tr. 15) 4.) Cantiaga: <i>Non sofre Santa Maria</i> (tr. 16)</p>
<p>Week 3</p>	<p><i>The Middle Ages</i> 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; Franco of Colgne and the Franconian Motet.</p> <p>Reading: chapter 3 Written: Terms and Names to Know and Review Questions Listening: 1.) Organum: <i>Alleluia Justus ut palma</i> (tr. 17 and 18) 2.) <i>Viderunt</i> by Perotin (tr. 19 – 22) 3.) Motet: <i>Fole acostumance</i> (tr. 23 and 24) 4.) <i>Sumer is icumen in</i> (tr, 25)</p>

Week 4	<p>The 14th Century — 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; the Formes Fixe; medieval musical instruments.</p> <p>Reading: Chapter 4 Written: Terms and Names to Know and Review Questions Listening: 1.) <i>Foy porter</i> by Machaut (tr. 33) 2.) <i>Kyrie</i> from <i>Messe de Notre Dame</i> by Machaut (tr. 26 – 32) 3. ballata: <i>Non avra ma pieta</i> by Francesco Landini (tr. 34 – 36).</p>
Week 5	<p>Completion and review of all material covered in weeks 1 through 4 as preparation for Test 1.</p> <div data-bbox="516 688 1403 911" style="border: 1px solid black; padding: 10px; text-align: center;"> <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>
Week 6	<p>The 15th Century and the dawn of the Renaissance -- John Dunstable and the English influence; the dominance of the Franco-Flemish and Netherlandish composers:</p> <ol style="list-style-type: none"> 1.) Dufay and Binchois and the courts of Burgundy — the cyclic mass and the Burgundian secular chanson; the motet 2.) Ockeghem and Busnois -- continued refinement of mass and chanson 3.) Josquin and Obrecht -- culmination and perfection of the 15th century contrapuntal style; Josquin and the motet <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 Written: selected Terms and Names to Know and Review Questions Listening: 1.) <i>Quam pulchra es</i> by John Dunstable (tr. 37 – 38) 2.) <i>Se la face ay pale</i> — ballade and Gloria from Mass by Guillaume Dufay (tr. 41 – 49) 3. rondeau -- <i>De plus un plus</i> by Gilles Binchois (tr. 39 – 40). 4.) <i>Kyrie</i> from <i>Missa Pange Lingua</i> by Josquin (tr. 58—60). 5.) motet — <i>Ave Maria</i> by Josquin (tr. 51 – 57).</p>

<p>Week 7</p>	<p><i>The Renaissance</i> continued. <i>Trends in the early 16th century.</i> The lauda, frottola, villanella. The new French chanson. 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.</p> <p>Reading: Chapter 7, pp. 125 to middle of 127 Chapter 7, pp. 134 and 135 (not including England) Chapter 7, middle of p. 127 to top of 131 (stop at Marenzio). Chapter 8, pp. 152 to middle of 157 (not including England) Chapter 8, middle of p. 158 to middle of p. 166 (not including William Byrd).</p> <p>Listening: 1.) <i>Tant que vivray</i> by Claudin de Sermisy (CD2, tr. 12 – 14) 2.) madrigal — <i>Il bianco e dolce cigno</i> by Jacques Arcadelt (CD 2, tr. 4 and 5) 3.) madrigal — <i>De la bella contrade d’oriente</i> by Ciprano de Rore (CD 2, tr. 6 – 8) 4.) <i>Agnus Dei I (Pope Marcellus Mass)</i> by Palestrina (CD 1, tr. 66) 5.) <i>Cum essen parvulus</i> by Lassus (CD 2, tr. 1—3).</p>
<p>Week 8</p>	<div data-bbox="581 940 1458 1167" style="border: 1px solid black; background-color: #e0e0e0; padding: 10px; text-align: center;"> <p>Test 2 to be taken in the testing center. Material will encompass the origins and development of the Renaissance through the 15th century as presented in chapters 5 and 6 and all relevant lecture information.</p> </div> <p><i>The Renaissance</i> continued. <i>Culmination of an era.</i> 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, pp. 131 to top of 134 (start with Marenzio). Chapter 7, middle of p. 138-150 Chapter 8, middle of p. 157 (England) to middle of 158 Chapter 8, bottom of p. 166 to middle of 167 (William Byrd) Chapter 7, p. 136 to top of p. 138 (English madrigal and lute song) Chapters 7 & 8, Postludes</p> <p>Listening: 1.) madrigal — <i>Cruda Amarilli</i> by Monteverdi (CD2, tr. 35 – 37) 2.) madrigal – <i>Io parto</i> by Geusaldo (CD 2, tr. 9 – 11) 3.) Dances from <u>Danserye</u> by Susato (CD 2, tr. 26 – 28) 4.) madrigal — <i>My Bonnie Lass</i> by Morley (CD 2, tr. 15 – 17)</p>

