

Syllabus for
MUS 205—History and Literature of Music I
4 Credit Hours
Fall 2011

I. COURSE DESCRIPTION

A study of the history of Western music in Europe and America from antiquity through the eighteenth century.

II. COURSE GOALS

The student in the history and literature of music course will gain knowledge in the history of Western musical styles that will be integrated with and evaluated by selected readings, critical listening, music score analyses, independent research, and class discussion.

III. STUDENT LEARNING OUTCOMES FOR THIS COURSE

A. Objectives

As a result of successfully completing this course, the student will be able to do the following:

1. Correlate and contrast the general style trends in the history of Western music from antiquity to 1750.
2. Identify and describe style traits of representative works and composers in each historical era.
3. Synthesize style, genres, and composers with their cultural contexts.
4. Connect the multi-cultural influences on composers and their music.
5. Articulate results of listening and score analysis of selected works.
6. Discuss the materials and procedures of research in music history.
7. Apply research skills in a documented format.

B. Objectives for Students in Teacher Preparation Programs

The teacher candidate will know the following:

1. How to integrate and evaluate musical styles in a historical context.
2. How to correlate and contrast the general trends in the history of Western music from antiquity to the present.
3. How to identify and describe style traits of representative works and composers in each historical era.
4. How to synthesize styles and genres with cultural contexts.
5. How to utilize source materials and procedures of research in music history.

The student Goals for the Teacher Preparation Program meets the “competency-based” established by the Oklahoma Commission for Teacher Preparation. This course meets Subject Matter Competency #6 for Instrumental/General and #17 for Vocal/General.

Subject Competency--Instrumental/General:

6. Has a broad understanding of music history, including various styles and musical contributions of different cultural and ethnic groups.

Subject Competency--Vocal/General:

7. Has broad knowledge and understanding of music history including various styles, periods and cultures.

Other courses where this competency is being met:

1. Music in World Cultures (MUS 208) surveys the relationships between various people of the world and their respective music cultures. If the Instrumental competency is to include ethnic groups outside the Western musical culture, MUS 208 addresses that.
2. Harmony/Sight Singing-Ear Training I-IV (MUS 101-104, 201-202) provide basic skills to analyze, compare, and contrast, music that is heard and/or seen in score.
3. Orchestration makes practical use of the information related to this Competency.

IV. TEXTBOOKS AND OTHER LEARNING RESOURCES

A. Required Materials

1. Textbooks
Burkholder/Grout/Palisca. A History of Western Music. Eighth edition. W.W. Norton and Company, Inc., 2010. ISBN 978-0-393-93125-9

Burkholder/Palisca, ed. Norton Anthology of Western Music. Vol. I, Sixth edition. W.W. Norton and Company, Inc., 2010. ISBN 978-0-393-93126-6

Burkholder/Palisca, ed. Norton Recorded Anthology of Western Music. Student edition, concise set of six (6) CDs. W.W. Norton and Company, Inc., 2010. ISBN 978-0-393-11312-9

2. Other
None

B. Optional Materials

1. Textbooks
None
2. Other
None

V. POLICIES AND PROCEDURES

A. University Policies and Procedures

1. Attendance at each class or laboratory is mandatory at Oral Roberts University. Excessive absences can reduce a student's grade or deny credit for the course.
2. Students taking a late exam because of an unauthorized absence are charged a late exam fee.
3. Students and faculty at Oral Roberts University must adhere to all laws addressing the ethical use of others' materials, whether it is in the form of print, electronic, video, multimedia, or computer software. Plagiarism and other forms of cheating involve both lying and stealing and are violations of ORU's Honor Code: "I will not cheat or plagiarize; I will do my own academic work and will not inappropriately collaborate with other students on assignments." Plagiarism is usually defined as copying someone else's ideas, words, or sentence structure

and submitting them as one's own. Other forms of academic dishonesty include (but are not limited to) the following:

- a. Submitting another's work as one's own or colluding with someone else and submitting that work as though it were his or hers;
- b. Failing to meet group assignment or project requirements while claiming to have done so;
- c. Failing to cite sources used in a paper;
- d. Creating results for experiments, observations, interviews, or projects that were not done;
- e. Receiving or giving unauthorized help on assignments.

By submitting an assignment in any form, the student gives permission for the assignment to be checked for plagiarism, either by submitting the work for electronic verification or by other means. Penalties for any of the above infractions may result in disciplinary action including failing the assignment or failing the course or expulsion from the University, as determined by department and University guidelines.

