

PALOMAR COLLEGE
COURSE OUTLINE OF RECORD FOR
DEGREE CREDIT COURSE

 X Transfer course X A.A. degree credit course
(check all that apply)

COURSE NUMBER AND TITLE:

Music 166 Orientation in Music History and Literature I

UNIT VALUE: 3

MINIMUM NUMBER OF SEMESTER HOURS: 48

BASIC SKILLS REQUIREMENTS:

Appropriate language skills.

ENTRANCE REQUIREMENTS:

PREREQUISITE: Music 105

COREQUISITE: None

RECOMMENDED PREPARATION: None

SCOPE OF COURSE:

An introductory course in the literature and history of music from the Middle Ages to 1750.

SPECIFIC COURSE OBJECTIVES:

Upon successful completion of this course student will:

1. Synthesize all styles of music from the middle of the Baroque period through the 20th century;
2. Identify the historical facts about music style development and the lives of the composers;
3. Analyze and compose the techniques of each style period through specific analysis of major musical compositions;
4. Analyze how music style relates to other artistic and historical developments throughout western civilization.

CONTENT IN TERMS OF SPECIFIC BODY OF KNOWLEDGE:

- I. Classical Greece
 - A. Theoretical concepts
 - B. Influence on Middle Ages
- II. Middle Ages: 400-1400
 - A. The Early Christian Church and forms of chant
 - B. The Liturgy and Gregorian chant
 - C. Types of Gregorian chant
 - D. Later developments of the chant
 1. Troping
 2. Organum - 3 kinds
 3. Polytextual motet and the rhythmic modes
 - E. Secular music

1. Vernacular song forms
2. Instrumental music
- F. 14th Century
 1. French Ars Nova - Machaut
 2. Italian Trecento - madrigal, caccia, ballata and Landini
 3. Development of notation and musica ficta
- G. 15th Century
 1. English school: Dunstable and fauxbourdon
 2. Burgundian school: Dufay and Binchois
- III. Renaissance: 1400-1600
 - A. Historical, religious and social conditions
 - B. Netherlands composers
 1. Ockeghem, Obrecht, Josquin
 2. Forms: Mass and motet, chanson
 - C. National styles in Italy, Germany and France
 - D. Rise of instrumental music: lute and early keyboard
 - E. 16th century Italian madrigal, Gesualdo, Monteverdi
 - F. Reformation - historical
 1. Lutheran chorale
 2. Calvin's psalmody
 3. Anglican anthem
 - G. Post-Reformation
 1. Council of Trent
 2. Palestrina and Victoria
 3. England: Byrd
 - H. Late 16th century keyboard music from vocal models
 - I. The Venetian School
 1. Polychoral motets and cori spezzati
 2. Willaert, Andrea and Giovanni Gabrielli
- IV. Baroque: 1600-1750
 - A. General characteristics
 - B. Early opera
 1. Florentine Camerata
 2. Caccini and Peri
 3. Monteverdi
 - C. Later Italian opera - the Neopolitan style
 - D. French opera - Lully
 - E. English opera - Purcell
 - F. Church music and oratorio
 - G. Keyboard music
 1. Baroque organ - Buxtehude
 2. Organ forms: toccata, fugue, chorale prelude, passacaglia
 3. Clavier forms: suite, theme and variations
 - H. Ensemble music - development

REQUIRED READING:

Grout, Donald. History of Western Music. 3rd edition. New York: Norton Publishers, 1993. (up to the middle Baroque period)

SUGGESTED READING:

This differs depending upon the musical works being analyzed in class. Articles from such periodicals as Musical Quarterly, Journal of Musicology, Journal of Music Theory, and Early Music are sometimes recommended, as well as Tovey's analyses.

REQUIRED WRITING:

Musical analysis paragraphs for various assigned listening assignments. One to two pages each.

OUTSIDE ASSIGNMENTS:

Students are expected to spend a minimum of three hours per unit per week in class and on outside assignments, prorated for short term classes.

In addition to the reading of the text, students are required to analyze several pieces of music and to listen to assigned musical examples each week.

INSTRUCTIONAL METHODOLOGY:

Check all that apply:

- lecture
 laboratory
 lecture-laboratory combination
 directed study

This is basically a lecture course. However, for the analysis of musical examples, all students must participate in class. Generally only excerpts demonstrate the techniques under consideration. Students are expected to listen to the complete example outside the classroom.

This course may be offered as a distance education course and meets Title 5 regulations 55370, 55372, 55374, 55376, 55378, and 55380.

Yes No

If yes, check all that apply. (See guidelines for preparation for definitions.)

telecourse (Course is taught by televised lessons not under direct supervision of an instructor. Usually some on campus lecture/discussion sessions are required.)

mediated instruction (Instruction is by audio-visual means in various combinations. Usually conducted in a learning resources center not under immediate supervision of a qualified instructor.)

computer assisted instruction (A specialized form of mediated instruction relying primarily on student access to information and prepared lessons or teaching materials through a computer terminal, but not under immediate supervision of a qualified instructor.)

GRADING POLICY AND STANDARDS (include methods for determining whether the stated objectives have been met by students):

Five extensive tests are given throughout the semester, each one of equal weight. 60% tests and 40% musical analysis and listening exams. The testing involved determines whether or not the stated objectives have been met by the student.

IS COURSE REPEATABLE FOR REASON(S) OTHER THAN DEFICIENT GRADE?

YES NO Number of times course may be taken for credit 1 .

If yes, identify specific provision of Division 2 section(s) 55761-55763 and 58161 which qualifies course as repeatable.

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