# MUS224
## Music History and Literature I — Antiquity through the Baroque

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<th>Course Number</th>
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<td>MUS224</td>
<td>Music History and Literature I — Antiquity through the Baroque</td>
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<tr>
<th>Credits</th>
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<tr>
<td>3</td>
<td>3 lecture/0 lab</td>
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**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:**
Concise Norton Recorded Anthology of Western Music (6 CD's)

**Last revised:** Fall 2016

**Course coordinator:** Scott Hornick, Assistant 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)*

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### 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.

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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.

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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.

**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@mccc.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. The application is **FREE** and available for completion beginning **October 1, 2016** for the 2017-18 academic year. Visit [www.fafsa.edu.gov](http://www.fafsa.edu.gov) to complete your application. Applications should be completed **before** December 1, 2016. Students who are interested in MCCC Foundation scholarships are expected to complete an application as well.
| Week 1 | a.) *The Music of Antiquity* — 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.  

b.) *The Early Middle Ages* — 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.  

Reading: chapters 1 and 2  
Written: **Terms and Names to Know** and **Review Questions** from Chapter 1.  
Listening: 1.) *Kyrie* and *Agnus Dei* from Mass for Christmas Day (tr. 2 – 6)  
2.) *Antiphon (Tecum Principium)* and *Psalm* from Second Vespers of Christmas Day (tr. 7 – 10) |
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| Week 2 | a.) *Gregorian Chant* continued—tropes and sequences; Hildegard von Bingen and the liturgical drama; Guido of Arezzo.  

b.) *Secular Music in the Middle Ages* — 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.  

Reading: review chapter 2  
Written: **Terms and Names to Know** and **Review Questions** from Chapter 2  
Listening: 1.) sequence— *Victimae Paschali Laudes* (tr. 11)  
2.) *In principia omnes* by Hildegard von Bingen (tr. 12 – 14)  
3.) *Can vei lauzeta mover* by Bernard de Ventadorn (tr. 15)  
4.) *Cantiaga*: *Non sofre Santa Maria* (tr. 16) |
| Week 3 | *The Middle Ages* 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.  

Reading: chapter 3  
Written: **Terms and Names to Know** and **Review Questions**  
Listening: 1.) Organum: *Alleluia Justus ut palma* (tr. 17 and 18)  
2.) *Viderunt* by Perotin (tr. 19 – 22)  
3.) Motet: *Fôle acostumance* (tr. 23 and 24)  
4.) *Sumer is icumen in* (tr, 25) |
| Week 4 | **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.  
Reading: Chapter 4  
Written: **Terms and Names to Know** and **Review Questions**  
Listening: 1.) *Foy porter* by Machaut (tr. 33)  
2.) *Kyrie* from *Messe de Notre Dame* by Machaut (tr. 26 – 32)  
3.) ballata: *Non avra ma pieta* by Francesco Landini (tr. 34 – 36). |
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| Week 5 | Completion and review of all material covered in weeks 1 through 4 as preparation for Test 1.  
**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.** |
| Week 6 | **The 15th Century and the dawn of the Renaissance** — John Dunstable and the English influence; the dominance of the Franco-Flemish and Netherlandish composers:  
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  
The rise of printing and the establishment of an international musical language emanating from the North of France.  
Reading: Chapters 5 and 6  
Written: selected Terms and Names to Know and Review Questions  
Listening: 1.) *Quam pulchra es* by John Dunstable (tr. 37 – 38)  
2.) *Se la face ay pale* — ballade and Gloria from Mass by Guillaume Dufay (tr. 41 – 49)  
3.) rondeau -- *De plus un plus* by Gilles Binchois (tr. 39 – 40).  
4.) Kyrie from *Missa Pange Lingua* by Josquin (tr. 58—60).  
5.) motet — *Ave Maria* by Josquin (tr. 51 – 57). |
### Week 7

**The Renaissance** continued. *Trends in the early 16th century.* 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.

