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|--|---|
| 1.) DATE: 11/30/18 | 2.) COMMUNITY COLLEGE: Maricopa Co. Comm. College District |
| 3.) PROPOSED COURSE: Prefix: MHL Number: 241 Title: Music History and Literature to 1750 Credits: 3 | |
| <p>CROSS LISTED WITH:</p> <p>Prefix: Number: ; Prefix: Number: ;</p> <p>Prefix: Number: ; Prefix: Number: ;</p> <p>Prefix: Number: ; Prefix: Number: .</p> | |
| 4.) COMMUNITY COLLEGE INITIATOR: DONALD SMITH PHONE: (623) 845-3070 EMAIL: don.smith@gccaz.edu | |
| ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable) are not eligible for the General Studies Program. | |
| <p>MANDATORY REVIEW:</p> <p><input checked="" type="checkbox"/> The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area).</p> <p>POLICY: The General Studies Council (GSC) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.</p> | |
| <p>AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.</p> | |
| <p>5.) PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:</p> <p>Core Areas: Humanities, Arts and Design (HU) Awareness Areas: Select awareness area...</p> | |
| <p>6.) REQUIRED DOCUMENTATION</p> <p><input checked="" type="checkbox"/> Cover Form</p> <p><input checked="" type="checkbox"/> Course Syllabus</p> <p><input checked="" type="checkbox"/> Course Description</p> <p><input checked="" type="checkbox"/> Criteria Checklist for the area</p> <p><input checked="" type="checkbox"/> Table of Contents from the textbook required and list of required readings/books</p> | |
| <p>7.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS:</p> <p><input checked="" type="checkbox"/> DECMHL prefix <input type="checkbox"/> Elective</p> <p>Current General Studies designation(s): HU</p> <p>Requested Effective date: 2018 Spring Course Equivalency Guide</p> <p>Is this a multi-section course? Yes</p> <p>Is it governed by a common syllabus? Yes</p> | |
| <p>Chair/Director: DON SMITH, MUSIC INSTRUCTIONAL COUNCIL CHAIR Chair/Director</p> <p>Signature: _____</p> | |

AGSC Action: Date action taken: _____

Approved Disapproved

Arizona State University Criteria Checklist for
HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

| ASU - [HU] CRITERIA | | | |
|--|--------------------------|---|---|
| HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content. | | | |
| YES | NO | | Identify Documentation Submitted |
| <input type="checkbox"/> | <input type="checkbox"/> | 1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience. | |
| <input type="checkbox"/> | <input type="checkbox"/> | 2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions. | |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> | 3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions. | |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> | 4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements: | |
| <input type="checkbox"/> | <input type="checkbox"/> | a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought. | |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> | b. Concerns aesthetic systems and values, especially in literature, arts, and design. | |
| <input type="checkbox"/> | <input type="checkbox"/> | c. Emphasizes aesthetic experience and creative process in literature, arts, and design. | |
| <input type="checkbox"/> | <input type="checkbox"/> | d. Concerns the analysis of literature and the development of literary traditions. | |
| | | THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN: | |
| | | • Courses devoted primarily to developing skill in the use of a language. | |
| | | • Courses devoted primarily to the acquisition of quantitative or experimental methods. | |
| | | • Courses devoted primarily to teaching skills. | |

| Course Prefix | Number | Title | General Studies Designation |
|---------------|--------|--------------------------------------|-----------------------------|
| MHL | 241 | Music History and Literature to 1750 | HU |

Explain in detail which student activities correspond to the **specific** designation criteria.

Please use the following organizer to explain how the criteria are being met.

