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MUSI 301H.01: Music History I

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Music 301H
Music History I: 3 Credits
Fall 2022
TR 11:00-12:20, Music 105

Instructor: James Randall
Office/phone: 214 Music Bldg

E-mail: james.randall@umontana.edu
Hours: W 11-12, or by appt.

Pre-requisites: Completion of Music Literature (MUSI 202L), or consent of instructor. Please see me, if you have any questions about your ability to succeed in this class.

Texts:

- 1) Mark Evan Bonds, *A History of Music in Western Culture*, 4th ed. (Upper Saddle River, NJ: Prentice Hall, 2013).
- 2) *Anthology of Music in Western Culture, Vol. 1* (Mark Bonds, 4th ed., Upper Saddle River, NJ: Prentice Hall, 2013).

Note: These are available for sale online through Amazon and other vendors. There are also ebook options for purchase that are considerably cheaper than the print copies (and better for the environment!). See our Moodle course page for links.

Description: Music 301 is an historical survey of Western art music from Antiquity through the Baroque. The course will introduce you to the representative composers, musical forms and styles of these periods, and you'll learn how music has changed to adapt to the expectations of past cultures and societies. You also learn how music has influenced and expressed important social, economic, and political ideas critical to the development of Western culture. This course fulfills the General Education requirement for Historical and Cultural Studies.

Student Learning Outcomes:

- 1) Recognize historical musical styles, genres, forms, and the works of specific composers by ear.
- 2) Identify important historical forces—economic, social, political, and cultural—that shaped the development of Western Art Music
- 3) Apply historical musical practices in your own performances and creative work
- 4) Critically examine how musicologists use primary and secondary sources to construct narratives about music history.

Academic Misconduct and the Student Conduct Code

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at www.umt.edu/SA/VPSA/Index.cfm/page/1321.

Evaluation:

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

Exam I	20%
Exam II	20%
Exam III (Final)	20%
Critical Book Review Project	30%
Participation/Quizzes/Attendance/Homework	10%

Make-up exams and paper extensions will only be permitted with a valid excuse—family illness, medical emergency, etc.

Grading Scale

A	93-100%
A-	90-92%
B+	88-89%
B	83-87%
B-	80-82%
C+	78-79%
C	73-77%
C-	70-72%
D+	68-69%
D	63-67%
D-	60-62%
F	59% and below

MUSIC 301—SYLLABUS (FALL 2022)

SCHEDULE/ASSIGNMENTS

DATE	SUBJECT	MUSICAL EXAMPLES	READING	SCORE #	LISTENING
<i>Week 1</i>					
T 8/30	Introduction: Syllabus				
Th 9/01	Music in Antiquity	Epitaph of Seikilos	2-15	1	CD1: 1
<i>Week 2</i>					
T 9/6	Medieval Era: Plainchant and Liturgy	Plainchant Mass for Easter Sunday	16-51	2	CD1: 2-6
		Vespers on Pentecost Tuesday		3	CD1: 7
		Plainchant hymn: <i>Pange lingua gloriosi</i>		4	CD1: 8
		Hildegard of Bingen, <i>Ordo virtutum</i>		5	CD1: 9
Th 9/8	Monophonic Secular Song	Beatriz de Dia, <i>A chantar</i>	51-56	6	CD1: 10
		<i>Cantigas de Santa Maria</i>		8	CD1: 12
		Vogelwiede, <i>Palästinalied</i>		9	CD1: 13
<i>Week 3</i>					
T 9/13	Polyphony to 1300	Melismatic organum: Kyrie	57-72	10	CD1: 14
		Leonin, <i>Haec dies quam fecit</i>		11	CD1: 15
		Motet: <i>A Paris/On parole...</i>		16	CD1: 20
		Conductus: <i>Flos ut rosa floruit</i>		17	CD1: 21
Th 9/15	14 th -Century France	Machaut, <i>Messe de Nostre Dame</i>	73-83	19	CD1: 23
		De Vitry, <i>Garrit gallus</i>		18	CD1: 22
		Machaut, <i>Douce dame jolie</i>		21	CD1: 25
<i>Week 4</i>					
T 9/20	14 th -Century Italy and England; Instrumental music	Landini, <i>Ecco la primavera</i>	84-91	24	CD2: 2
		Lorenzo da Firenze, <i>A poste messe</i>		26	CD2: 4
		Anonymous, <i>Sumer is icumen in</i>		28	CD2: 6
		Anonymous, <i>La quinte estampie real</i>		30	CD2: 8
Th 9/22	Catch up/Review				

