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MUS 324.01: History of Music I

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Music 324
History of Music I
Fall 2005
TR 11:10-12:30, Gallagher Business Building L11

Instructor: Dr. James Randall
Office/phone: 209 Music Bldg., ext. 6892

E-mail: james.randall@umontana.edu
Hours: TW 9:30-11, or by appt.

Required Texts:

Mark Evan Bonds, *A History of Music in Western Culture*, 2nd ed. (Upper Saddle River, NJ: Prentice Hall, 2005).

Anthology of Music in Western Culture, Vol. 1 (Mark Bonds, ed., Upper Saddle River, NJ: Prentice Hall, 2005).

CD Set, Volume I, 2nd ed. (Mark Bonds, ed., Upper Saddle River, NJ: Prentice Hall, 2005).

Description:

Music 324 is a historical survey of western art music from ancient Greece through the end of the baroque period. In addition to becoming familiar with the various musical forms and styles associated with these periods, you will also be introduced to the many historical roles music has played in society: shaping, expressing, and reflecting important social, economic, and political ideas critical to the development of western culture.

Evaluation:

Grades will be based on your performance on the following exams and assignments:

Exam I	20%
Exam II	20%
Exam III (Final)	20%
Paper	20%
Quizzes/ Attendance	20%

A research/analysis paper will be due mid-November. Details to be announced.

No make-ups for pop quizzes
Make-up exams and paper extensions will only be permitted with a valid
excuse—family illness, medical emergency, etc.

Grading Scale

A	93-100%	C+	78-79%
A-	90-92%	C	73-77%
B+	88-89%	C-	70-72%
B	83-87%	D+	68-69%
B-	80-82%	D	63-67%

D-

60-62%

F

59% and below

MUSIC 324—SYLLABUS (FALL 2005)
SCHEDULE/ASSIGNMENTS

DATE	SUBJECT	MUSICAL EXAMPLES	BONDS	SCORE #	LISTENING
Week 1					
T 8/30	Introduction				
Th 9/1	Music in Antiquity	Epitaph of Seiklos	1-17	1	CD1: 1
Week 2					
T 9/6	Plainchant and Liturgy	Plainchant Mass for Easter Sunday Hildegard of Bingen, <i>Ordo virtutum</i>	31-52	2 5	CD1: 2-11 CD1: 13-15
Th 9/8	NO CLASS: MUSIC FACULTY RETREAT				
Week 3					
T 9/13	Monophonic Secular Song	Beatrice de Dia, <i>A chantar</i> <i>Cantigas de Santa Maria</i> <i>Vogelwiede, Palästinalied</i>	52-59	6 7 8	CD1: 16 CD1: 17 CD1: 18-19
Th 9/15	Polyphony to 1300	Early organum, inc. Léonin, <i>Haec dies</i>	60-75	10	CD1: 20-31
Week 4					
T 9/20	14 th -Century France	Machaut, <i>La Messe de Nostre Dame</i> De Vitry, <i>Garrit gallus</i> Machaut, <i>Douce dame joli</i> Cordier, <i>Tout par compass</i>	76-88	17 19 21	CD1: 32-34 BkCD: 3 CD1: 37 CD1: 39
Th 9/22	14 th -Century Italy and England; Instrumental music	Landini, <i>Ecco la primavera</i> Lorenzo Da Firenze, <i>Aposte messe</i> Anonymous, <i>Sumer is icumen in</i> Anonymous, <i>La quinte estampie real</i>	83-95	22 24 26 28	CD2: 1 CD2: 5 CD2: 10 CD2: 12
Week 5					
T 9/27	Catch up/Review				

Th 9/29 EXAM I

Week 6

T 10/4 The Renaissance and Humanism 96-109

DATE	SUBJECT	MUSICAL EXAMPLES	BONDS	SCORE #	LISTENING
Th 10/6	Emergence of Renaissance Style	Dunstable, <i>Quam pulchra es</i> Du Fay, <i>Nuper rosarum flores</i> Josquin, <i>Ave Maria...virgo serena</i>	110-125	29 32 33	CD2: 13-14 CD2: 15-17 CD2: 26-32

