

**MISSISSIPPI STATE UNIVERSITY  
COLLEGE OF EDUCATION**

**DEPARTMENT of MUSIC  
COURSE SYLLABUS**

**Course Prefix and Number:** MU 1162

**Course Title:** Music History I

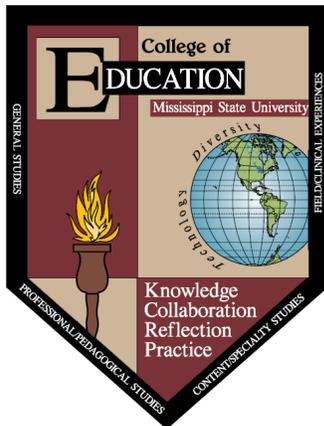
**Credit Hours:** Three (3) Hours

**Course Type:** Lecture

**Co-Requisite:** MU 1321

**Catalog Description:** Two hours lecture. An introduction to musical styles and an intensive study of the music and composers of the Medieval and Renaissance periods, emphasizing listening and score-study. (Primarily for Music majors.)

**College of Education Conceptual Framework:**



The faculty in the College of Education at Mississippi State University are committed to assuring the success of students and graduates by providing superior learning opportunities that are continually improved as society, schools, and technology change. The organizing theme for the conceptual framework for the College of Education at Mississippi State University is educational professionals - dedicated to continual improvement of all students' educational experiences. The beliefs that guide program development are as follows:

1. **KNOWLEDGE** - Educational professionals must have a deep understanding of the organizing concepts, processes, and attitudes that comprise their chosen disciplinary knowledge base, the pedagogical knowledge base, and the pedagogical content knowledge base. They must also know how to complement these knowledge bases with the appropriate use of technology.
2. **COLLABORATION** - Educational professionals must continually seek opportunities to work together, learn from one another, forge partnerships, and assume positions of responsibility.
3. **REFLECTION** - Educational professionals must be willing to assess their own strengths and weaknesses through reflection. They must also possess the skills, behaviors, and attitudes necessary to learn, change, and grow as life-long learners.
4. **PRACTICE** - Educational professionals must have a rich repertoire of research-based strategies for instruction, assessment, and the use of technologies. They must be able to focus

that array of skills on promoting authentic learning by all students or clients, while exhibiting an appreciation and commitment to the value and role of diversity.

### **Course Objectives:**

This course is the first of three music history survey constituting part of the music department requirements for music majors. It focuses on the representative people and musical developments from Antiquity through the Renaissance Era (ending ca. 1600 A.D./C.E.), including ample cultural and historical background. We will engage in a combination of in-class reading, listening, score study, discussion, and other related activities in our exploration of these materials. By course's end, the diligent student will have gained a solid understanding of Western music history during this time span.

### **Topics to Be Covered:**

#### **Week 1**

- Course Introduction (0:15)
- Music in Antiquity, The Beginnings of the Christian Church (0:35)
- Christian Liturgy, Plainchant, Church Modes and Early Notation (0:50)

#### **Week 2:**

- Christian Liturgy, Plainchant, Church Modes and Early Notation, Continued (0:15)
- Guido of Arezzo (0:35)
- Frankish Additions to the Chant Repertory (0:25)
- Hildegard von Bingen (0:25)

#### **Week 3:**

- Organum and Discant (0:50)

#### **Week 4:**

- Troubadors and Trouveres (0:50)
- Adam de la Halle and *Formes Fixes* (0:50)

#### **Week 5:**

- The Notre Dame School of Polyphony (0:50)
- The Medieval Motet (0:50)

#### **Week 6:**

- Review for Exam #1 (0:50)
- Exam #1 (0:50)

#### **Week 7:**

- Exam #1 Recap/Adjustments (0:15)
- Introduction to the *Ars Nova* (0:15)
- The *Roman de Fauvel* (0:20)
- Guillaume de Machaut (0:25)
- *Ars Subtilior* (0:25)

**Week 8:**

- Music in the Italian Trecento (0:50)
- Introduction to the Renaissance (0:25)
- John Dunstable and the *Countenance Angloise* (0:25)

**Week 9:**

- *Nuper Rosarum Flores* (0:50)
- Du Fay, Binchois, and fauxbourdon (0:25)
- The Chanson (0:25)

**Week 10:**

- The Cyclic Mass (0:50)
- Review for Exam #2 (0:50)

**Week 11:**

- Exam #2 (0:50)
- Exam #2 Recap/Adjustments (0:15)
- Josquin des Prez and the Renaissance Motet (0:35)

**Week 12:**

- The Protestant Reformation and Lutheran Church Music (0:25)
- The English Reformation (0:25)
- Thomas Tallis, William Byrd, and the English Anthem (0:50)

**Week 13:**

- The Catholic Counter-Reformation (0:25)
- Polychoral and Concerted Music: Gabrieli – *In ecclesiis* (0:25)
- Later Renaissance Sacred Latin Polyphony: Palestrina and Byrd (0:50)

**Week 14:**

- Music Printing (0:25)
- Secular Song in Italy and France – The Frottola and Parisian Chanson (0:25)
- The Italian Madrigal (0:50)

**Week 15:**

- The Italian Madrigal, continued (0:15)
- The English Madrigal (0:35)
- Course Evaluations and Review for Final Exam (0:50)

**Required Texts/Materials:**

Taruskin, G. (2013) *The Oxford history of Western Music, College Edition*. Oxford: Oxford University Press.

