

## The University of Jordan

**Faculty: Arts & Design**  
**Program: BA, History Class**

**Department: Musical Arts**  
**2014/2015 -2<sup>nd</sup> Semester**

**Course Name: European History of Music until the end of the Baroque era**

**Course #: (2033242)**

<b>Credit hours</b>	3	<b>Level</b>	First year Second semester	<b>Pre-requisite</b>	History of Music in Ancient Civilizations 2003240
<b>Coordinator / Lecturer</b>	Eve Sada Omeish	<b>Office number</b>		<b>Office phone</b>	06-5355000 Ex. 24301
<b>Course website</b>	<a href="http://www2.ju.edu.jo/sites/academic/e.sada/default.aspx">http://www2.ju.edu.jo/sites/academic/e.sada/default.aspx</a>	<b>E-mail</b>	e.sada@ju.edu.jo	<b>Place</b>	Seminar Hall

<b>Office hours</b>					
<b>Day/Time</b>	<b>Sunday</b>	<b>Monday</b>	<b>Tuesday</b>	<b>Wednesday</b>	<b>Thursday</b>
		<b>10 - 11</b>		<b>10 - 11</b>	<b>1 - 2</b>

### Course Description

This course involves the history of music in the early Medieval and late Christian periods, the Gothic Period until the Renaissance, the late Baroque Period. This course will also involve the study of styles, composers, works, music theory, performance practices, and cultural and intellectual history of Western art music. The course includes listening to musical works that show the development process.

### Learning Objectives

1. The student will be familiar with the styles, practices, theories, and contexts of Western "art music" during the period under study.
2. This course will develop the ability of students to interpret music analytically, critically and historically.
3. The students will be able to name and explain the significance of major composers, genres, forms, venues, performers, musical practices and texts of the period.
4. Discuss, orally and in writing, the characteristics of musical genres and individual

works of the period, using appropriate musical terminology.

### **Intended Learning Outcomes (ILOs):**

Successful completion of the course should lead to the following outcomes:

#### **A. Knowledge and Understanding:** Student is expected to

- A1- Describe some aspects of the influence of humanism on the culture and music of the fifteenth and sixteenth centuries.
- A2- Explain the significance of genres and styles from the beginning the Medieval to the late Baroque era.
- A3- Name some of the most significant theorists and treatises of the time and explain their importance.
- A4- Describe the beginnings and early development of music printing and its effects on the musical life.
- A5- Describe the development of instruments and their impact on the music styles in the late seventeenth century.
- A6- Describe the forerunners of opera, identify the composers involved, and explain what they contributed to opera.
- A7- Trace the development of ensemble and orchestral music at the end of the 17<sup>th</sup> century.

#### **B. Intellectual Analytical and Cognitive Skills:** Student is expected to

- B1- Analyze the musical elements in the music studied
- B2- Distinguish the styles, genres, and instrumentation of the periods from Medieval to late Baroque.
- B3- Categorize the composers according to the historical period from medieval to the late Baroque period.
- B4- Relate the listening examples of their composers, historical period, and genres.

#### **C. Subject- Specific Skills:** Student is expected to

- C1- To choose the correct genre from the listening examples.
- C2- Classify the styles of secular, sacred songs to their historical periods.
- C3- Examine the theoretical examples melodically by their range, imitation, and cadences.

#### **D. Transferable Key Skills/Evaluation:** Student is expected to

- D1- Discuss the contributions of composers to the development of these genres and styles.
- D2- Apply the gained historical knowledge to further works studied in other courses in music.
- D3- Apply the information in an original essay addressing the question.

**ILOs: Learning and Evaluation Methods**



<b>ILO /s</b>	<b>Learning Methods</b>	<b>Evaluation Methods</b>	<b>Related ILO/s to the program</b>
	<ul style="list-style-type: none"> <li>• <b>Group discussion.</b></li> <li>• <b>Lecturing.</b></li> <li>• <b>Listening tracks on CD</b></li> <li>• <b>Short online Videos</b></li> <li>• <b>Brainstorming.</b></li> <li>• <b>PowerPoint presentations using- iPad, Internet</b></li> <li>• <b>Summaries.</b></li> <li>• <b>Assignments.</b></li> <li>• <b>Online Flashcards and listening materials</b></li> </ul> <p><a href="http://www.wwnorton.com/college/music/grout8/ch/01/studyplan.aspx">http://www.wwnorton.com/college/music/grout8/ch/01/studyplan.aspx</a></p>	<ul style="list-style-type: none"> <li>• <b>Tests, listening tests</b></li> <li>• <b>Individual and group projects</b></li> <li>• <b>Assignments with rubrics</b></li> <li>• <b>Audio and video recordings</b></li> <li>• <b>Exams</b></li> </ul>	<p><b>A1</b></p>
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## Course Contents