**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).

**Listening:**
1. *Tant que vivray* by Claudin de Sermisy (CD2, tr. 12 – 14)
2. madrigal — *Il bianco e dolce cigno* by Jacques Arcadelt (CD 2, tr. 4 and 5)
3. madrigal — *De la bella contrade d'oriente* by Ciprano de Rore (CD 2, tr. 6 – 8)
4. *Agnus Dei I (Pope Marcellus Mass)* by Palestrina (CD 1, tr. 66)
5. *Cum essen parvulus* by Lassus (CD 2, tr. 1—3).

### Week 8

**The Renaissance** continued. *Culmination of an era.* Perfection of the Italian madrigal by native composers — Marenzia, Gesualdo, and Monteverdi; the rise of instrumental music — dances, toccata, ricercar, canzona, variations; *England* — 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.

**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

**Listening:**
1. madrigal — *Cruda Amarilli* by Monteverdi (CD2, tr. 35 – 37)
2. madrigal – *Io parto* by Gesualdo (CD 2, tr. 9 – 11)
3. Dances from *Danserye* by Susato (CD 2, tr. 26 – 28)
4. madrigal — *My Bonnie Lass* by Morley (CD 2, tr. 15 – 17)

**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.**

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**Week 8 listening continued on NEXT PAGE**

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| Written: | | 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. |
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| Week 9 | Review and completion of all material relevant to the Renaissance Period | **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. |
| Week 10 | *The Early Baroque Period* (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. | 
| Reading: | Chapter 9, (pp. 172 – 199) and Chapter 10 (selected) | 
| Written: | Begin **Terms and Names to Know** and **Review Questions** | 
| Listening: | 1.) madrigal – *Vedrò 'l mio sol* by G. Caccini (CD 2, tr. 38 – 39) | 
| | 2.) Excerpts from *L’Orfeo* by Monteverdi (*Know them well!*), (CD 2, tr. 40 – 47) | 
| | 3.) Act I, scene 3 from *L’incoronazione di Poppea* by Monteverdi (CD 2, tr. 48-53) | 
| | 4.) *Saul*, was verfolgst du mich from Grand Concerto by Schütz (CD2, tr. 54 – 57) | 
| | 5.) Recitative and Chorus from *Jepthe* by Carissimi (CD2, tr. 54-57) |
| Week 11 | Instrumental Music in the 17th Century: toccata, ricercare, fantasia, canzona, partite; French lute and harpsichord music, the dance suite; Frescobaldi, Gaultier, Chambonniers, La Guerre.  
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.  
Reading: Chapter 11  
Written: Terms and Names to Know & Review Questions  
Listening: 1.) Toccata by Frescobaldi (CD 3, tr. 1 and 2)  
2.) Prelude, Allemande, and Courante from Suite no. 3 in A minor by de la Guerre (CD 3, tr. 3 – 5)  
3.) Trio Sonata, op. 3, 3rd and 4th movements by Corelli (CD 3, tr. 13 – 15) |
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| Week 12 | The Baroque Period, continued: Opera and Vocal Music in the Late 17th Century  
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  
Reading: Chapters 12  
Written: selected Terms and Names to Know and Review Questions  
Listening: 1.) Armide – Overture and Act II, scene 5 by Lully (CD 2, tr. 62 – 65)  
2.) Thy hand, Belinda/When I am laid in the earth from Dido and Aeneas by Purcell (CD 3, tr. 6 – 8)  
3.) Aria from La Griselda by A. Scarlatti (CD 3, tr. 9-12) |
| Week 13 | Completion and review of all material pertinent to the early and middle Baroque period.  
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. |
| Week 14 | **The Culmination of the Baroque** — Vivaldi in Italy; Rameau in France; Bach in Germany, Handel in England  
Reading: Chapter 13  
Written: *all Terms and Names to Know and Review Questions*  
Listening: 1.) *Concerto Grosso in A minor*, 1st movement by Vivaldi (CD 3, tr. 16 – 23)  
2.) Excerpt from *Hippolyte et Aricie* by Rameau (CD 3, tr. 28 – 32) |
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<td>Week 15</td>
<td><strong>Conclude discussion of Baroque Era</strong> — thorough review of materials in chapters 9 through 13, including <em>listening selections</em>, with special emphasis on the music of Bach and Handel.</td>
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| 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. |