| Criteria (from checksheet) | How course meets spirit (contextualize specific examples in next column) | Please provide detailed evidence of how course meets criteria (i.e., where in syllabus) |
|--|---|--|
| Concerns the historical development of artistic traditions | This course examines the historical development of Western European art music from its literate beginnings in the Roman Catholic church to the middle of the 18 th -century. | <p>MCCCD Official Course Competencies #</p> <ol style="list-style-type: none"> 1. List by cultural group the primary vocal genres 2. List by cultural group the primary instrumental traditions. 3. Identify prominent music theoreticians prior to the middle ages. 4. Describe early notational practices. 5. List the rhythmic modes. 6. List the ecclesiastical pitch modes. 7. Identify aurally the various types of chant. 8. List two important melismatic change developments. 9. List the five parts of the Ordinary Mass. 10. List three parts contained in the Proper of the Mass. 11. Compare the polyphonic styles of the conductus and motet. 12. Describe the developmental stages of music notation during the Ars Nova. 13. Identify prominent vocal forms, including Rondeaux, Virelai, and Ballade. 14. List five important contributions of the Burgundian school. 15. List five important contributions of the English school. 16. List prominent composers from the Netherlands school and their contributions. 17. Compare the sacred music from the Franco-Flemish tradition and the reformation period. 18. Cite composers, genres, and stylistic changes in Italian vocal music during the early Renaissance. 19. Describe the genre of opera during the early Italian Baroque period. 20. Compare vocal genres and their development through the Baroque period. 21. Define the usage of the Chorales in Baroque vocal and instrumental composition. 22. List major characteristics and the |

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| | | <p>development of the concerto.</p> <p>Research papers: Students are asked to perform original scholarship using research best practices. As this is a two semester course of study, this semester focuses on choosing appropriate subjects, finding and identifying reviewed journal articles and correct citation.</p> |
| <p>Concerns aesthetic systems and values, especially in literature, arts and design.</p> | <p>Students analyze representative examples of written scores and recordings and identify specific examples of formal, harmonic, melodic, rhythmic, instrumentation and textual traits. The goal is to trace the evolution of musical style from the first written music through the Baroque era, examining stylistic traits of important composers and genres. These traits are linked to the student's evolving understanding of the specific characteristics of music in the Medieval, Renaissance and Baroque eras.</p> | <p>MCCCD Official Course Competencies (above)</p> <p>Anthologies: At most class meetings, students use written scores to help identify traits of different periods, genres and composers.</p> <p>Research papers: Students are asked to perform original scholarship using current research practices. Students are asked to choose appropriate subjects, to find and identify reviewed journal articles and to correctly cite their sources. Subjects are chosen from the student's specialization or area of study and reflect on how their subject adheres or digresses from the norms of the style period being studied. Students are asked to reflect on the reasons why a composer might have chosen to write in the style that they did and if there were any extra-musical factors involved.</p> |
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Music History and Literature to 1750

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|--------------------------------|---|
| Course: MHL241 | Lecture 3 Credit(s) 3 Period(s) 3 Load |
| First Term: 2011 Spring | Course Type: Academic |
| Final Term: Current | Load Formula: S |

Description: In-depth study of music history from the primitive era through the Baroque period.

Requisites: Prerequisites: A grade of C or better in MTC155 and MTC156 or Corequisites: MTC155 and MTC156, or permission of Instructor.

Course Attributes:

General Education Designation: Humanities and Fine Arts - [HU]

MCCCD Official Course Competencies

1. List by cultural group the primary vocal genres. (I)
2. List by cultural group the primary instrumental traditions. (I)
3. Identify prominent music theoreticians prior to the middle ages. (II)
4. Describe early notational practices. (II)
5. List the rhythmic modes. (II)
6. List the ecclesiastical pitch modes. (II)
7. Identify aurally the various types of chant. (II)
8. List two important melismatic change developments. (II)
9. List the five parts of the Ordinary Mass. (II)
10. List three parts contained in the Proper of the Mass. (II)
11. Compare the polyphonic styles of the conductus and motet. (III)
12. Describe the developmental stages of music notation during the Ars Nova. (IV)
13. Identify prominent vocal forms, including Rondeaux, Virelai, and Ballade. (IV)
14. List five important contributions of the Burgundian school. (IV)
15. List five important contributions of the English school. (IV)
16. List prominent composers from the Netherlands school and their contributions. (V)
17. Compare the sacred music from the Franco-Flemish tradition and the reformation period. (V)
18. Cite composers, genres, and stylistic changes in Italian vocal music during the early Renaissance. (VI)
19. Describe the genre of opera during the early Italian Baroque period. (VII)
20. Compare vocal genres and their development through the Baroque period. (VII)
21. Define the usage of the Chorales in Baroque vocal and instrumental composition. (VIII)
22. List major characteristics and the development of the concerto. (VIII)