- 4. Final exams cannot be given before their scheduled times. Students need to check the final exam schedule before planning return flights or other events at the end of the semester.
- 5. Students are to be in compliance with university, school, and departmental policies regarding Whole Person Assessment requirements. Students should consult the WPA handbooks for requirements regarding general education and the students' majors.
 - a. The penalty for not submitting electronically or for incorrectly submitting an artifact is a zero for that assignment.
 - b. By submitting an assignment, the student gives permission for the assignment to be assessed electronically.

B. Department Policies and Procedures – Refer to the Music Department Student Handbook

C. Course Policies and Procedures

1. Evaluation/Assessment of Competencies

- a. Evaluation Procedures include:
 - (1) Four (4) written exams based on lectures, reading assignments, music examples, and student presentations 25%
 - (2) Three (3) aural exams covering assigned music examples 20%
 - (3) Documented analyses of assigned music examples 5%
 - (4) Documented music and humanities experiences 5%
 - (5) Fall semester term paper (ten pages of narrative) 20%
 - (6) Final exam. This is a comprehensive exam that includes essays, written objective, and aural questions. 25%
- b. The Teacher Candidate will be able to:
 - (1) apply research skills in a documented format, either a research paper (ten-page term paper) or lecture project.
 - (2) respond with at least 70 percent accuracy to written exams over lectures, reading, and music (aural and written).

2. Whole Person Assessment Requirements
There are no WPA requirements for this course.
3. Other Information
 - a. Unit tests will include objective and essay questions. Unannounced quizzes will be given on a weekly basis.
 - b. Students are expected to do the following:
 - (1) Keep a notebook containing lecture notes and any oral reports presented in class.
 - (2) Keep a notebook containing analyses of listening assignments.
 - (3) Listen to assigned music examples for at least two hours per week. These listening experiences will be documented by written analyses that will be kept in the notebook
 - (4) Experience cultural activities in the community that connect to the content of the course and meet the student outcomes specified in the syllabus. Written documentation of these cultural experiences will be placed in the notebook.
 - c. Absences that occur because of illness or official University business shall be excused when appropriate medical or administrative documentation is presented to the instructor. All other absences shall be considered unexcused.
 - d. Students who have eight or more unexcused absences will be dropped from the course.
 - e. Providing an absence is excused, any course work missed (including exams), shall be made up in a timely fashion. Graded penalties are assessed on any work or exams not made up within one week of the absence. In the event of medical hardship, the student may negotiate with the instructor regarding course work to be completed.

VI. COURSE CALENDAR

WEEK/PART (UNIT OF STUDY)	READINGS
1 INTRODUCTION TO THE COURSE: GUIDE FOR STUDENT ASSESSMENT	
I Student Bios and Assessment of Backgrounds in Music Forming Groups for Performances Syllabus Review of Course Requirements Course Inventory for ORU Student Learning Outcomes	
II Forming an Objective View—the Elements of Music Defining Culture: Adapting Titon’s Music Performance and Music Culture Models for Assessing Music in the World’s Cultures The Christian World View of Music Music Style and Western Music Style Traits Multi-cultural Influences in Western Music Style	
III Overviews of the Classic, 19th, and 20th Century Style Eras in Western Music History Overviews of Antiquity, Medieval, Renaissance, and Baroque Style Eras in Western Music History	

IV	Popular Music in the United States, Europe, and Developing Countries	
V	STUDENT ASSESSMENT: INTRODUCTORY EXAM	
		Burkholder/Grout/Palisca
2	PART ONE: THE ANCIENT AND MEDIEVAL WORLDS	
	I Music in Antiquity	2-23
	Music in Ancient Greek Life and Thought	
	Greek Heritage	
	II The Christian Church in the First Millennium	24-49
	The Diffusion of Christianity	
	The Judaic Heritage	
	Music in the Early Church	
3	III Roman Liturgy and Chant	50-70
	The Experience of the Mass	
	Genres and Forms of Chant	
	Hildegard of Bingen and the Morality Play	
	The Continuing Presence of Chant	
	IV Song and Dance Music in the Middle Ages	71-86
	European Society	
	Latin and Vernacular Song	
	Troubadour and Trouvere Song	
	Medieval Instruments	
	Dance Music	
4	V Polyphony through the Thirteenth Century	87-114
	Organum	
	Notre Dame Polyphony and the Ars Antiqua	
	Motet	
	VI French and Italian Music in the Fourteenth Century	116-45
	European Society	
	Ars Nova in France and Guillaume de Machaut	
	Italian Trecento Music	
	PART ONE WRITTEN EXAM: CONSULT STUDY GUIDE	
	PART ONE LISTENING EXAM	
5	PART TWO: THE RENAISSANCE	
	VII The Age of the Renaissance	146-64
	The Renaissance in Culture and Art	
	The Musical Renaissance	
	Innovations include Music Printing	
	VIII England and Burgundy in the Fifteenth Century	167-89
	English Music and John Dunstable	
	Music in the Burgundian Lands	
	Guillaume Defay and the Polyphonic Mass	
	The Musical Language of the Renaissance	
6	IX Franco-Flemish Composers, 1450-1520	190-210
	Political Change	

