MSC231

MUSIC LITERATURE: BEFORE 1750

3 Credit Hours

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Arts and Science Education
Dr. Mindy Selsor, Dean
MSC231 MUSIC LITERATURE: BEFORE 1750

I. CATALOGUE DESCRIPTION

Prerequisite: MSC103 or equivalent
3 semester hours credit

Music Literature: Before 1750 covers the development of Western Civilization music from the time of the ancient Greeks through the Baroque and Pre-Classical periods. Music Literature: Before 1750 is required for music majors and will partially fulfill the general education humanities requirement. (S)

II. GENERAL COURSE OBJECTIVES

Upon completion of this course, the student will be able to:

A. Identify select music compositions.
B. Identify genre of music compositions before 1750.
C. Identify forms of music compositions before 1750.
D. Identify styles of music compositions before 1750.
E. Identify characteristics of music compositions before 1750.
F. Discuss characteristics of musical development and musical style.
G. Write on musical topics to a musically literate audience.

III. COURSE OUTLINE (course content will be drawn from this)

A. The State of Music at the End of the Ancient World
B. Chant and Secular Song in the Middle Ages
C. The Beginnings of Polyphony and the Music of the Thirteenth Century
D. French and Italian Music of the Fourteenth Century
E. Medieval to Renaissance: Music of England and the Burgundian Lands in the Fifteenth Century
F. The Age of the Renaissance: Ockeghem to Josquin
G. New Currents in the Sixteenth Century
H. Church Music in the Late Renaissance
I. Music of the Early Baroque Period

J. Opera and Vocal Music in the Late Sixteenth Century

K. Instrumental Music in the Late Baroque Period

L. The Early Eighteenth Century

IV. UNIT OBJECTIVES

The student will understand, be able to identify, and/or discuss the following for each unit:

A. The State of Music at the End of the Ancient World
   1. The Greek heritage
   2. The Greek musical system
   3. The early Christian Church

B. Chant and Secular Song in the Middle Ages
   1. Roman chant and liturgy
   2. Classes, forms and types of chant
   3. Medieval musical theory and practice
   4. Non-liturgical and secular monody
   5. Medieval instrumental music and instruments

C. The Beginnings of Polyphony and the Music of the Thirteenth Century
   1. Historical background of early polyphony
   2. Early organum
   3. Rhythmic modes
   4. Notre Dame organum
   5. Polyphonic conductus
   6. The Motet
D. French and Italian Music of the Fourteenth Century
   1. The Ars Nova in France
   2. Italian Trecento music
   3. French music of the late fourteenth century
   4. Musica ficta
   5. Notation
   6. Instruments

E. Medieval to Renaissance: Music of England and the Burgundian Lands in the Fifteenth Century
   1. English music
   2. Music in the Burgundian lands

F. The Age of the Renaissance: Ockeghem to Josquin
   1. Composers from the north
   2. Josquin Desprez
   3. Contemporaries of Obrecht and Josquin

G. The Currents in the Sixteenth Century
   1. The Franco-Flemish Generation of 1520-1550
   2. The rise of national styles
   3. The Madrigal and related forms
   4. Instrumental music of the sixteenth century

H. Church Music in the Late Renaissance
   1. Music of the Reformation in Germany
   2. Reformation church music outside Germany
   3. The Counter-Reformation
   4. The Venetian School
I. Music of the Early Baroque Period
   1. Early opera
   2. Vocal chamber music
   3. Church music
   4. Instrumental music

J. Opera and Vocal Music in the Late Sixteenth Century
   1. Opera
   2. Cantata and Song
   3. Church music and oratorio

K. Instrumental Music in the Late Baroque Period
   1. Keyboard music
   2. Ensemble music

L. The Early Eighteenth Century
   1. Antonio Vivaldi
   2. Jean-Philippe Rameau
   3. Johann Sebastian Bach
      a. Instrumental music
      b. Vocal music
   4. George Frideric Handel

V. METHODS OF INSTRUCTION
   A. Instructor lecture
   B. Directed music listening
   C. Homework assignments
D. Writing projects

VI. REQUIRED TEXTBOOKS (with publication information)


VII. REQUIRED MATERIALS (Student)

A. Required textbooks

B. Access to a cassette tape player

C. Access to a computerized word-processor

VIII. SUPPLEMENTAL REFERENCES

A. Music references, books and periodicals available in the library.

B. Personal reserve references and recordings.

IX. METHOD OF EVALUATION (Student)

A. Tests over readings and lectures.

B. Quizzes over music listening.

C. Pronunciation test over names of composers.

D. Written papers.

   1. Composer report.

   2. Report on a style, form or genre.