

St. Mary's College Department of Humanities
MUS 101/Western Music I, Course Policy Statement/Syllabus: Dr Andrew Childs

Course Description and Purpose Statement

MUS 101 and MUS 102 comprise the two halves of a yearlong study of ideas and artistic expression of history in music. Through lecture, reading, and listening—centered on the developmental schema set forth in *A History of Western Music*—students will gain in-depth familiarity with a specific core literature of masterworks; become familiar with analytical methods; develop critical listening skills and the capacity to make qualitative distinctions, the ability to contextualize historical and philosophical events and trends, the tools and confidence to defend Catholic ideals from the attacks of debased cultural modernism, and the perceptive ability to recognize Catholic principles underlying varying styles and types of secular works.

Culture provides running commentary on history; factual events which occur in time inspire artists of all media to reflect and create. Artistic depictions of events and eras often supply insights specifically useful for contextualization, whether political or ideological. Music in particular depicts the emotional essence of a given epoch, allowing the listener spontaneous and vital access to history not as an abstract intellectual exercise, but as pertinent reality: by understanding the expressive historical context of thoughts and actions, students better arm themselves against the sentimentally appealing but potentially morally dangerous allurements of worldly and superficial popular culture.

MUS 101 will consider the thought, and musical development and styles of Ancient Greece and Rome; Gregorian Chant and the development of Liturgical Music in the early Church; the development of polyphonic techniques in Medieval liturgy and the influence of secular polyphonic styles, as well as the development of specific national tendencies; music of the early, middle, and late Renaissance; the importance of music in the success of the Protestant revolt, and the music of the Counter-Reformation; finally, music of the early Baroque, the technical and ideological shift from modality to tonality, and the birth of Opera.

MUS 102 will begin with consideration of the music of the late Baroque, and the expansion of large-scale and solo instrumental forms and opera in the early classical period; the music of Haydn and Mozart; the symphonies and chamber music of Beethoven and Schubert, and the rise of Romanticism; the German Lied; 19th century Italian opera; the industrial revolution and the music of Brahms, Bruckner, and Wagner; national and international trends at the turn of the 20th century; modernism, dissolution of traditional form and the fabrication of modern techniques; and lastly, the emergence of the popular idiom and the near-total debasement of musical expression.

The Catholic must embrace true culture as a right of inheritance. Though the world may at times portray high culture as elitist or prideful, the properly cultured person possesses the facility to distinguish and contextualize all forms of art as they relate to absolute truth for the specifically Catholic ends of Love of God and the edification of neighbor. Ignorance and denial provide no absolute protection from scandal—in fact they leave one more susceptible to it, just as a lack of exposure to any contagion impedes the development of necessary immunities. As Catholic men and women striving to restore the nobility of Christendom in an increasingly vulgar world, we must not shrink from the challenge to understand and assess culture in the realistic historical and ideological context of past eras, and by such understanding, to accept the challenge to lead the world toward a Christianized and properly cultured future.

Required Text

J. Peter Burkholder, Donald J. Grout, Claude V. Palisca, *A History of Western Music* (7th edition)

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Administrative Policies

Students are bound by all policies, guidelines, and expectations found in the St. Mary's College Catalog. As such, it is assumed that the student has thorough familiarity with the Catalog.

- **Cell phones are forbidden in the classroom.**
- **GRADING:** Students will earn grades based on tests, written assignments and papers, and in-class participation, determined by the following formula: **Tests 40%; Written Assignments 25%; Analytical paper 25%; Class Citizenship 10%.**
- **EXAMINATIONS and ANALYTICAL PAPER:** Students will happily participate in two celebrations of knowledge each semester. The course aims to encourage serious consideration of cultural and philosophical issues, and critical listening: as such, students will write an analytical paper of 5 pages [NB: students with minimal musical literacy can still meet this requirement by discussing larger cultural context, giving basic description of sounds and form, discussing their reactions to specific works, and emphasizing non-musical material].
- **WRITTEN ASSIGNMENTS:** Students will submit written analytical listening logs of 8 approved works, as well as essays assigned throughout the semester.
- **DEADLINES:** I trust students to honor deadlines. Late work is subject to penalty.
- **CLASS CITIZENSHIP:** Students must participate meaningfully in class. This participation transcends all impediments of temperament and public speaking experience: students mature enough to occupy space in a college classroom will find sufficient inspiration in their academic courses to elicit public comment. Though the assumption exists that the College student possesses a level of seriousness sufficient to render classroom discipline and attendance policy unnecessary, the Citizenship component will address tardiness, senseless absences, and disruptive behavior.
- **ACADEMIC INTEGRITY:** Students found guilty of or admitting to breaches of Academic Integrity, including but not limited to plagiarism, use of Artificial Intelligence, or excessive cooperation with other students will at least receive no credit for the assignment, but may also automatically fail the course, and may face expulsion.

