



School of Arts & Science
DEPT: Music

MUS 110
Music History 1

COURSE OUTLINE

The Approved Course Description is **MUS 110 Music History 1**

- (3 credits) F (3,0,0,0)

This course covers important developments in Western music from Ancient Greece through the Renaissance (up to c. 1600), with reference to parallel events in art, literature, and architecture, as well as social, political, and economic history. Required for Diploma in Music and Diploma in Jazz Studies

Ω Please note: This outline will not be kept indefinitely. It is recommended students keep this outline for your records.

1. Instructor Information

- (a) Instructor: Robert Holliston _____
- (b) Office hours By arrangement _____
- (c) Location Victoria Conservatory of Music _____
- (d) Phone 250 386-5311 Ext. 247 _____
Alternative 250 294-0881
- (e) E-mail rholliston@highspeedplus.com _____
- (f) Website: www.vcm.bc.ca _____

2. Intended Learning Outcomes

(If any changes are made to this part, then the Approved Course Description must also be changed and sent through the approval process.)

Upon successful completion of this course, students will be able to:

- Demonstrate listening skills and score reading at an intermediate level.
- Discuss form and analysis relevant to this musical period.
- Demonstrate understanding of musical style and performance practice in the periods studied.
- Associate the complexities and impacts of parallel historical events and developments to the growth and changes of music in this era.

The specific learning outcome for the research assignment: how to use library and other resources to compile and present a bibliography.

3. Required Materials

(a) Texts

Burkholder, J. Peter, Donald Jay Grout, Claude V. Palisca. *A History of Western Music (Seventh Edition)*. New York: W. W. Norton, 2006.

(b) Other

Additional reading materials made available in VCM library:

Bogin, Meg. *The Women Troubadours*. New York, W.W. Norton, 1980

Leech-Wilkinson, Daniel. *Machaut's Mass: An Introduction*. Oxford: Clarendon, 1990.

Listening materials are available in the VCM library and are reserved for the exclusive use of Music 110 students.

4. Course Content and Schedule

(Can include: Class hours, Lab hours, Out of Class Requirements and/or Dates for quizzes, exams, lecture, labs, seminars, practicums, etc. – Instructors may include any information relevant to the course content in this section)

Classroom , 3 hrs.; estimated out-of-class, 5hrs per week
(Numbers refer to the chapters in assigned text book)

1. Music in Antiquity

ANCIENT GREEK MUSIC: First Delphic Hymn to Apollo

2. The Christian Church in the First Millennium

3. Roman Liturgy and Chant

GREGORIAN AND ASHKENAZY CHANT: "In exitu Israel/B'tstet Yisrael"

GREGORIAN CHANT: from *Missa in Dominica Pentecostes*: Kyrie and Agnus Dei

GREGORIAN CHANT: from *Proprium missae in dedicatione ecclesiae*

Introitus: "Terribilus est locus iste"

Alleluia: "Adorabo ad templum sanctum tuum"

HILDEGARD VON BINGEN: ANTIPHON: *Caritas abundat in omnia*

4. Song and Dance in the Middle Ages

TROUBADOURS:

RAIMBAUT de VAQUIERAS: *Kalenda Maya* (alto fiddle & vocal versions)

RICHARD COEUR-DE-LION: *Ja nus hons pris*

GIRAUT DE BORNELH: *Reis glorios*

ANONYMOUS [FEMALE TROUBADOUR]: *L'on dit q'amors est dulce chose*

TROUVÈRES:

ADAM DE LA HALLE: excerpts from *Le jeu de Robin et Marion*

5. Polyphony through the Thirteenth Century

GREGORIAN CHANT: *Viderunt omnes* (chant for Christmas Day)

ELEVENTH-CENTURY FRENCH ORGANUM (Two-voice): from *Messe de la Nativité*

"Viderunt omnes"

NOTRE DAME ORGANUM:

LÉONIN: *Viderunt omnes*

PÉROTIN: *Viderunt omnes*

ARS ANTIQUA MONOPHONY & POLYPHONY:

ANONYMOUS: *Danse royale* (monophonic)

ANONYMOUS: Instrumental *estampie* (ductia)

ARS ANTIQUA MOTETS:

ANONYMOUS: *En mai, quant rosier sont flouri*

ANONYMOUS: *El mois de Mai*

6. French and Italian Music in the Fourteenth Century

Excerpts from *LE ROMAN DE FAUVEL*:

"Porchier mieuz estre ameroy"

MOTET: "In nova fert" (Philippe de Vitry)
MOTET: "Maria virgo virginum"
Excerpts from *MESSE DE TOURNAI*: Kyrie and Ite missa est

GUILLAUME DE MACHAUT:

Excerpts from *MESSE DE NOSTRE DAME*: Kyrie and Ite missa est
MOTETS FEATURING HOCKETING::

De souspirant cuer
Hoquetus David
POLYPHONIC CHANSON: *Je puis trop bien*

THE ITALIAN ARS NOVA (TRECENTO):

MAESTRO PIERO: *Or qua, compagni* (Caccia)
FRANCESCO LANDINI:

Ecco la primavera (Ballata)
Si dolce non sono (Madrigale)
ANONYMOUS: Three Instrumental *Saltarellos* (from Manuscript 29987)

7. The Age of the Renaissance

8. England and Burgundy in the Fifteenth Century

JOHN DUNSTABLE: *Sancta Maria*
ANONYMOUS: *There Is No Rose* (carol)
ANONYMOUS: *L'Homme Armé* (monophonic song)

GUILLAUME DUFAY:

Excerpts from *MISSA L'HOMME ARMÉ*: Kyrie and Agnus Dei
CHANSON: *Mon chier amy, qu'aves vous empensé*

