<table>
<thead>
<tr>
<th>WEEK</th>
<th>TOPIC/ACTIVITY</th>
<th>HANDOUTS/LISTENING</th>
</tr>
</thead>
</table>
| 1 – Aug 23rd | **I.** Definition of Sacred Music  
**II.** Different religions and their sacred music  
   a. Hindu  
   b. Buddhist  
   c. Ancient Greek  
   d. Jewish  
   e. Islam  
   f. Native American  
   g. Christian  
      i. Pentecostal  
      ii. Catholic  
      iii. Protestant |  |
|       | **III.** Christian Music:  
   a. Music in the Old testament  
      i. Earliest music: Christianity in Jewish Society  
      ii. Instruments  
      iii. Temple music  
      iv. Dead Sea Scrolls  
   b. Forms of worship  
      i. Impulse/Formal  
      ii. Psalms  
   c. Church and synagogue  
      i. Language and calendar  
      ii. Music  
      iii. The Hymn  
      iv. Spread of Christianity  
      v. Christian worship |  |
|       | **IV.** The beginning of Western Middle Ages  
   a. Worship in 5th Century Jerusalem  
   b. Gregory the Great  
   c. Antony  
   d. Benedict of Nursia  
      i. Mass  
      ii. Divine Office  
   e. The Monastic tradition  
      i. Modes and major/minor  
      ii. Hymns  
      iii. Psalms – Antiphons, Chanting, Cantillation  
   f. Music of the Spheres: Medieval World-View  
      i. Bestiaries  
      ii. Numerology |  |
| 2 – Aug 30th | **V.** Roman Liturgy and Chant  
   a. The Roman Liturgy  
   b. The Mass  
      i. Liturgy of the Word  
      ii. Eucharistic feast  
      iii. 11th Century Mass  
   c. Music for the Liturgy  
      i. Cantillation  
      ii. Free composition  
      iii. Vespers  
      iv. Matins  
      v. Mass  
   d. Development of Notation  
      i. Guido d’Arezzo  
      ii. Neumes | **LISTEN:** Gregorian Chant – Mass for Christmas Day  
**LISTEN:** Gregorian Chant – Vespers for Christmas Day  
**LISTEN:** Sacred Music drama - Hildegard of Bingen “Ordo Virtutum”  
**LISTEN:** Tropes on “Puer natus” |
| iii. | Heightened neumes          |  |  |  |  |
| iv.  | Solesmes chant notation   |  |  |  |  |
| v.   | Solmization method        |  |  |  |  |
| vi.  | Guidonian hand            |  |  |  |  |

### VI. From the ear to the page

- Alleluia
- Jubulus
- Sequence
- Hildegard of Bingen
- Troping
- Folk tradition to fixed music

### 3 – Sept 6th

#### VII. Gregorian chant to Polyphony

- Monody
- Polyphony
- Organum
- Performance to composition
- Winchester Troper
- Notre Dame Polyphony
  - Léonin
  - Rhythmic modes
  - Léonin: organum duplum, discant organum
- Motet
- Melisma
- Clausulae
- Papal Bull
- Pérotin: tenor, duplum, triplum, quadruplum
- Conductus
- Ordinary of the Mass: Guillaume de Machaut

**QUIZ I**

- WATCH: DVD Notre Dame Musicians
- LISTEN: Organa from *Musica Enchiriades* (Parallel organum, note-against-note organum)
- LISTEN: Léonin “Viderunt omnes” Organum duplum
- LISTEN: Clausulae on “Dominus”, from “Viderunt omnes”
- LISTEN: Pérotin “Viderunt omnes” Organum quadruplum
- LISTEN: Guillaume de Machaut ‘Messe de Nostre Dame’

### 4 – Sept 13th

#### VIII. Music and the Renaissance

- “Renaissance”
  - 15th Century
  - 16th Century: Reformation
  - Ancient Greece and Rome: Humanism
  - New Music genres and texture
- Wycliffe
- Jan Hus
- Patronage and training of musicians
  - Court chapels
  - Education
- Innovations: Music printing
- The Polyphonic Mass
  - Paired movements
  - Polyphonic mass cycles
  - Musical links
  - Plainsong mass
  - Motto mass
  - Cantus-firmus Mass/Tenor Mass

**ASSIGNMENT: READ “Did Martin Luther really use Tavern tunes in Church?”**

**PREPARE FOR QUIZ II: Weeks 3 and 4**

### 5 – Sept 20th

#### IX. Luther and Reformation

- Martin Luther
  - 95 theses and tracts

**QUIZ II**

*Discuss Article on Martin Luther*
### ii. Excommunication

### iii. The Latin mass and the German Mass (*Deutche Messe*)

### iv. Lutheran song

b. Swiss Reformers
   i. Ulrich Zwingli
   ii. Jean Calvin
   iii. The Genevan Psalter

c. English Reformation
   i. Henry VIII
   ii. Dissolution of the monasteries
   iii. Edward VII
   iv. Book of Common Prayer
   v. Merbecke
   vi. Elizabeth I
   vii. Chapel Royal
d. Catholic Reformation
   i. Spain
   ii. Portugal
   iii. Ignatius Loyola
   iv. Counterpoint
   v. Du Fay *Missa Se la face ay pale*
   vi. Josquin des Prez *Missa Pange lingua*

e. Music as expressive of feelings and ideas
   i. Text expression
   ii. Text depiction

f. Masses on borrowed material
g. Council of Trent
h. Palestrina “Missa Papae Marcelli”