Rothenberg, H. (2013) *Oxford Anthology of Western Music, Volume One: The Earliest Notations to the Early Eighteenth Century*. Oxford: Oxford University Press.

*Oxford Recorded Anthology of Western Music, Volume One: The Earliest Notations to the Early Eighteenth Century. 2 Compact Discs.*

**Methods of Instruction:** Lecture

**Suggested Student Activities:**

None.

**Honor Code:**

**“As a Mississippi State University student I will conduct myself with honor and integrity at all times. I will not lie, cheat, or steal, nor will I accept the actions of those who do.”**

The Mississippi State Honor Code can be found at <http://www.honorcode.msstate.edu/>.

Failure to observe these standards of academic honesty and integrity may result in severe grade penalties and/or the reporting of students/incidents to the Student Honor Code Office.

**Technology:**

Technology is not addressed in this course.

**Disability:**

Please address any special needs to the instructor at the beginning of the semester or as soon as you become aware of them. If you have a documented disability that may require accommodations, you will need to contact Student Support Services (325-3335) for the coordination of services.

**Diversity:**

Diversity is not explicitly addressed in this course.

**Field Component:**

This course will not have a field component.

**Evaluation of Student Progress:**

The volume and nature of the materials to be covered necessitate each student to observe **regular attendance and active participation** at our meetings. Students must come to class **bringing required texts**, having kept up on reading and listening materials, and having completed any due assignments. Students can expect to be questioned at random as well as be subjected to occasional unannounced quizzes.

Two regular examinations, a final examination, and five short writing assignments comprise to the other components upon which students will be graded. Specific instructions and/or study guides for each writing assignment and examination will be disseminated at least a week prior to exam date or writing assignment due date. Late writing assignments and term papers will be downgraded one letter grade per day late (NOT per class meeting day late) in addition to any other points that may be deducted.

Your final grade will be calculated out of a total of 1000 possible points, which will be distributed as you see below:

Writing Assignments: 300 points (5 @ 60 points each) (30% of grade)

Examination 1: 150 points (15% of grade)

Examination 2: 150 points (15% of grade)

Final Examination: 200 points (20% of grade)

Active Class Participation: 200 points (20%) of grade

Unannounced quizzes will act as “bonus points” that will be added to your final tally at semester’s end to help boost your grade and reward attendance and attentiveness.

There will be no extra credit and examinations will not be curved.

Grading Scale:

A: 90 - 100%

B: 80 – 89%

C: 70 – 79%

D: 60 – 69%

F: 0 – 59%

**A grade of C (minimum of 70%) is required by the Music Department for this course to count toward a music degree and also for progress to the next course in this sequence.**

Attendance Policy:

Regular attendance is crucial for doing well in this course! Accordingly, there are some specific rules:

1. **Students arriving to class AFTER I have taken attendance will be dealt an unexcused absence, barring emergency.** However, the student may stay for the remainder of that lecture.
2. Each student is allowed 2 free unexcused absences during the semester. (We all make mistakes or have unforeseen circumstances.) However, each unexcused absence after that will **deduct 1 percentage point from the student’s final grade.** (In other words, 1 unexcused absence after the free ones is equal to ten total points of deduction.)

3. Excused absences (band trips, athletic events, etc.) must be arranged **in advance** with the instructor. Such occasions require written confirmation (provided by other instructors and university officials) in order to be considered grounds for excused absence.
4. Absence due to unforeseen circumstances (family death, sickness, etc.) necessitates notes from medical doctors, and/or special permission granted by the instructor, in order to constitute grounds for excused absences. As always, the student is responsible for making up any missed materials or assignments. (Test make-ups will be determined as the need arises and according to each circumstance.)

Conduct:

1. **The instructor will NOT tolerate disruptive behavior in class! Students who are continually talking, laughing, and/or whispering will be warned and then may be asked to leave if such behavior persists. Any student asked to leave will be dealt an unexcused absence for that particular class meeting. Respect your classmates! DO NOT inhibit their ability to listen and pay attention to lecture materials.**
2. No eating or drinking is allowed in the classroom.
3. Cell phones must be turned off for the duration of the class meetings. Laptop computers are permitted for taking notes. However, if students are found to be abusing laptop privileges (i.e. by watching movies, instant messaging, social networking, etc.) they thenceforth forfeit the privilege of using them in class.