MCCCD Official Course Outline

- I. Music of the Pre-Christian Era
 - A. Major culture/linguistic groups
 1. Mesopotamia
 2. Egypt
 3. Hebrew traditions
 4. Indus valley
 5. Greece
 - B. Chant forms
 - C. Instrumental music
- II. Monophonic Music to the Middle Ages

- A. Cantillation traditions
 - 1. Music theory
 - 2. Notation
 - 3. Modes (Pitches)
 - 4. Rhythmic modes
 - 5. Gregorian chant and the mass
 - 6. Secular music
- III. Early Polyphonic Music
 - A. Parallel organum
 - B. Free organum
 - C. Notre Dame school
 - D. Conductus
 - E. Motet
- IV. Music of the Ars Nova
 - A. Notation
 - 1. Pitch
 - 2. Rhythm
 - 3. Meter
 - 4. Musica ficta
 - B. Vocal forms
 - 1. Motet
 - 2. Ballade
 - 3. Rondeaux
 - C. French influences
 - 1. Instrumental music
 - 2. Troubadours and trouveres
 - D. Italian influences
 - 1. Madrigal
 - 2. Caccia
 - E. Burgundian school
 - 1. Chanson
 - 2. Dufay
 - 3. Binchois
 - F. English school
 - 1. Dunstable
 - 2. Madrigals
 - 3. Minstrels
- V. Musical Traditions of the Netherlands
 - A. Flemish contributions
 - 1. Vocal part music
 - 2. Contrapuntal organization
 - 3. Expressive text painting
 - B. Franco-flemish contributions
 - 1. Development of schools or styles through teaching
 - 2. Emphasis on chordal styles
 - C. Reformation
 - 1. Chorale style
 - 2. Development of instruments
 - 3. Music printing
- VI. Music of the Renaissance
 - A. Italian contributions
 - 1. Vocal madrigal
 - B. Roman church music
 - 1. Harmonic practice
 - 2. Contrapuntal organization
 - C. Venetian school
 - 1. Instrumental forms
- VII. Early Baroque

vii. Early Baroque

- A. Opera
- B. Vocal music
- C. Instrumental music

VIII. Development of Baroque Styles

- A. Vocal music
 - 1. Cantata
 - 2. Oratorio
 - 3. Opera
 - 4. Chorale
 - B. Instrumental music
 - 1. Concerto grosso
 - 2. Concerto
 - 3. Suite
 - 4. Trio sonata
 - C. Organ/Keyboard
-

MCCCD Governing Board Approval Date: **12/8/2009**

All information published is subject to change without notice. Every effort has been made to ensure the accuracy of information presented, but based on the dynamic nature of the curricular process, course and program information is subject to change in order to reflect the most current information available.

MHL 241: Music History and Literature to 1750

Glendale Community College

Course Syllabus

Class Meeting Days and Times:MW 9:00-9:50AM

Location:MU2-151

Instructor: Dr. Donald Smith

Phone: 623-845-3070

E-Mail:don.smith@gccaz.edu

Office:MU1-118

Office Hours: MW at 11:30; TTh at 10:00; others by appointment

Required Textbook:Taruskin, Richard. *The Oxford History of Western Music*. College edition. (Oxford: 2013, 2019)

Course Description:In-depth study of music history from the primitive era through the Baroque period. Prerequisites: A grade of C or better in MTC155 and MTC156 or Corequisites: MTC155 and MTC156, or permission of Instructor.

Course Competencies:

- 1. List by cultural group the primary vocal genres.**
- 2. List by cultural group the primary instrumental traditions.**
- 3. Identify prominent music theoreticians prior to the middle ages.**
- 4. Describe early notational practices.**
- 5. List the rhythmic modes.**
- 6. List the ecclesiastical pitch modes.**
- 7. Identify aurally the various types of chant.**
- 8. List two important melismatic chant developments.**
- 9. List the five parts of the Ordinary Mass.**
- 10. List three parts contained in the Proper of the Mass.**

11. Compare the polyphonic styles of the conductus and motet.
12. Describe the developmental stages of music notation during the Ars Nova.
13. Identify prominent vocal forms, including Rondeaux, Virelai, and Ballade.
14. List five important contributions of the Burgundian school.
15. List five important contributions of the English school.
16. List prominent composers from the Netherlands school and their contributions.
17. Compare the sacred music from the Franco-Flemish tradition and the reformation period.
18. Cite composers, genres, and stylistic changes in Italian vocal music during the early Renaissance.
19. Describe the genre of opera during the early Italian Baroque period. (VII)
20. Compare vocal genres and their development through the Baroque period.