GILLES BINCHOIS: Chansons

De Plus en Plus
Filles a marier

9. Franco-Flemish Composers, 1450-1520

ANONYMOUS: *L'Homme Armé*

JOHANNES OCKEGHEM:

Excerpts from *MISSA L'HOMME ARMÉ*: Kyrie and Agnus Dei
Excerpt from *MISSA DE PLUS EN PLUS*: Kyrie
CHANSON: *O Rosa Bella*
HENRICUS ISAAC: *Innsbruck, ich muss dich lassen*
PLAINCHANT: *Pange lingua*

JOSQUIN DES PREZ:

Excerpt from *MISSA PANGE LINGUA*: Kyrie

MOTETS:

Ave Maria ... virgo serena

Absalon fili mi

CHANSON: *El Grillo*

ORLANDE DE LASSUS:

MOTET: *In monte Oliveti*

CHANSON: *Susanne ung jour*

10. Sacred Music in the Era of the Reformation

MARTIN LUTHER: *Ein' feste Burg*

ENGLISH CHURCH MUSIC:

THOMAS TALLIS: *Spem in alium* (40-voice motet)

WILLIAM BYRD: Excerpt from *MASS FOR FIVE VOICES*: "Kyrie"

ORLANDO GIBBONS: Anthems

Almighty And Everlasting God (full anthem)

Great Lord of Lords (verse anthem)

ITALIAN CHURCH MUSIC

GIOVANNI PIERLUIGI DA PALESTRINA: Excerpts from *MISSA PAPAЕ*

MARCELLI: Kyrie, Credo and Agnus Dei

CARLO GESUALDO:

"*Recessit pastor noster*" from *Tenebrae Responsories for Holy Saturday*

11. Madrigal and Secular Song in the Sixteenth Century

ITALIAN MADRIGALS:

MARCO CARA: *Io non compro più speranza*

ADRIAN WILLAERT: *Aspro core e selvaggio*

CIPRIANO DE RORE: *O sonno*

LUCA MARENZIO: *Solo e pensoso*

CARLO GESUALDO: "*Io parto*" e non più *dissi*

CLAUDIO MONTEVERDI: *Se per avervi, ohimè*

ENGLISH MADRIGALS:

THOMAS MORLEY: *O grief even on the bud*

When lo by break of morning

THOMAS WEELKES: *As Vesta Was*

Since Robin Hood

LUTE SONGS:

JOHN DOWLAND: *Come again: Sweet love doth now invite*
Flow, my tears

THOMAS CAMPION: *Tune thy Musicke to thy heart*

12. The Rise of Instrumental Music

ANTONIO DE CABEZÓN: *Diferencias on an Italian Pavane*

ORLANDO GIBBONS: *Fantazia of four parts*

MARTIN PEERSON: *The Fall of the Leafe*

LUIS MILAN: *Fantasia I*

GIOVANNI GABRIELI: Excerpts from from *SACRAE SYMPHONIAE:*
Canzon duodecimi toni a 10

Sonata pian' e forte a 8, alla quarta bassa

5. Basis of Student Assessment (Weighting)

(Should be linked directly to learning outcomes.)

(a) Assignments

TAKE-HOME ASSIGNMENT: 35%

This will consist of SEVEN questions pertaining to the curriculum studied this term, and will be distributed to the class no later than the penultimate class.

(b) Quizzes

IN-CLASS QUIZZES (3): 15%

All in-class quizzes are preparatory listening exams and will consist of TWO works being played which are not among those studied in class. Students will be asked a series of questions pertaining to such basic considerations as texture, instrumentation, relationship of music to text, rhythm and meter, etc., and to arrive at a likely composer, form and/or genre.

(c) Exams

FINAL EXAM: 25%

This will consist of FIFTEEN listening examples selected from the repertoire studied this term. These will be played in chronological order. You will be asked to identify each composition, its composer (if known) and approximate date of composition, the school and/or period with which the work is associated, etc., and to answer questions pertaining to the work's salient musical characteristics and historical context.

(d) Other (e.g. Project, Attendance, Group Work)

RESEARCH ASSIGNMENT: 25%

PROJECT: To compile an annotated bibliography of writings on a musical topic of your choice pertaining to the periods studied during this term. You may consider a composer (e.g. Guillaume de Machaut), a genre (e.g. Italian madrigal), a specific work (e.g. *Spem in alium*), a collection (e.g. *Fitzwilliam Virginal Book*), an instrument (e.g. shawm), etc.

6. Grading System

(If any changes are made to this part, then the Approved Course description must also be changed and sent through the approval process.)

(Insert appropriate approved grading system – see last page of this template.)

The following percentage conversion to letter grade will be used:

A+ = 90 - 100%	B = 73 - 76%	D = 50 - 59%
A = 85 - 89%	B- = 70 - 72%	F = 0.0 - 49%
A- = 80 - 84%	C+ = 65 - 69%	
B+ = 77 - 79%	C = 60 - 64%	

Letter Grades (minimum 70% required to use course as prerequisite for another course, or to use toward completion of credential)

7. Recommended Materials or Services to Assist Students to Succeed Throughout the Course

LEARNING SUPPORT AND SERVICES FOR STUDENTS

There are a variety of services available for students to assist them throughout their learning. This information is available in the College Calendar, Registrar's Office or the College web site at <http://www.camosun.bc.ca>

ACADEMIC CONDUCT POLICY

There is an Academic Conduct Policy. It is the student's responsibility to become familiar with the content of this policy. The policy is available

in each School Administration Office,
Registration, and on the College web site in the
Policy Section.

[www.camosun.bc.ca/divisions/pres/policy/2-
education/2-5.html](http://www.camosun.bc.ca/divisions/pres/policy/2-education/2-5.html)