Content	Reference	Week	ILO/s	Evaluation Methods
<p><b>Introduction to Course</b></p> <p><b>The Christian Church and the First Millennium</b></p> <p><b>Roman Liturgy and Chant</b></p>	<p><b>Ch.2</b></p> <p><b>Ch. 3</b></p>	<b>1</b>	<ol style="list-style-type: none"> <li>1. Describe the development of chant notation</li> <li>2. Characterize the eight church modes.</li> <li>3. Summarize early Christian attitudes toward music.</li> <li>4. Describe the main outline of the Mass.</li> </ol>	<i>Assignment 1</i>
<p><b>Song and Dance Music in the Middle Ages.</b></p> <p><b>Polyphony through the Thirteenth Century</b></p>	<p><b>Ch. 4</b></p> <p><b>Ch. 5</b></p>	<b>2</b>	<ol style="list-style-type: none"> <li>1. Name several kinds of secular musicians during the Middle Ages.</li> <li>2. Name some of the instruments played during the Middle Ages.</li> <li>3. Name the new trends in music from 1050-1300.</li> <li>4. Define important names, works, and schools.</li> </ol>	<i>Assignment 2</i>
<p><b>French and Italian Music in the Fourteenth Century</b></p>	<b>Ch. 6</b>	<b>3</b>	<ol style="list-style-type: none"> <li>1. Explain the music in the fourteenth century.</li> <li>2. Identify some of the major figures, works and terms associated with music in the fourteenth century.</li> </ol>	<i>Assignment 3</i>
<p>The Ars Nova</p> <p>The Ars Subtilior</p> <p>Italian Trecento Music</p>		<b>4</b>	<ol style="list-style-type: none"> <li>3. Describe the stylistic features of the Ars Nova, Trecento, and Ars Subtilior.</li> </ol>	<b>Test 1 (10)</b>
<p><b>The Age of the Renaissance</b></p> <p>The Musical Renaissance</p>	<b>Ch. 7</b>	<b>5</b>	<ol style="list-style-type: none"> <li>1. Describe some aspects of the influence of humanism on the culture and music of the 14<sup>th</sup> and 16<sup>th</sup></li> </ol>	<i>Assignment 4</i>

Music Printing			centuries. 2. Name the most significant theorists of the time. 3. Describe the beginnings of music printing and its effects on musical life.	
<b>England and Burgundy in the Fifteenth Century</b>  The Polyphonic Mass	<b>Ch. 8</b>	<b>6</b>	1. Describe genres practiced in England during the 15 <sup>th</sup> cen. 2. Explain how an international musical style developed in the mid-15 <sup>th</sup> cen.	<b>Test 2 (10)</b>
<b>Franco -Flemish Composers</b>  <b>1450-1520</b>  Josquin des Prez  <b>Sacred Music in the Era of the Reformation</b>  Church Music in England  Giovanni Pierluigi da Palestrina	<b>Ch. 9</b>  <b>Ch. 10</b>	<b>7</b>	1. <b>Describe the music and careers of the major composers at the end of the 15<sup>th</sup> cen.</b> 2. <b>Describe the new trends in musical style from 1450-1520</b> 3. <b>Recount the effect of the counter - Reformation on 16<sup>th</sup> cen church music.</b> 4. <b>Describe the styles of Palestrina, Victoria, Lasso, and Byrd.</b>	<b>Assignment 5</b>
<b>Madrigal and Secular Song in the 16<sup>th</sup> cen.</b>  Spain, Italy , France, Germany and England	<b>Ch. 11</b>	<b>8</b>	1. Describe the principal styles and genres of 16 <sup>th</sup> cen secular vocal music . 2. Identify some of the major composers of the 16 <sup>th</sup> cen.	<b>Assignment 6</b>
<b>MIDTERM EXAM</b>  <b>(Written) 30</b>		<b>9</b>		<b>MIDTERM EXAM Written30</b>

<b>Content</b>		<b>Week</b>	<b>ILO/s</b>	<b>Evaluation Methods</b>
<p><b>The Rise of Instrumental Music</b></p> <p>New Styles in the Seventeenth Century</p> <p>Europe in the Seventeenth Century</p>	<p><b>Ch. 12</b></p> <p><b>Ch. 13</b></p>	<b>10</b>	<ol style="list-style-type: none"> <li>1. Describe the principal instrument families from the Renaissance</li> <li>2. Describe the principal genres of 16<sup>th</sup> century instrumental music.</li> <li>3. Identify some of the composers and works in the Renaissance.</li> <li>4. Describe the characteristics of Baroque music.</li> </ol>	<b>Assignment 7</b>
<p><b>The Invention of Opera</b></p> <p>The Florentine Camerata</p> <p>Monody and Basso Continuo</p> <p>Monteverdi and <i>L'Orfeo</i></p>	<b>Ch. 14</b>	<b>11</b>	<ol style="list-style-type: none"> <li>1. Describe the origins of the opera.</li> <li>2. Identify the major composers of early opera.</li> <li>3. Define terms such as libretto, monody, recitative style and intermedio.</li> </ol>	<b>Test 3 (10)</b>
<p><b>Music for Chamber and Church in the Early 17<sup>th</sup> Century</b></p> <p>Instrumental Music</p> <p>Dance Music</p>	<b>Ch. 15</b>	<b>12</b>	<ol style="list-style-type: none"> <li>1. Describe the genres and styles of Italian secular vocal chamber music in the early 17<sup>th</sup> century.</li> <li>2. Name the most important genres and styles of instrumental music in the early Baroque period.</li> </ol>	<b>Assignment 8</b>
<p><b>France, England, Spain and the New World in the 7<sup>th</sup> century.</b></p> <p>The French Baroque/ Lully</p> <p>The English Baroque/Purcell</p> <p>Spain and the New World</p>	<b>Ch. 16</b>	<b>13</b>	<ol style="list-style-type: none"> <li>1. Define the most important terms associated with French, English, Spanish, and New World opera and vocal music in the 17<sup>th</sup> century.</li> <li>2. Name the varieties of instrumental music from France, England,</li> </ol>	<b>Assignment 9</b>