21. Define the usage of the Chorales in Baroque vocal and instrumental composition.
22. List major characteristics and the development of the concerto.

Evaluation Procedures:

Quizzes and assignments: There will be 16 chapter quizzes, in Canvas. Chapter quizzes are due each Monday by 8:00AM. No late work will be accepted.

Additionally, there will be 8 videos assigned with follow-up questions asked, in Canvas. Assignments are due every other Wednesday, by 8:00AM. No late work will be accepted. The first six groups of videos are from the Khan Academy and are related to general European history. The last two videos are two important early operas.

Chapter and Video homework assignments are worth 50% of the final grade.

Research Paper: A 1,250-word (approximately 5 pages) research paper is required. The topic of the paper is chosen by you with my approval. There will be “Title” and “Works Cited” pages (using the Chicago Manual of Style). An outline of the paper will be due one week prior to the final due date. You will be required to discuss your topic on the day of the Final Exam. The research paper is worth 20% of your final grade.

- Due Dates
 - Wednesday, November 21st - Outline Due (3%)
 - Wednesday, November 28th – Final paper due.
 - Title Page 1%
 - Works Cited 3%
 - Body of the paper 10%
 - Monday, December 10th - Presentation of Final Papers (3%)

Class Participation: Attendance, punctuality, and participation in class discussion and in-class projects are worth 30% of the final grade.

Concert Essays:(Extra Credit) You can write a descriptive essay on a professional classical concert for extra credit. All concerts must be pre-approved by me. Turn in a one-page (at least 250 words) typewritten descriptive essay of each concert. The essay must include the name(s) of the performers, the date and time, the venue, and a description of the entire program of the compositions performed; do not attend a concert unless you can stay for the entire performance. The essay should also try to incorporate musical elements discussed in class such as instrumentation, repertoire, form, etc... Each essay is worth 2% added to the final grade (10% maximum).

Essays are due within one week after the performance. No late work will be accepted.

Attendance: Students must be registered for the class in order to attend. Students with more than six unofficial absences will be dropped from the course. See student handbook for definition of official absences.

The final course grade will be determined using the following scale:

90%+ = A

80-89% = B

70-79% = C

60-69% = D

Below 60% = F

Academic Misconduct: Any student found by a faculty member to have committed academic misconduct (e.g., cheating, plagiarism) will fail the course and will be reported to the Dean of Student Life for further action.

Sexual Harassment Statement

Sexual harassment is any unwelcome, verbal or physical conduct of a sexual nature that is sufficiently severe, persistent or pervasive that it alters working conditions and creates a hostile environment or reasonably interferes with, limits, or deprives a student of the ability to participate in or benefit from any educational program or activity.

Sexual harassment and discrimination in any college education program or activity are prohibited. Sexual Harassment may include hostile environment harassment, sexual assault, inducing incapacitation for sexual purposes, sexual exploitation or dating violence and stalking.

Students should report any discrimination and/or harassment they experience and/or observe to the

[GCC Office of Student Life](https://district.maricopa.edu/consumer-information/reporting) in the Student Union. Phone (623) 845-3525 or email <https://district.maricopa.edu/consumer-information/reporting>.

To view the full Sexual Harassment Policy, refer to the Student Handbook, [Sexual Harassment Policy for Students \(AR 2.4.4\)](#) (see also 5.1.8).

Audio recording of the class lectures is prohibited. **All electronic devices (e.g., laptops and cell phones) are prohibited in class. Anyone not in compliance will be asked to leave the lecture hall.**

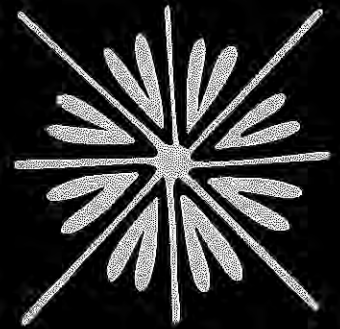
Information for students with disabilities: If you have a documented disability, including a learning disability, and would like to discuss possible accommodations, please contact the GCC Disabilities Resources and Services office at 623.845.3080 or email drsfrontdesk@gccaz.edu.