		Ockeghem, Obrecht, and Others Josquin des Prez and Some Contemporaries	
	X	Sacred Music in the Era of the Reformation The Reformation Music in the Lutheran Church Music in the Calvinist Church Church Music in England Catholic Church: Giovanni Perluigi da Palestrina Spain and the New World Legacy of Sixteenth-century Sacred Music	210-40
7	XI	Madrigal and Secular Song in the Sixteenth Century Commercial Music Italian Madrigal Other Secular Music in France, Germany, and England The Madrigal and Its Impact	240-63
	XII	The Rise of Instrumental Music Instruments and Instrumental Music Music in Performance Contexts Venetian Polychoral Music Instrumental Music Gains Its Independence	264-85
		PART TWO WRITTEN EXAM: CONSULT STUDY GUIDE PART TWO LISTENING EXAM	
8	PART THREE: THE SEVENTEENTH CENTURY		
	XIII	New Styles in the Seventeenth Century Europe in the Seventeenth Century From Renaissance to Baroque Baroque Music Characteristics	288-306
	XIV	The Invention of Opera The First Operas Claudio Monteverdi and Spread of Italian Opera	307-27
9	XV	Music for Chamber and Church in the Early Seventeenth Century Lutheran Church Music Heinrich Schutz Instrumental Music	328-52
	XVI	France, England, Spain, and the New World in the Seventeenth Century The French Baroque The English Baroque Spain and the New World	353-83
10	XVII	Italy and Germany in the Late Seventeenth Century Opera, Church Music, and Oratorio Instrumental Chamber Music: Arcangelo Corelli The Concerto: Giuseppe Torelli German/Austrian Music: Catholic and Lutheran Church Music Instrumental Genres, Including Suites and Sonatas	384-415

11	XVIII	The Early Eighteenth Century in Italy and France Europe in a Century of Change Music in Italy Antonio Vivaldi Music in France Jean-Philippe Rameau	416-437
12	XVIX	German Composers of the Late Baroque Contexts for Music Johann Sebastian Bach George Frideric Handel An Enduring Legacy	438-71
13	XX	Opera and Vocal Music in the Early Classic Period Europe in the Mid-to-Late Eighteenth Century Musical Style Opera Innovations in Italy and Other Countries Opera Reform Song and Church Music	472-505
14	XXI	Instrumental Music: Sonata, Symphony, and Concerto at Mid-century Instruments and Ensembles Genres and Forms Keyboard Music Orchestral Music: Sammartini in Italy and Stamitz at Mannheim, Germany FALL TERM PAPER DUE PART THREE WRITTEN EXAM: CONSULT STUDY GUIDE PART THREE LISTENING EXAM Review for Final Exam	506-523

Course Inventory for ORU Student Learning Outcomes

History & Literature of Music I MUS 205 Fall 2011

This course contributes to the ORU student learning outcomes as indicated below:

Significant Contribution – Addresses the outcome directly and includes targeted assessment.

Moderate Contribution – Addresses the outcome directly or indirectly and includes some assessment.

Minimal Contribution – Addresses the outcome indirectly and includes little or no assessment.

No Contribution – Does not address the outcome.

The Student Learning Glossary at <http://ir.oru.edu/doc/glossary.pdf> defines each outcome and each of the proficiencies/capacities.

OUTCOMES & Proficiencies/Capacities		Significant Contribution	Moderate Contribution	Minimal Contribution	No Contribution
1	Outcome #1 – Spiritually Alive Proficiencies/Capacities				
1A	Biblical knowledge		X		
1B	Sensitivity to the Holy Spirit			X	
1C	Evangelistic capability				X
1D	Ethical behavior	X			
2	Outcome #2 – Intellectually Alert Proficiencies/Capacities				
2A	Critical thinking	X			
2B	Information literacy	X			
2C	Global & historical perspectives	X			
2D	Aesthetic appreciation	X			
2E	Intellectual creativity	X			
3	Outcome #3 – Physically Disciplined Proficiencies/Capacities				
3A	Healthy lifestyle			X	
3B	Physically disciplined lifestyle				X
4	Outcome #4 – Socially Adept Proficiencies/Capacities				
4A	Communication skills	X			
4B	Interpersonal skills		X		
4C	Appreciation of cultural & linguistic differences	X			
4D	Responsible citizenship		X		
4E	Leadership capacity		X		