<p><b>Italy and Germany in the Late Seventeenth Century</b></p> <p>Sacred and Secular Vocal Music: Cantata, Motet, and Oratorio</p> <p>Germany and Austria</p> <p>Italian Instrumental Forms: Toccatà, Ricercare, Sonata</p> <p>Fourth Exam (10)</p>	<p><b>Ch. 17</b></p>		<p>and Spain in the 17<sup>th</sup> century including the dance suite.</p> <ol style="list-style-type: none"> <li>Describe the Italian opera , cantata and other secular vocal genres in Italy in the late 17<sup>th</sup> century.</li> <li>Trace the development of ensemble music and orchestral music in Italy .</li> <li>Describe the different types of keyboard music in Germany and Austria.</li> </ol>	
<p><b>The early Eighteenth Century in Italy and France</b></p> <p>Antonio Vivaldi</p> <p>Theory of Harmony/ Rameau</p>	<p><b>Ch. 18</b></p>	<p><b>14</b></p>	<ol style="list-style-type: none"> <li>Describe the impact of political, economic, and social changes in western Europe in the early 18<sup>th</sup> century on music and culture.</li> <li>Describe the musical styles, works by Vivaldi, Couperin, and Rameau.</li> </ol>	<p><b>Test 4</b></p> <p><b>(10)</b></p>
<p><b>German Composers of the Late Baroque</b></p> <p>Johann Sebastian Bach</p> <p>George Frederic Handel</p>	<p><b>Ch.19</b></p>	<p><b>15</b></p>	<ol style="list-style-type: none"> <li>Describe the contexts for music in Germany and Britain in the early 18<sup>th</sup> cen.</li> <li>Describe the musical styles , works by Bach and Handel.</li> </ol>	<p><b>Assignment</b></p> <p><b>10</b></p>
<p><b>Final Exam (50)</b></p> <p><b>(Written + Listening)</b></p> <p><b>40 + 10</b></p>		<p><b>16</b></p>  		<p><b>Final Exam</b></p> <p><b>(50)</b></p> <p><b>(Written + Listening)</b></p>

## Learning Methodology

- Group discussion.
- Lecturing.
- Listening tracks on CD
- Short online Videos
- Brainstorming.
- PowerPoint presentations using- iPad, Internet
- Summaries.
- Assignments.
- Online Flashcards and listening materials  
<http://www.wwnorton.com/college/music/grout8/ch/01/studyplan.aspx>

## Projects and Assignments

- Homework assignments will be required.
- There will be four tests, one midterm and a final exam.  
Multiple choice, essay and Musical Identification, will comprise both midterm and final exams.
- **A listening test will be given as part of the Final.** The student must identify the Name of the Piece, the Name of the Composer and the Genre of the piece.

## Evaluation

Evaluation	Point %	Date
Midterm Exam	30	
Project		
Assignments 10 10 points each	$100 \div 10 = 10$	
Tests (four tests) 10 points each	$40 \div 4 = 10$	
Final Exam	$40 + 10 = 50$	



## Main Reference/s:

- **Text Book**  
*A History Of Western Music*, J. Peter Burkholder, Donald J. Grout, and Claude V. Palisca
- **Norton Anthology of Western Music** Burkholder, J. Peter, and Claude V. Palisca, eds.  
Norton Anthology of Western Music. Vol. I: Ancient to Baroque. 5<sup>th</sup> ed. New York: W.W. Norton & Company, 2006.
- **Study And Listening Guide: A History Of Western Music**, J. Peter Burkholder, Donald J. Grout, and Claude V. Palisca .
- **Online Flashcards and listening materials**  
<http://www.wwnorton.com/college/music/grout8/ch/01/studyplan.aspx>

## References:

### Intended Grading Scale (Optional)

0-39	F
40-49	D-
50-54	D
55-59	D+
60-64	C-
65-69	C
70-73	C+
74-76	B-
77-80	B
81-84	B+
85-89	A-
90-100	A

## Notes:

- Concerns or complaints should be expressed in the first instance to the module lecturer; if no resolution is forthcoming, then the issue should be brought to the attention of the module coordinator (for multiple sections) who will take the concerns to the module representative meeting. Thereafter, problems are dealt with by the Department Chair and if still unresolved, the Dean and then ultimately the Vice President. For final complaints, there will be a committee to review grading the final exam.
- For more details on University regulations, please visit:  
<http://www.ju.edu.jo/rules/index.htm>