Incompletes: The grade of "Incomplete" can be assigned only when: (1) The student is doing acceptable course work but is unable to complete the course requirements, (2) the student requests and receives the permission of the instructor, and (3) the student and the instructor complete and sign an Incomplete Contract Form which specifies how and when the course work will be completed.

Student Responsibilities:

- **It is the responsibility of each student to follow the information provided in this syllabus**
- **Every student is expected to know and comply with all current published policies, rules and regulations as printed in the college catalog, class schedule, and/or student handbook.**

Disclaimer: The course content may vary from this outline to meet the needs of this particular group. Students will be notified by the instructor of any changes in course requirements or policies.



The Oxford History of
WESTERN MUSIC

College Edition

SECOND EDITION

Richard Taruskin

Professor Emeritus, University of California, Berkeley

Christopher H. Gibbs

James H. Ottaway Jr. Professor of Music
Bard College, Annandale-on-Hudson, New York

New York Oxford
OXFORD UNIVERSITY PRESS

Contents

Introduction: Reading Music **xxi**

Part I **ANCIENT AND MEDIEVAL MUSIC 1**

CHAPTER 1 **Music from Antiquity to Gregorian Chant: ca. 1200 BCE to ca. 1200 CE 3**



- Music in the Bible and Ancient Greece 4
 - Ancient Greek Theories of Music* 6
 - Difficulties in Understanding Early Notation* 8
- Music of the Early Christian Church 8
 - The Legend of Pope Gregory I* 10
- The Development of the Liturgy: The Offices 11
 - Proper and Ordinary of the Mass* 13
- Writing It Down: Neumes 14
 - Guido of Arezzo* 15
 - Solmization* 16
- Church Modes 19
- Psalmody in Practice: The Office and the Mass 21
- The Structure of the Mass Service 23
 - Frankish Additions to the Chant Repertory* 25
- Hildegard of Bingen 27
- Other New Frankish Musical Forms 27
 - Hymns* 27
 - Tropes* 28
 - Liturgical Dramas* 29
 - Marian Antiphons* 29
- Notated Music and the Persistence of Oral Traditions 30
- Summary 31
- Study Questions 33
- Key Terms 34

CHAPTER 2 **Secular and Cathedral Music in the Middle Ages: ca. 1100 to ca. 1300 35**



- Troubadours 36
 - Performance and Oral Culture* 38
 - Music for the Elites versus Music for the People* 39
- The Trouvères in Northern France 40
 - Adam de la Halle and the *Formes Fixes* 41
- The Geographic Spread of the Troubadour and Trouvère Traditions 45
- Musical Instruments in the Middle Ages 46

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—L
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—ROBERT
University of
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"This book offers
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—JUL
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| | |
|--|----|
| Polyphony: Music for More Than One Voice | 47 |
| <i>Organum and Its Modifications</i> | 48 |
| <i>Organum and Discant</i> | 51 |
| Polyphony in Aquitanian Monastic Centers | 52 |
| Music in Parisian Cathedrals and Universities | 55 |
| <i>Notre Dame Polyphony</i> | 57 |
| <i>Metrical Music</i> | 59 |
| <i>Organum and Conductus with Three and Four Voices</i> | 62 |
| The Motet: Music for an Intellectual and Political Elite | 64 |
| <i>"Franconian" or Mensural Notation</i> | 65 |
| <i>The Late Thirteenth-Century Motet</i> | 66 |
| Summary | 69 |
| Study Questions | 70 |
| Key Terms | 71 |

CHAPTER 3 The *Ars Nova*: Musical Developments in the Fourteenth Century 72



| | |
|--|-----|
| <i>Ars Nova</i> Notation | 73 |
| <i>The Roman de Fauvel</i> | 75 |
| <i>Isorhythmic Technique</i> | 78 |
| Guillaume de Machaut: Poet and Musician | 79 |
| <i>Machaut and the Art of Courtly Song</i> | 79 |
| <i>Machaut and the Isorhythmic Motet</i> | 80 |
| <i>Machaut's Virelais</i> | 83 |
| <i>Machaut's Messe de Notre Dame</i> | 84 |
| A New Complexity: <i>Ars Subtilior</i> | 86 |
| Trecento Vernacular Music in Italy | 89 |
| Two "Wild Bird" Madrigals by Jacopo da Bologna | 90 |
| <i>Francesco Landini and the Ballata Culture</i> | 91 |
| The Crowning Era of the <i>Ars Nova</i> Motet | 93 |
| <i>Guillaume Du Fay's Nuper rosarum flores</i> | 94 |
| The Problem with Musical Periods | 96 |
| Summary | 98 |
| Study Questions | 99 |
| Key Terms | 100 |

