

Dixie State College of Utah
Music History and Literature
Music 2010-01
Fall Semester 2006
MWF – three credit hours – 10 am
Ronald Garner, Instructor

Course Description

The Music History and Literature course is a comprehensive view of the evolution the art of music as part of the social, cultural, and ideological history of the Western world from the antiquity of Greece and Rome through the late eighteenth century of Haydn and Mozart, with emphasis upon selected musical masterworks.

Course Objectives for all Fine Arts Course that fill General Education Requirements.

As a result of taking the course, students will:

1. Understand the connections between the arts and society, and are able to articulate those relationships
2. Understand and articulate the artistic process, and the elements and forms of artistic endeavors.
3. Demonstrate knowledge of specific artists, their work, and the style, periods and historical context of their creative work.
4. Develop levels of knowledge through participation or through academic experiences as patrons of the arts.
5. Enhance the ability to assess personal efforts in the arts.

Prerequisites/Applicable Skills

The course is designed primarily for students interested in music and cultural history. It presupposes some knowledge of music but does not focus presumptuously on the technical aspects of the art. Non-music students with only rudimentary musical experiences can successfully fulfill the requirements of the course.

Required Textbook

A Concise History of Western Music by Barbara Russano Hanning. (Based on Donald Jay Grout and Claude V. Palisca A History of Western Music)

Course Objectives

The basic objectives of the course are (1) to enable the students to gain an intellectual application of the evolution of structural music materials from antiquity through the 18th century within the framework of social history and ideologies of western civilization, and (2) to broaden and expand their knowledge and application of the musical masterworks representative of that time frame.

More specifically, at the conclusion of the course the students will have gained a knowledgeable application of:

- a. The principles and evolutionary nature of tonality from the ancient Greeks to the major/minor tonal system of the late 18th century.
- b. The steps in the development of polyphony from organum through the late Medieval and Renaissance periods.
- c. The nature and significance of sacred music, and the roles of the Catholic Church and the Protestant Reformation as shaping forces in the religious music of the 16th century through the mid 18th century.
- d. The factors that contributed to the development of the Humanist movement, and an understanding of the ways in which political events influenced the development of music during the Renaissance.
- e. The principles of basso continuo, the concertato, the oratorio, and an understanding of the rationale and style of Baroque music.
- f. The compositional and creative periods of Johann Sebastian Bach.
- g. The new aesthetic principles of the *gallant* and *empfindsam* styles of 1725-1775.
- h. The Viennese Classic period in the context of the Enlightenment and the other arts of the time.
- i. Social and economic environment in which late 18th century developed.
- j. Musical structure and expression of Haydn and Mozart.
- k. Achievements of Haydn and Mozart in the development of the Viennese Classic style.

Policies and Class Procedures

Each class period will be organized according to the following general outline:

- a. Lectures and/or class discussion of assigned topic and assignments.
- b. Demonstration of concepts and/or system when applicable.
- c. Live presentations or video/recordings of musical examples.
- d. Summary/assignments.

Attendance. A study of the history of music cannot be confined to reading assignments only. Discussion of the subject at hand, in addition to visual and auditory considerations, will be dealt with in class. Consequently, attendance is mandatory for successful completing the course. A Class roll will be maintained.

Term Paper. A term paper will be submitted in partial fulfillment of the course assignment. The subject of the paper can either be chosen from a prescribed list provided by the instructor or by the student with the instructor's approval. The length of the paper will be a minimum of 1,000 words, typewritten, double spaced, with proper citations. The paper will be evaluated primarily on accuracy of information, clarity, and organization.

Concert Critiques. During the course of the semester many concerts are presented by the Celebrity Concert Series, The Southwest Symphony and Chorale, the College Music Department, and the community at large. **Each student is responsible to attend a minimum of three such concerts, selected from a prescribed list, and submit a critique of the performance.** A critique guide is included in the syllabus. The critique will be evaluated primarily on specificity of information, accuracy, and musical judgment. Each critique will be a minimum of 250 words in length, typewritten, and **submitted within one week following the performance.**

Library Use. The College Library has an extensive collection of compact disc recordings. The recordings will serve as a basis of the listening experiences for the course. Listening analysis assignments will be completed in the library. Also assigned reading, in addition to the text, will be available in the reserve section of the Library.