Supporting Materials

Hilaire Belloc, *How the Reformation Happened*
—, *The Great Heresies*
Richard Crocker, *A History of Musical Style*
Sarah Fuller, *European Musical Heritage*
Howard Mayer, *Music in the Renaissance*
Claude Palisca, *Baroque Music*
Gustave Reese, *Music in the Renaissance*
Eric Salzman, *Twentieth-Century Music: An Introduction*
John Senior, *The Death of Christian Culture*
—, *The Restoration of Christian Culture*
Bryan Simms, *Music of the Twentieth Century*
Pierro Weiss and Richard Taruskin, *Music in the Western World*
The New Grove Dictionary of Music and Musicians
The Catholic Encyclopedia
The Cambridge Dictionary of Philosophy

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SYLLABUS: FALL SEMESTER 2024

Week 1, September 3 & 5

Course objectives and expectations; the Syllabus, readings and assignments; Introduction

***Reading: Grout, CH 2 [Reading for subsequent weeks is a standing assignment]**

***Essay—Discuss a specific time or event when you realized that music had the capacity to affect you, and how and why you think it did. (Handwritten—1 page)**

[Assignments without specific due dates are due by the next weekly Thursday meeting]

Week 2, September 10 & 12 (Grout CH 2)

Ancient thought and Revelation; Ancient Greek and Roman musical heritage; Music in the Early Church; Dialects of Chant; Notation. **Choosing music for analytical papers and listening logs.**

- Listening: Gregorian Chant; Sacred monophony

***Written Assignment: Assemble lists for analytical paper/listening logs (due Friday 9/20)**

Week 3, September 17 & 19 (Grout CH 3)

The Roman Liturgy; Characteristics of Chant; Genres and Forms of Chant; Additions to the Authorized Chants; Hildegard von Bingen.

- Gregorian Chant; Hildegard von Bingen—*Canticles, Instrumental Music, Ordo Virtutum*

Week 4, September 24 & 26 (Grout CH 4-5)

Song and Dance in the Middle Ages; Early Organum; Notre Dame Polyphony; the Motet; English Polyphony

- Troubadour/trouvère song; Léonin, Pérotin—*Organum*

Week 5, October 1 & 3 (Grout CH 6)

The Ars Nova in France; Guillaume de Machaut; The Ars Subtilior; Echoes of the New Art

- Secular motets; Machaut, from *Messe de Notre Dame*

Week 6, October 8 & 10 (Grout CH 7-8)

The Renaissance in Culture and Art; The Musical Renaissance; Music Printing; English Music; Music in the Burgundian Lands; Guillaume Du Fay; The Polyphonic Mass

- Dunstable motets; Dufay, *Se la face ay pale*

Week 7, October 15 & 17 (Grout CH 9)

Political change and consolidations; Ockeghem; Josquin

- Ockeghem, from *Missa pro defunctis: Offertorium*; Josquin motets

***Written Assignment: Analytical drafts due October 29 (3-5 pages); with references and bibliography. The analysis will most likely need the most work at this stage; the biography, history, as well as the introduction and conclusion should be essentially complete.**

Week 8, October 22 & 24 (Grout CH 10)

The Reformation; Protestant Church Music; Catholic Church Music; Palestrina; Spain and the New World; Germany and Eastern Europe

- Byrd, *Masses, Civitas*; Palestrina, *Missa Papae Marcelli*; Lassus, *Tristis est anima mea*

Week 9, October 29—Catch up...take a deep breath...review...

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Week 10, November 5 & 7 (Grout CH 11-12)

***Tuesday, November 5—Celebration of Knowledge at Mid-Term**

***Thursday, November 7**

Madrigal and Secular Song in the 16th Century; The Rise of Instrumental Music; Music in Venice

- Dowland songs; Gesualdo, *Tenebrae*; Gabrieli motets, *Dulcis Jesu*, *Quem vidistis pastores*

Week 11, November 12 & 14 (Grout CH 13-14)

New Styles in the 17th Century; General Characteristics of Baroque Music; Enduring Innovations; Monteverdi and the Invention of Opera

- Monteverdi, from *L'Orfeo*, *Ulisse*, *Poppea*

Week 12, November 19 & 21 (Grout CH 15)

Music in the Early 17th Century; the Madrigal; Oratorio

- Monteverdi, from *L'Orfeo*, *Ulisse*, *Poppea*
- Monteverdi, Barbara Strozzi madrigals; Carissimi, *Jephthe*

***Written Assignment: Analytical papers WITH CORRECTED DRAFTS due December 3**

***Written Assignment: Annotated listening logs due December 10 (Dead Day)**

Week 13, November 26 (Grout CH 16)

The French Baroque; The English Baroque; French Style and National Traditions

- Lully, from *Armide*; Charpentier; Purcell varia, *Dido and Aeneas*

****November 27-December 2: Thanksgiving Recess****

Week 14, December 3 & 5 (Grout CH 17-18)

Italy and Germany in the Late 17th Century; Seeds for the Future; Vivaldi and program music

- Corelli, *Concerti grossi*; Buxtehude
- Vivaldi, *Four Seasons*

Week 15, December 10—Catch up...take a deep breath...review...

****DEAD DAY: Tuesday, December 10—NOTHING accepted after 1:20****

****End of Semester Celebration of Knowledge: Wednesday, December 18****

****December 19-January 12: Christmas Recess****

Contact Information and Office Hours

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- Office hours by appointment