Part II THE RENAISSANCE 101

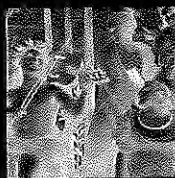
CHAPTER 4 Music in Europe: Toward an International Style, 1300–1500 103



| | |
|--|-----|
| The Influence of English Music | 104 |
| <i>Surviving English Manuscripts</i> | 106 |
| <i>The English Kings and the Hundred Years War</i> | 107 |
| <i>The Influence of John Dunstable on French Music</i> | 109 |
| Guillaume Du Fay and Fauxbourdon Technique | 110 |
| <i>Du Fay and Binchois</i> | 111 |

| | |
|--|-----|
| <i>The Spread of Music for the Elite</i> | 113 |
| The Cyclic Mass in the Renaissance | 115 |
| <i>The Growth of Four-Part Harmony</i> | 116 |
| <i>The "Caput" Masses</i> | 117 |
| <i>The Man at Arms</i> | 120 |
| <i>The Importance of "Pervading Imitation"</i> | 121 |
| High, Middle, and Low Musical Styles | 124 |
| <i>High Church Music in England</i> | 126 |
| <i>Motetti Missales in Milan</i> | 126 |
| <i>Loysset Compère</i> | 127 |
| <i>Secular Love Songs</i> | 127 |
| <i>Instrumental Music</i> | 128 |
| Summary | 130 |
| Study Questions | 132 |
| Key Terms | 132 |

CHAPTER 5 Church Polyphony in the Late Fifteenth and Sixteenth Centuries: ca. 1475–1600 133



| | |
|---|-----|
| The Legendary Josquin des Prez | 134 |
| <i>Changes in Music Theory</i> | 136 |
| <i>Josquin's Career</i> | 136 |
| <i>A Model Masterpiece: Josquin's Ave Maria</i> | 138 |
| <i>Josquin's Influence on Other Composers</i> | 140 |
| The "Perfect Art" of the Renaissance | 141 |
| <i>Adrian Willaert and the "Post-Josquin" Generation</i> | 142 |
| <i>The New Instrumental Music</i> | 145 |
| Giovanni Pierluigi da Palestrina | 146 |
| <i>Palestrina Continues the Tradition</i> | 148 |
| <i>Palestrina's Missa Papae Marcelli and the Council of Trent</i> | 149 |
| <i>Palestrina's Style</i> | 151 |
| <i>Palestrina's Textbook Counterpoint</i> | 153 |
| William Byrd in England | 155 |
| <i>Music under Elizabeth I</i> | 157 |
| <i>Byrd's Music of Religious Defiance</i> | 158 |
| <i>Why Musical Styles Changed</i> | 160 |
| Summary | 160 |
| Study Questions | 161 |
| Key Terms | 162 |

CHAPTER 6 Religious and Secular Music of the Sixteenth Century 163



| | |
|---|-----|
| The Protestant Reformation | 166 |
| <i>Music in the Lutheran Church</i> | 167 |
| <i>Singing Together: The Lutheran Chorale</i> | 167 |
| The Catholic Response: The Counter-Reformation | 169 |
| <i>Grand Polychoral and "Concerted" Music</i> | 171 |
| <i>Giovanni Gabrieli and the Art of Orchestration</i> | 172 |
| Vernacular Music in the Sixteenth Century | 174 |
| <i>Vernacular Song in Italy</i> | 175 |

| | |
|---|-----|
| <i>The "Parisian" Chanson</i> | 176 |
| <i>Orlando di Lasso: Cosmopolitan Composer</i> | 178 |
| <i>The Literary Revolution: Music's Relation to Words</i> | 179 |
| <i>The Return of the Madrigal</i> | 180 |
| Late Italian Madrigalists | 182 |
| <i>Claudio Monteverdi</i> | 183 |
| <i>Carlo Gesualdo</i> | 184 |
| <i>Music for the Eyes</i> | 185 |
| The English Madrigal | 186 |
| <i>The Three Ws: Ward, Wilbye, and Weelkes</i> | 187 |
| Summary | 188 |
| Study Questions | 189 |
| Key Terms | 189 |