Outcomes Assessment

How well the students achieve the aforementioned course objectives will be determined by the following criteria:

- a. Student demonstration of prescribed analytical skills and musical understanding by listening to assigned works score study assignments.
- b. Student demonstration of communicative skills and music understanding by oral participation in daily classroom assignments and discussions.
- c. Student demonstration of communicative skills and musical understanding by written examinations, critiques, and term paper.
- d. Student demonstration of his or her level of understanding and knowledge of by written examination.

Grading Procedure

Examinations. Four examinations will be given during the semester. They will consist of multiple choice and essay questions and listening identifications. Each examination will be valued at approximately 100 points.

Term Paper. The term paper is valued at 100 points. Due date: Wednesday, December 1.

Concert Critique. Three concert critiques will be submitted during the semester. Each critique is valued at 25 points.

Grades. Grades will be awarded relative to the following percentages based on the accumulate scores of the examinations, term paper, and critiques.

95% to 100%	A	70% to 74%	C-
90% to 94%	A-	65% to 69%	D
85% to 89%	B	60% to 64%	D-
80% to 84%	B-	below 60%	F
75% to 79%	C		

Examinations must be taken when scheduled. Make-up test will not be given except under the most extenuating circumstances. Concert critiques and the term paper must be submitted when designated.

An incomplete grade can only be given if the student is unable to finish the course due to illness, accident, or other extenuating circumstances.

If you are a student with a medical, psychological, or learning disability or think you might have a disability and would like accommodations, contact the **Disability Resource Center (652-7516) in the Student Services Center Room 201.** The disability Resource Center will determine eligibility based on your professional documentation and determine the appropriate accommodations related to your disability.

Fall Semester 2006
Course Outline

- August 23 Introduction to the course
- Week #1 25 Chapter 1: **Music in Ancient Greece and Early Christian Rome**
The Greek and Roman cultural heritage
Doctrine of Ethos
The role of music in society according to Plato and Aristotle
Greek musical system
Pythagoras
Music in ancient Rome
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- August 28 Chapter 1 (continued)
- Week #2 The spread of Christianity: Constantine
Byzantium
Western liturgies: **Gregorian** (Rome) – **Ambrosian** (Milan)
Mozarabic (Spain) – **Gallican** (France)
- 30 Chapter 1 (continued)
Charlemagne
The dominance of Rome
- September 1 The Church fathers
The Seven Liberal Arts
Boethius
-
- September 4 Labor Day Holiday
- Week #3 6 Chapter 2: **Chant and Secular Song of the Middle Ages 400-1450**
Liturgy of the Roman Catholic Church: The *Office* or *Canonical Hours*
The *Mass*
Classifications of the Roman chant and the eight church modes
Secular monody of the Medieval period
The Goliard songs
The *chanson de geste* (Song of Roland)
The Jongleurs
The Troubadours and Trouveres
The Minnesinger and Meistersinger
Instrumental music
- 8 Chapter 3: **The Beginnings of Polyphony**
Major changes in European music during the 11th century
The advent of polyphony
The Medieval motet
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September 11 Catch-up and Review

Week #4 **13 Examination #1**

15 Chapter 6: **Age of the Renaissance**

Revival of Greek and Roman ideals – Humanism

Tuning systems – music printing – Josquin des Prez

September 18 Chapter 7: **New Currents in the 16th Century**

Week #5

The Italian Madrigal: Gesualdo – Monteverdi

The English Madrigal: Morley – Weelkes

Instrumental music – Estampie

20 Chapter 8: **Church Music of the Renaissance Reformation**

The Reformation movement

The German Reformation – Martin Luther – the Chorale

France: Jean Calvin

The Psalters – The Bay Psalm Book

22 Chapter 8 (continued)

The Anglican Church: William Byrd - Orlando Gibbons

The *Service* and the *Anthem*

The Counter-Reformation – The Council of Trent

Palestrina – *Pope Marcellus Mass*

Victoria, Morales, Lasso

September 25 Chapter 9: **Music of the Early Baroque Period**

Week #6

General characteristics of the Baroque Period

Geographical and cultural background

New musical idiom

Two practices

Idiomatic writing

The affections

The basso continuo

Rhythms

Harmonic counterpoint

Major and minor tonalities

27 Chapter 10: **Baroque Opera in the Late 17th Century**

The Florentine Camerata and early opera

The Recitative style

Claudio Monteverdi and his opera *L'Orfeo*

29 Chapter 11: **Instrumental Music of the Late Baroque Period**

Fugal compositions (continuous imitative counterpoint i.e. fugues
canzona, ricercare and related genres)