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### 6 – Sept 27th

### X. New styles in 17th Century: From Renaissance to Baroque -

a. Baroque as term and period

b. The Affections
   i. Source Reading: Monteverdi – *Prima practica* and *Seconda pratica*

c. General characteristics of Baroque music
   i. Basso continuo
   ii. Figured bass
   iii. Ornamentation
   iv. Cadenza
d. The Development of the Oratorio

e. St Marks Basilica

f. Music and emotion
   i. The Florentine Camerata
   ii. Caccini - *Le Nuove Musiche*
   iii. Monteverdi - *Stile rappresentativo* and Vespers

f. Oratorio
   i. Differences and similarities to Opera
   ii. Libretto - Italian Oratorio – Carissimi
   iii. Libretto - Latin Oratorios

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LISTEN: Martin Luther “Ein’ feste Burg”

LISTEN: Guillaume Dufay – *Missa ‘Se la Face ay Pale’* (Cantus-firmus mass)

LISTEN: Josquin des Prez – *Missa Pange lingua* (Mass on borrowed material)

WATCH: DVD Palestrina and the Popes

LISTEN: Palestrina: *Missa Papae Marcelli* (Credo and Agnus Dei I)

**ASSIGNMENTS:**

**READ:** Source Readings: *Music as the servant of the words*

**READ:** In Performance

**DISCUSS:** Source Readings: *Music as the servant of the words*

**DISCUSS:** *In Performance*

LISTEN: Heinrich Schütz “St. Matthew Passion”
| g. Music of the Lutheran church |
| i. Praetorius |
| ii. Zweelinck |
| iii. Duties of musicians |
| iv. Hamburg |
| h. Heinrich Schütz |
| i. Motets |
| ii. Sacred songs |
| iii. Sacred symphonies |
| iv. Sacred choral music |
| v. Resurrection story |
| vi. Christmas story |
| vii. Passions |

### XI. Passion

| a. Definition |
| b. Medieval/Renaissance |
| c. Baroque meaning |
| d. Passion plays |
| e. Martin Luther |
| f. Gospels |
| i. Events |
| g. Lutheran composers |
| i. Johann Walters |
| ii. Antonio Scandello |
| iii. Heinrich Schütz |
| h. Motet Passions |
| i. Resinarius |
| ii. Beber |
| iii. Demantius |
| i. Oratorio style |
| i. Selle |
| ii. Hamburg |
| iii. Brockes |

### XII. JS Bach

| a. Symbolism |
| b. Rhetoric |
| c. Pietism |
| d. Ecstatic dimension in Bach’s music |

### XIII. Bach’s passions

| a. Passion according to St John |
| i. Sources of text |
| ii. Music of the St John Passion |

### 7 – Oct 4th

| 7 – Oct 4th |
| XI. Passion |

**BRING TO NEXT CLASS:** *Johannes Passion* – JS Bach  
(Full score, Eulenburg miniature score version – See syllabus for details)

**ASSIGNMENT:** READ – John Elliott Gardner “First Passion”, *Music in the Castle of Heaven*, pp343-396

**ASSIGNMENT:** Listen to movements 1-15 of St John Passion. Make notes

### 8 – Oct 11th

| 8 – Oct 11th |
| Fall Break – NO CLASS |

**ASSIGNMENT:** Listen to movements 16-29 of St. John Passion. Make notes

**PREPARE QUIZ III: Weeks 5-7**

### 9 – Oct 18th

| 9 – Oct 18th |
| • Bach – St John Passion Analysis |

**QUIZ III**

**DISCUSS:** John Elliott Gardner “First Passion”, *Music in the*
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<tr>
<th>Date Range</th>
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<tbody>
<tr>
<td>11 – Nov 1st</td>
<td>ASSIGNMENT: Listen to remaining Movements of St. John Passion. Make notes</td>
</tr>
<tr>
<td>12 – Nov 8th</td>
<td>ASSIGNMENT: Listen to Mozart: Requiem K. – Dover Miniature scores Introit, Kyrie, Sequence</td>
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<tr>
<td>14 – Nov 22nd</td>
<td>ASSIGNMENT: Listen to Mozart: Requiem K. – Dover Miniature scores Remaining movements</td>
</tr>
<tr>
<td>16 – Dec 6th</td>
<td>FINAL EXAM @ 5:30pm</td>
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