Part III THE BAROQUE ERA 191

CHAPTER 7 Humanism and the Emergence of Opera: 1590–1640 193



| | |
|---|-----|
| The Baroque Era | 194 |
| Humanism and the Greek Past | 195 |
| <i>Monody and the Representational Style</i> | 196 |
| <i>The Intermedio: An Allegorical Pageant with Music</i> | 197 |
| The Triumph of Monody | 198 |
| <i>Madrigals and Arias Revisited</i> | 200 |
| The Birth of Opera | 202 |
| <i>Establishing Operatic Conventions: "Heard" and "Unheard" Music</i> | 203 |
| Monteverdi's Operas: From Court Celebrations to Commercial Entertainments | 205 |
| <i>L'Orfeo</i> | 206 |
| <i>Monteverdi's Later Career in Venice</i> | 208 |
| <i>Opera and Politics</i> | 210 |
| <i>Monteverdi's Final Opera: L'incoronazione di Poppea</i> | 213 |
| Summary | 215 |
| Study Questions | 217 |
| Key Terms | 217 |

CHAPTER 8 Music in Italy, Germany, France, and England: 1600–1740 218



| | |
|--|-----|
| The Rise of Instrumental Music | 219 |
| Master Organists: Frescobaldi and Sweelinck | 220 |
| The Chorale Partita and Chorale Concerto | 222 |
| Germany, the Thirty Years War, and Heinrich Schütz | 223 |
| <i>Schütz Returns to a Germany at War</i> | 224 |
| Italian Oratorio and Cantata | 225 |
| Barbara Strozzi: Performer and Composer | 226 |
| French Opera: <i>Tragédie Lyrique</i> | 228 |

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| | |
|---|-----|
| <i>Drama as Court Ritual: Lully's Atys</i> | 230 |
| <i>Jean-Philippe Rameau</i> | 232 |
| The Keyboard "Portraits" of François Couperin | 232 |
| English Music: Masques and Consort Music | 234 |
| <i>Purcell's Dido and Aeneas</i> | 235 |
| Summary | 237 |
| Study Questions | 239 |
| Key Terms | 239 |

CHAPTER 9 Italian Opera Seria and the Concerto Style: 1650–1750 240



| | |
|---|-----|
| Opera Seria | 242 |
| <i>Reforming Opera</i> | 243 |
| <i>Metastasio and the Role of the Librettist</i> | 244 |
| <i>The Power of the Opera Singers</i> | 246 |
| Corelli and the Development of the Concerto | 247 |
| Antonio Vivaldi | 250 |
| <i>Music Imitating Nature: Vivaldi's The Four Seasons</i> | 251 |
| Summary | 253 |
| Study Questions | 254 |
| Key Terms | 254 |

CHAPTER 10 Class of 1685: Johann Sebastian Bach and George Frideric Handel 255



| | |
|--|-----|
| Bach and Handel's Changing Reputations | 257 |
| Bach's Life and Career | 258 |
| Bach's Instrumental Music | 260 |
| <i>The Chorale Prelude</i> | 260 |
| <i>The Fugue</i> | 261 |
| The Well-Tempered Clavier | 263 |
| <i>The Baroque Dance Suite: From France to Germany</i> | 264 |
| <i>The Brandenburg Concertos: Stylistic Hybrids</i> | 266 |
| Bach's Vocal Works | 269 |
| <i>Cantatas</i> | 269 |
| <i>Passions</i> | 271 |
| Handel's Life and Career | 273 |
| Handel's Music | 274 |
| <i>Instrumental Music</i> | 274 |
| <i>Operas</i> | 274 |
| <i>Oratorios</i> | 276 |
| Messiah | 277 |
| <i>Handel's "Borrowing"</i> | 279 |
| Summary | 281 |
| Study Questions | 283 |
| Key Terms | 284 |