Week 7

T 10/11	Sacred Vocal Music, 1420-1520	Du Fay, <i>Missa Se la face ay pale</i> Ockeghem, <i>Missa prolationum</i> Josquin, <i>Missa Pange Lingua</i> Josquin, <i>Absalon, fili mi</i>	126-142	68 36 39 40	CD2: 34-40 CD2: 40 CD2: 47-49 CD2: 50-52
Th 10/13	Secular Vocal and Instrumental Music, 1420-1520	Isaac, <i>Hélas, que pourra devenir</i> Cara, <i>Hor venduto ho la speranza</i> Josquin, <i>El grillo</i>	142-157	43 44 45	CD3: 3-4 CD3: 5 CD3: 6

Week 8

T 10/18	16 th -Century Secular Vocal Music	Sermisy, <i>Tant que vivray</i> Arcadelt, <i>Il bianco e dolce cigno</i> Rore, <i>Da le belle contrade d'oriente</i> Dowland, <i>Come, Heavy Sleep</i>	158- 171	46 47 95 57	CD3: 9-10 CD3: 11-12 CD3: 13-15 CD3: 34
Th 10/20	16 th -Century Sacred Vocal Music: Reformation/Counter-Reformation	Walter, <i>Ein feste Burg ist unser Gott</i> Byrd, <i>Sing Joyfully Unto God</i> Palestrina, <i>Missa Papae Marcelli</i>	171-177	58 60 61	CD3: 36-37 CD3: 40-42 CD3: 43-48

Week 9

T 10/25	16 th -Century Instrumental Music/ Mannerism	Cabezón, <i>Diferencias sobre el canto...</i> Gabrieli, <i>Ricercar del duodecimo</i> Praetorius, <i>Dances from Terpsichore</i> Lassus, <i>Prophetiae sibyllarum</i>	177-191	62 64 66 68	CD3: 49-51 CD3: 55-58 CD3: 59- CD4: 1
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Th	10/27	Catch-up/Review			
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Week 10					
T	11/01	EXAM II			
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Th	11/03	The Baroque Era: Introduction		192-203	
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Week 11					
T	11/08	“The New Practice”	Peri, <i>Dunque fra torbide onde</i> Caccini, <i>Sfogava con le stelle</i>	204-219 69 70	CD4: 6-8 CD4: 9
DATE	SUBJECT	MUSICAL EXAMPLES	BONDS	SCORES	LISTENING
Th	11/10	Secular and Sacred Song, 1600-1650	Monteverdi, <i>Cruda Amarilli</i> Monteverdi, <i>Zefiro torna</i> Strozzi, <i>Tradimento</i> Schütz, <i>Saul, was verfolgst du mich?</i>	220-229; 234-237 72 74 76 81	CD4: 11 CD4: 17-24 CD4: 30-33 CD5: 1-4
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Week 12					
T	11/15	Monteverdi and Opera, 1600-1650	Monteverdi, <i>Orfeo</i> Monteverdi, <i>L’incoronazione di Poppea</i>	229-234 78 79	CD4: 36-48 CD4: 49-59
Th	11/17	Opera after Monteverdi, 1650-1750	Lully, <i>Armide</i> Handel, <i>Giulio Cesare</i> Purcell, <i>Dido and Aeneas</i> Gay and Pepusch, <i>The Beggars Opera</i>	238-257 82 83 84 85	CD5: 5-10 CD5: 11-21 CD5: 23-31 CD5: 32-34
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Week 13					
T	11/22	Sacred Music, 1650-1750	Carrissimi, <i>Jepthe</i> Handel, <i>Zadok the Priest</i> J.S. Bach, <i>Jesu, der du meine Seele</i>	257-269 86 87 88	CD5: 35-42 CD5: 43-47 CD5: 48-
Th	11/24	HAPPY THANKSGIVING!			
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Week 14					
T	11/29	J. S. Bach: Biography	Film in Class	264-266	

Th	12/1	Instruments of the Baroque			270-276
Week 15					
T	12/6	Baroque Instrumental Genres: I	Corelli, <i>Concerto grosso</i> , op. 6, no. 2	276-285	89
			Vivaldi, <i>Concerto in A minor</i> , op. 3, no. 8		90
					CD6: 1-11
					CD6: 12-16
Th	12/8	Baroque Instrumental Genres: II	Jacquet de la Guerre, <i>Pièces de clavecin</i>		91
			Buxtehude, <i>Praeludium in G minor</i>		94
			Bach, <i>Well-Tempered Clavier, Book I</i>		95
			Bach, <i>Chorale Prelude on Meine Seele...</i>		97
Week 16					
FINAL EXAM: Monday, December 12—10:10-12:10					