

I. COURSE DESCRIPTION

A. Department Information:

Division: Humanities
Department: Speech & Performing Arts
Course ID: MUS 121
Course Title: Music Literature I—Middle Ages through Classicism
Units: 3
Lecture: 3 Hours per week
Prerequisite: None

Catalog and Schedule Descriptions:

An overview of music's historical development from the Middle Ages through Classicism. Emphasis is on appreciation of musical form and the role of music in a multicultural society to political and artist events.

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: One

III. EXPECTED OUTCOMES FOR STUDENTS:

- A. Define the elements of music (rhythm, meter, tempo, dynamics, harmony, melody, texture, form, timbre) in general and with regard to specific music compositions
- B. Analyze music compositions with regard to genre, style, and music compositions
- C. Compare music compositions of different genres and/or of different historical periods
- D. Aurally identify the historical period, the genre, and, in some cases, the composer of given music selections.
- E. Analyze the role of music and composers in society, including historical and cultural perspectives
- F. Evaluate the validity of music as an art form and its significance to a multicultural society

IV. COURSE CONTENT

- A. Elements of music
 1. Rhythm
 2. Meter
 3. Tempo
 4. Dynamics
 5. Harmony
 6. Melody
 7. Texture
 8. Form
 9. Timbre
- B. Analysis of music
 1. Title
 2. Scored for
 3. Date composed
 4. Composer
 5. Characteristics of composition's music elements (see A above)
- C. Other characteristics
 1. Text-music relation
 2. Programmatic ideas
 3. Terminology and information regarding music
 - i) Music genres (motet, mass, concerto)
 - ii) Music techniques (isothym, hocket, fauxbourdon)
 - iii) Composers (general biographical and style)

- iv) Historical periods
- D. Musical instruments and ensembles
 - 1. Properties of sound
 - 2. Voice
 - 3. Strings, winds, and percussion
 - 4. Instrumental ensembles
- E. The Middle Ages
 - 1. Culture of the Middle Ages
 - 2. Sacred Music
 - i) Gregorian chant
 - ii) Organum
 - iii) Motet
 - 3. Secular Music
 - i) Motet
 - ii) Instrumental dance
- F. The Renaissance
 - 1. Renaissance society
 - 2. Sacred Music
 - i) Palestrina and the Mass
 - 3. Secular music
 - i) Dance music and madrigal
- G. The Baroque era
 - 1. Major/minor scale system
 - 2. Baroque culture
 - 3. Monodic style
 - 4. Doctrine of the affections
 - 5. Women in music
- H. Vocal music of the Baroque era
 - 1. Opera in England and Italy
 - 2. Bach and the cantata
 - 3. Handel and the oratorio
- I. Instrumental music of the Baroque
 - 1. Concerto
 - 2. Suite
 - 3. Keyboard forms
 - 4. Fugue
- J. Eighteenth-century Classicism
 - 1. The Sonata cycle
 - 2. Classicism in the arts and music
- K. Classical instrumental forms
 - 1. Chamber music and string quartet
 - 2. Symphonies of Mozart, Hayden, and Beethoven
 - 3. Concerto
 - 4. Sonata
- L. Vocal forms of the Classical era
 - 1. Choral music
 - 2. Opera and Mozart

V. METHODS OF INSTRUCTION

- A. Lecture
- B. Directed class and group discussion
- C. Critical analysis of videotapes, films, or audiotapes
- D. Demonstration of musical concepts on instruments
- E. Field trips to concerts

VI. TYPICAL ASSIGNMENTS

- A. Class discussion: In your group, discuss the differences between the sacred and secular music of the Middle Ages. Be prepared to present your thoughts to the class.
- B. Written Analyses: Select from one of the following projects and prepare 4-6 page paper summarizing your findings:
 - 1. Provide an aural example of either Palestrina's Sicut Cervus or J. S. Bach's Brandenburg Concerto No. 5. Determine the proper historical period in which it was written and provide an analysis of the composition's musical elements.
 - 2. Select two compositions from different historical periods. Compare the stylistic use of musical elements.
- C. Field Trip: Attend a live music performance at which music from one of the historical periods covered in our class is presented. Prepare a three-page paper that describes the text-music relationship and the programmatic ideas reflected. Describe what prompted you to select this performance.

VII. EVALUATION

- A. Methods of Evaluation
 - 1. Objective and essay examinations (for lecture and text assignments)
Typical questions include:
 - a. Define the following terms and explain their impact in a musical composition:
 - i) rhythm
 - ii) meter
 - iii) tempo
 - iv) dynamics
 - v) harmony
 - vi) melody
 - vii) texture
 - viii) form
 - ix) timbre
 - b. Compare Renaissance society with Baroque culture. Be sure to explain how music shaped or helped represent significant events.
 - 2. Subjective evaluation of student writing (field trip reports, term paper):
Students are graded on their ability to apply course material to the analysis of a musical composition, to organize the material in a coherent fashion, cite sources, and write clearly.
- B. Frequency of Evaluation
 - 1. One midterm examination
 - 2. One final examination
 - 3. One field trip report
 - 4. One term paper

VIII. TYPICAL TEXTS

- A. Machlis, Joseph and Forney, Kristine. The enjoyment of music, shorter version, 7th edition. W. W. Norton & Company: 2000.
- B. Machlis, Joseph and Forney, Kristine. The enjoyment of music: An introduction to perceptive listening/chronological version, 7th edition. W. W. Norton & Company: 2000.

IX. OTHER SUPPLIES REQUIRED OF STUDENTS: None.