Week 5

T 9/27

EXAM I

Th 9/29

The Renaissance and Humanism

92-105

DATE	SUBJECT	MUSICAL EXAMPLES	BONDS SCORE #	LISTENING
<i>Week 6</i>				
T 10/4	Emergence of Renaissance Style	Dunstable, <i>Quam pulchra es</i> Du Fay, <i>Nuper rosarum flores</i> Josquin, <i>Ave Maria...virgo serena</i>	106-121 33 34	31 CD2: 11 CD2: 12
Th 10/6	Sacred Vocal Music, 1420-1520 CD2: 13	Du Fay, <i>Se la face ay pale</i> Du Fay, <i>Missa Se la face ay pale</i> Ockeghem, <i>Missa prolationum</i> Josquin, <i>Missa Pange Lingua</i> Josquin/Rue, <i>Absalon, fili mi</i>	122-137 36 37 40 41	35 CD2: 14 CD2: 15 CD2: 19 CD2: 20
T 10/11	Secular Vocal and Instrumental Music, 1420-1520 Book Review Selection Due	Isaac, <i>Innsbruck, ich muss...</i> Cara, <i>Hor venduto ho la speranza</i> Josquin, <i>El grillo</i>	138-152 46	44 45 CD3: 4-5
Th 10/13	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> Casulana, <i>Morir non può il mio cuore</i> Marenzio, <i>Solo e pensoso</i> Morley, <i>Now is the Month of Maying</i> Farmer, <i>Fair Phyllis</i> Dowland, <i>Come, Heavy Sleep</i>	153-165 48 49 50 51 56 57 58	47 CD3: 7 CD3: 8 CD3: 9 CD3: 10 CD3: 15 CD3: 16 CD3: 17-19

<i>Week 7</i>									
T 10/18	16 th -Century Sacred Vocal Music: Reformation/Counter-Reformation	Tallis, <i>Verily, Verily, I say unto you</i> Byrd, <i>Sing Joyfully Unto God</i> Palestrina, <i>Missa Papae Marcelli</i>	166-174	57	58	59	CD3: 16 CD3: 17 CD3: 18		
Th 10/20	16 th -Century Instrumental Music Mannerism	Cabezón, <i>Diferencias sobre el canto...</i> Gabrieli, <i>Ricercar del duodecimo tuono</i> Lassus, <i>Prophetiae sibyllarum</i> Praetorius, <i>Dances from Terpsichore</i>	174-183	64	66	63	68	CD3: 24 CD3: 26 CD3: 23 CD4: 1-2	
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<i>Week 8</i>									
T 10/25	Catch-up/Review								
Th 10/27	EXAM 2								
DATE	SUBJECT	MUSICAL EXAMPLES	BONDS	SCORES	LISTENING				
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<i>Week 9</i>									
T 11/1	Introduction to the Baroque: Music, Art, and Patronage Book Review Outlines Due		184-196						
Th 11/3	The Baroque Era: "The New Practice"	Peri, <i>Dunque fra torbid' onde</i> Caccini, <i>Sfogava con le stelle</i>	197-206	69	70		CD4: 3 CD4: 4		
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<i>Week 10</i>									
T 11/8	Secular and Sacred Song:	Monteverdi, <i>Cruda Amarilli</i> Monteverdi, <i>Zefiro torna...</i> Strozzi, <i>Tradimento!</i> Moulinié, <i>Enfin la beauté que j'adore</i> Schütz, <i>Saul, was verfolgst du mich?</i>	207-215	71	73	75	76	80	CD4: 5 CD4: 7 CD4: 9 CD4: 10 CD4: 14
Th 11/10	Opera: 1600-1650	Monteverdi, <i>Orfeo</i> Monteverdi, <i>L'incoronazione di Poppea</i>	215-223	77	78			CD4: 11 CD4: 12	
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<i>Week 11</i>					
T 11/15	Opera after Monteverdi, 1650-1750	Lully, <i>Armide</i>	224-243	81	CD4:
15-16		Handel, <i>Giulio Cesare</i>		82	CD5: 1-3
		Purcell, <i>Dido and Aeneas</i>		83	CD5: 4-
9		Gay and Pepusch, <i>The Beggars Opera</i>		84	CD5: 10-12
Th 11/17	Sacred Music	Carissimi, <i>Jepthe</i>	244-249	85	
	CD5: 13				
	Turn in Book Review	Handel, <i>Zadok the Priest</i>		86	CD5: 14
		Jacquet de la Guerre, <i>Judith, "Le coup..."</i>	87	87	CD5: 15
		J. S. Bach, <i>Jesu, der du meine Seele</i>		88	CD5:
16-20					
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<i>Week 12</i>					
T 11/22	J. S. Bach: Biography	Bach, <i>Well-Tempered Clavier, Book I</i>	250-257	96	CD6: 8
		Bach, <i>Chorale Prelude on Meine Seele...</i>		98	CD6: 11
		Bach, <i>Goldberg Variations</i>		99	CD6: 12-21
Th 11/24	Happy Thanksgiving!				
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<i>Week 13</i>					
T 11/29	Introduction to Baroque Musical Instruments				
Th 12/1	Baroque Instrumental Genres: I	Leonarda, <i>Sonata Duodecima</i>	258-287	89	CD5: 21
		Corelli, <i>Concerto grosso</i> , op. 6, no. 2		90	CD6: 1
		Vivaldi, <i>Concerto in A minor</i> , op. 3, no. 8		91	CD6: 2
DATE	SUBJECT	MUSICAL EXAMPLES	BONDS SCORE #	LISTENING	
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<i>Week 14</i>					
T 12/6	Baroque Instrumental Genres: II	Couperin, <i>Pièces de clavecin</i>		92	CD6: 3-4
		Frescobaldi, <i>Toccata IX</i>		94	CD6: 6
		Buxtehude, <i>Praeludium in G minor</i>		95	CD6: 7

Th 12/8

Catch-up Review

FINAL EXAM: MONDAY, DECEMBER 12: 10:10-12:10

SAME ROOM AS WEEKLY LECTURE