Week 8 listening continued on NEXT PAGE

	<p>5.) madrigal – <i>As vesta was</i> by Weelkes (CD 2, tr. 18 – 22)</p> <p>6.) <i>Flow, my Tears</i> by Dowland (CD 2, tr. 23 – 25)</p> <p>7.) <i>Pavana Lachrymae</i> by Byrd (CD2, tr. 29 – 34)</p> <p>8.) <i>Sing Joyfully unto God</i> by Byrd (CD1, tr. 61 – 65)</p>
	<p>Written:</p> <div data-bbox="581 401 1458 730" style="border: 1px solid black; padding: 10px; background-color: #f0f0f0;"> <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="581 873 1458 1136" style="border: 1px solid black; padding: 10px; background-color: #f0f0f0;"> <p>Test 3 to be taken in the testing center and completed by next class. test will encompass the Renaissance, part 2 — the 16th century — with material taken from chapters 7 and 8 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 – 199) and Chapter 10 (selected)</p> <p>Written: Begin Terms and Names to Know and Review Questions</p> <p>Listening:</p> <ol style="list-style-type: none"> 1.) madrigal – <i>Vedrò 'l mio sol</i> by G. Caccini (CD 2, tr. 38 – 39) 2.) Excerpts from <i>L'Orfeo</i> by Monteverdi (Know them well!), (CD 2, tr. 40 – 47) 3.) Act I, scene 3 from <i>L'incoronazione di Poppea</i> by Monteverdi (CD 2, tr. 48-53) 4.) <i>Saul, was verfolgst du mich</i> from Grand Concerto by Schütz (CD2, tr. 54 – 57) 5.) Recitative and Chorus from <i>Jepthe</i> by Carissimi (CD2, tr. 54-57)

<p>Week 11</p>	<p><i>Instrumental Music in the 17th Century</i>: toccata, ricercare, fantasia, canzona, partite; French lute and harpsichord music, the dance suite; Frescobaldi, Gaultier, Chambonniers, La Guerre.</p> <p>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 chaconne; the trio sonata; the concerto grosso; Corelli and Torelli.</p> <p>Reading: Chapter 11 Written: Terms and Names to Know & Review Questions Listening: 1.) <i>Toccat</i>a by Frescobaldi (CD 3, tr. 1 and 2) 2.) <i>Prelude, Allemande, and Courante</i> from <i>Suite no. 3 in A minor</i> by de la Guerre (CD 3, tr. 3 – 5) 3.) <i>Trio Sonata, op. 3</i>, 3rd and 4th movements by Corelli (CD 3, tr. 13 – 15)</p>
<p>Week 12</p>	<p><i>The Baroque Period</i>, continued: <i>Opera and Vocal Music in the Late 17th Century</i></p> <p>a.) the spread of opera thought Italy and the rest of Europe; Naples — Allesandro 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>Reading: Chapters 12 Written: selected Terms and Names to Know and Review Questions Listening: 1.) <i>Armide – Overture and Act II, scene 5</i> by Lully (CD 2, tr. 62 – 65) 2.) <i>Thy hand, Belinda/When I am laid in the earth</i> from <i>Dido and Aeneas</i> by Purcell (CD 3, tr. 6 – 8) 3.) <i>Aria from La Griselda</i> by A. Scarlatti (CD 3, tr. 9-12)</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 1430 1414 1661" style="border: 1px solid black; background-color: #e0e0e0; padding: 10px; text-align: center;"> <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>

Week 14	<p><i>The Culmination of the Baroque</i> — Vivaldi in Italy; Rameau in France; Bach in Germany, Handel in England</p> <p>Reading: Chapter 13 Written: <i>all Terms and Names to Know and Review Questions</i> Listening: 1.) <i>Concerto Grosso in A minor</i>, 1st movement by Vivaldi (CD 3, tr. 16 – 23) 2.) Excerpt from <i>Hippolyte et Aricie</i> by Rameau (CD 3, tr. 28 – 32)</p>
Week 15	<p><i>Conclude discussion of Baroque Era</i> — thorough review of materials in chapters 9 through 13, including <i>listening selections</i>, with special emphasis on the music of Bach and Handel.</p>
Week 16	<p><i>Final Evaluation</i></p> <div data-bbox="548 678 1406 961" style="border: 1px solid gray; background-color: #e0e0e0; padding: 10px; margin: 10px auto; width: fit-content;"> <p>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.</p> </div>