

## **Music 10A: Survey of Music Literature**

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Office hours: T/Th 8:30-9:00am. 11am-12pm or by appointment.

**REQUIRED TEXT:** The European Musical Heritage 800-1750, Sarah Fuller, McGraw-Hill Publishing Co., Revised Edition, 2006 (1987 Edition will also work – they are identical). Five required CDs of musical examples are in the Listening Lab.

**PREREQUISITES:** Music 10A is part of the music literature/history sequence required for the music major. Music 10A is also open to non-majors under general education course area C2. All students must possess a basic understanding of the rudiments of music.

**COURSE DESCRIPTION:** This course will survey roughly 900 years of Western musical literature known as the Medieval, Renaissance, and Baroque Eras. In addition to a basic overview of the evolving musical genres and forms, issues of performance practice and societal conditions will be included to give the student a more complete perspective. Demonstrations of historical instruments will be presented when possible. A very important component of the course is the audio CDs which demonstrate the actual sound of the literature under discussion.

**STUDENT OBJECTIVES:** Students will learn to recognize musical genres, forms, styles, and important composers through lectures, discussion, listening, readings, and visual media. This course is designed to expand the student's awareness of music in time, in both a purely historical sense and as a source of literature for modern performance.

**LISTENING ASSIGNMENTS:** Students will complete listening assignment sheets according to the weekly schedule. These must be turned in to the instructor at the conclusion of each exam. CDs and forms for the required listening assignments are in the Listening Lab, rm. 135. Detailed instructions for completing these assignments are on a separate sheet. The first assignment (Jan.26-Jan.28) will be provided by the instructor. CDs may be copied for off-campus study. An overall point total will be assigned to listening assignments based upon the total percentage of satisfactory marks "+". The final course grade will be automatically lowered at least one full letter if any assignments are missing. Carelessly done or illegible work will not receive credit. Students who do not turn in completed listening assignments will receive a failing grade in Music 10A.

**EXAMS:** There will be three non-cumulative exams during the semester. These will be multiple choice and true/false questions, drawn from the listening assignments and class lectures. **Aural recognition of selected musical examples will be included on each exam.** Exams cannot be made up. Exams may be assigned a neutral status (i.e. will not be counted in the final grade average) at the discretion of the instructor, with student-provided verification that a personal emergency prevented class attendance.

**COURSE GRADING:** Each of the three exams count for 25% of the grade. The listening assignments will make up the remaining 25% (these are assigned a point total equal to one exam). Class attendance is critical to success in this course.

## Music 10A

**CLASS SCHEDULE:** Listening assignments must be completed according to the schedule. Exam dates will not change.

DATE	GENERAL TOPICS	ASSIGNMENTS
Jan. 26	Introduction	READ: xv,xvi, 21-23
Jan. 28	Sacred Chant, the Mass and Divine Offices	EXAMPLES: 1a, 1f
Feb. 2	8th-11th Century Organum/Hildegard	EXAMPLES: 4a, 4b, 5, 7a, two
Feb. 4	Troubadours and Trouvères	examples of Hildegard, 8a, 8c, 8e
Feb. 9	12th-13th-Century: Organum,	EXAMPLES: 10a, 10b,11, 12a, 13b,
Feb. 11	13th-Century Motets	13c, 13d, 13f, 14 , 15b, 15c, 15d
Feb. 16	<b>State-mandated "Furlough Day" NO CLASS</b>	
Feb. 18	14 <sup>th</sup> Century: French Ars Nova	EXAMPLES: 16, 17, 18a, 18b, 18c
Feb. 23	Italian Trecento,	EXAMPLES: 19, 20, 21, 22, 23
Feb. 25	Ars Subtilior	
Mar. 2	<b>EXAM I</b>	
Mar. 4	<b>State-mandated "Furlough Day" NO CLASS</b>	
Mar. 9	15 <sup>th</sup> -Century: Dunstable and Dufay	EXAMPLES: 24b, 25, 26, 27a, 29, 30b,
Mar. 11	Ockeghem, Josquin, and Isaac	32, 33, 34a, 35a, 36
Mar. 16	National Styles and	37a, 37b, 38, 39,48,49a,49b
Mar. 18	Protestant Reformation	READ: p. 217 on Protestant Reformation
Mar. 23	16th-Century Sacred and Secular:	EXAMPLES: 41, 42b, 42a, 43, 44, 45, 47
Mar. 25	Palestrina, Lassus, Gabrieli	
Mar. 30	SPRING BREAK	
Apr. 1	SPRING BREAK	
Apr. 6	Renaissance Madrigals	EXAMPLES: 50, 51, 53, 54
Apr. 8	<b>EXAM 2</b>	
Apr. 13	17th-Century Vocal: Monody	EXAMPLES: 55, 56, 57a, 57b, 58, 59, 61
Apr. 15	Concertato Motet	
Apr. 20	Early Opera: <i>Orfeo</i> and <i>Poppea</i>	EXAMPLES: 63a, 63b, 64, 65a, 65b, 68,
Apr. 22	Lully and Purcell	69
Apr. 27	17th-Century Instrumental	EXAMPLES: 70, 72, 74, 75, 76, 79, 80
Apr. 29	18th-Century Opera	82a (tr. 9-12), 83, 84
May 4	<b>State-mandated "Furlough Day" NO CLASS</b>	
May 6	J.S. Bach: Cantata	85 (7 tracks on cd- briefly describe each)
May 11	Couperin; Bach Prelude and Fugue; Scarlatti,	EXAMPLES 86, 87 (2 parts), 88a, 88b,89,
May 13	Vivaldi Concerto, Musical Offering	90a,b,c,d,e
<b>Tuesday May 18 EXAM 3 8:00 - 10:00am</b>		