

## Appendix 2: General Course Overview

### Week 1

Introductions and syllabus.

Secular vs. Sacred and Vocal vs. Instrumental

What are the issues of "Early Music"?

- performance, sources, scores, and instruments

#### Module 1: Secular Vocal Music (750–1750)

Periodization of Music History:

- Medieval (750–1400)
- Renaissance (1400–1600)
- Baroque (1600–1750)

#### MEDIEVAL

Types of professional musicians

- Troubadours vs. clerical musicians
- Monophonic vs. polyphonic song
- Improvised vs. written traditions

### Week 2

Polyphonic *formes fixes* chansons

- ballade, rondeau, and virelai
- *ars nova* vs. *ars subtilior*

#### RENAISSANCE

Chanson in the 16th century

- Music, language, and expression

Writing/printing music for amateurs

- Italian madrigal

### Week 3

Italian vs. English madrigal

- madrigalism
- prima vs. seconda pratica

Solo songs: Lute songs and Italian monody

#### BAROQUE

Basso continuo

Invention of Opera

- Monteverdi's *L'Orfeo* (1607)

### Week 4

#### Assignment 1: Liner Notes Due

Divas and Castrati

- from court opera to public opera

French Opera

- Louis XIV
- Jean-Baptiste Lully

English Opera: Purcell

- basso ostinato or ground bass

### Week 5

Opera seria: International opera in Italian

- George Frideric Handel
- da capo aria
- recitative secco
- recitative accompagnato

## Exam I

### Week 6

#### Module 2: Sacred Vocal Music (750–1750)

#### MEDIEVAL

Development of Musical Notation:

- Charlemagne and Rome

Plainchant for the Mass

- syllabic, neumatic, melismatic

Plainchant for the Office

- mode

### Week 7

Notre dame polyphony: Notating rhythm

- organum duplum and quadruplum
- *Magnus liber organi*

Vitry and the *ars nova* motet

- Mensural notation

#### RENAISSANCE

English influence

- Improvisation and plainchant
- faburden vs. fauxbourdon

### Week 8

Polyphonic Mass: Cyclic forms

- mensuration canon
- paraphrase

Polyphonic Mass: Counter-Reformation Music

- imitation vs. homorhythm
- Council of Trent (1545–1563)

Motets: Art Music for the Catholic Church

- choirboys
- word-painting or madrigalism

### Week 9

#### Assignment 2: Article Summary Due

Protestant Music of the Reformation (1517)

- Lutheran Chorale
- Anglican Anthem

#### BAROQUE

Roman Oratorio: Carissimi

Lutheran Music:

- Heinrich Schütz
- Johann Sebastian Bach

**Week 10**

Lutheran Cantata: J.S. Bach at Work

- chorale
- chorale motet
- ritornello

Lutheran Cantata: J.S. Bach as Dramatist

- da capo aria
- accompanied recitative

**Exam II**

**Week 11**

**Module 3: Instrumental Music (750–1750)**

MEDIEVAL

Medieval Dance Music

- Unwritten traditions

RENAISSANCE

Renaissance Courtly Dance Music:

- pavane
- galliard

**Week 12**

Spanish tablature for vihuela

- song intabulation
- variations

Venetian instrumental music: Giovanni Gabrieli

- polychoral canzona
- cornetts and sackbuts

BAROQUE

Italian keyboard music: Girolamo Frescobaldi

- toccata and ricercare

**Week 13**

Trio sonata: Arcangelo Corelli

- virtuosity and ornamentation

Solo Concerto: Antonio Vivaldi

- ritornello form
- Ospedale della Pietà

French overture: Jean-Baptiste Lully

- overdotting

**Week 14**

French keyboard music: Dance and *agréments*

- unmeasured prelude

- binary form
  - character piece
- German organ music: Dieterich Buxtehude
- toccata style vs. fugal style

**Week 15**

- German organ music: Johann Sebastian Bach
- prelude and fugue

**Exam III**  
**(Including Cumulative Prepared Essay)**