Dance pieces and suites

Variation forms (partitas, passacaglia, chaconne, chorale preludes)

Improvisational forms (toccata, fantasia, preludes for clavier or lute)

Sonatas (multiple movement compositions for one or two instruments

And keyboard)

October 2 Chapter 11: (continued)
Week #7 Keyboard Music – Ensemble Music
4 Orchestral Music – dance suites – concerto grosso – solo concerto
6 (continued)

October 9 Catch-up and Review
Week #8 11 **Examination #2**
13 **Semester Break**

October 16 Chapter 12: **Music in the Early 18th Century**
Antonio Vivaldi: His life, musical offering, and influence
His concertos: ritornello form
Sinfonias
Program music: **The Four Seasons Concerti**
Compositions for Brass

Week #9 18 Chapter 12: **Music in the Early 18th Century**
Jean-Philippe Rameau: His life, musical offering and influence,
And contribution to music theory.
Johann Sebastian Bach: his life and creative periods:
Arnstadt – Muhlhausen – Weimar
Cothen – Leipzig

20 Chapter 12 (continued)
J. S. Bach: His instrumental musical offering
Tocatta and Fugue in D minor (organ)
Little Organ Book (chorale preludes)
Well-Tempered Clavier (preludes and fugues)
The Goldberg Variations (clavier)

October 23 Chapter 12 (continued)
J. S. Bach orchestral works
Suite #3 in G Major
Brandenburg Concerti

October 25 J. S. Bach (continued)
Week #10 *A Musical Offering*
The Art of the Fugue
27 J. S. Bach's choral works
Sleepers' Awake! A Voice is Calling
Magnificat
St. Matthew Passion
B Minor Mass

- October 30 Chapter 12 (continued)
Week #11 George F. Handel: his life
Handel in London
Handel's instrumental works
 Water Music Suite
 Music for the Royal Fireworks
- November 1 Handel's operas and oratorios
 Giulio Cesare
 Messiah!
Handel's choral style and his borrowings
3 Catch-up and Review

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- November 6 **Examination #3**
Week #12 8 Chapter 13: **Sonata, Symphony, and Opera in the Early Classic Period**
Aspects of 18th century life
The Enlightenment
18th century musical tastes
Terminology in the early classic period – *Galant* – *Empfindsamkeit* –
 Sturm und Drang
New concepts of melody, harmony, and orchestration
- 10 Chapter 13 (continued)
Ballad operas - *Singspiel*
Wilibald Gluck and opera reform
Mannheim – the Mannheim orchestra – Johann Stamitz
The development of the early classic symphony and the concerto

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- November 13 Chapter 13 (continued)
Week #13 The *Empfindsam* style and Carl Philipp Emanuel Bach
Johann Christian Bach
The symphonic concertante
The symphony orchestra
- 15 Chapter 14: **The Late 18th century: Haydn and Mozart**
Franz Joseph Haydn
 In the service of the Esterhazy family 1761-1790
 His basic symphonic form
 His early symphonies of 1761
 His symphonies of 1768-74 (*Farewell Symphony*)
- 17 Chapter 14 (continued)
Haydn's symphonies of 1774-88 (including the Paris Symphonies)
Haydn's London experiences
The London Symphonies

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- November 20 Chapter 14 (Continued)
 Haydn String Quartets
22-24 Thanksgiving Break

November 27 Chapter 14 (continued)
Week #14 Haydn's Masses and Oratorios: *The Creation – The Seasons*
29 Chapter 14 (continued) Term paper due today
Wolfgang Amadeus Mozart: his life – early works
December 1 Mozart's Salzburg years 1774-81
Piano and violin sonatas
Serenades and divertimentos
Violin concertos – early piano concertos – symphonic concertante

December 4 Chapter 14 (continued)
Week #15 Mozart in Vienna 1781-91
Fantasia and Sonata in C Minor K. 475-457
The Vienna Symphonies Nos. 36-41
6 Chapter 14 (continued)
Concertos for Piano and Orchestra
His operas
8 Chapter 14 (continued)
Mozart's *Requiem Mass*
A comparison of styles of Haydn and Mozart
Wrap-up and Review

December 11 (Monday) Final Examination 9:30 to 11:30 am

