

Music 3753: History of Music from Classical Antiquity to 1600
Fall 2019

Class meeting: Monday/Wednesday/Friday 8:30 - 9:20 a.m. 123 SCPA

Instructor: Allen Scott
Office: 302-C Gundersen Office hours: M – W – F 1:00-2:00
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Course description: In this course we will examine the development of musical styles and the relationship between European history and culture and Western European art music. The course is designed to

- 1) widen your knowledge of the musical repertoire from classical antiquity through the Renaissance and to expose you to the relevant performance practice issues that pertain to this repertoire,
- 2) give you a sophisticated understanding of the cultural, aesthetic, and stylistic aspects of this music, and
- 3) help you to develop your research, analytical, critical thinking, and technical writing skills for dealing with music from classical antiquity through the Renaissance.

Topical outline: Music in classical antiquity
Music of the Christian church
Medieval monophonic music
Development of polyphony through the Burgundian School
Reformation and Counter-Reformation music
Instrumental music

Required texts: 1) Burkholder, J. Peter, Donald Jay Grout and Claude V. Palisca. *A History of Western Music*, tenth edition. New York: W.W. Norton, 2019 and
2) Burkholder, J. Peter and Claude V. Palisca, eds. *Norton Anthology of Western Music, Volume 1: Ancient to Baroque*, eighth edition. New York: W.W. Norton, 2019

Grading:	Tests 1-3 (3 X 100)	300 points	Final grade scale:
	Test 4	150 points	630-700 = A
	Chant Project (total)	200 points	560-629 = B
	Quizzes & Assignments (10)	<u>50 points</u>	490-559 = C
	Total	700 points	420-489 = D
			Below 420 = F

Note: Every student *must turn in all seven components* of the chant project. If any component is not turned in by its due date, the highest grade that can be earned for the course is a “D”.

Classroom: **No electronic devices (such as laptop computers and recording devices) are allowed in class. Cell phones must be turned off and be stowed out of sight.**

Attendance: Attendance will be taken at each class meeting. You may have three *unexcused* absences before your grade is affected. Each unexcused absence after the third drops your point total by 5 points. Absences may be excused for mandatory participation in official OSU activities (such as performing ensemble tours); however, they must be cleared by me before the absence occurs. I will excuse an absence because of illness; however, I must be notified by email or phone **that day** or it will be an unexcused absence. If you will be absent (for *any* reason) on a day when an assignment is due, you must turn it in ahead of time to avoid a late penalty.

Academic Integrity: Students are responsible for reading about the academic integrity policies located at <http://academicintegrity.okstate.edu> and the various types of violations found at <http://academicintegrity.okstate.edu/ai-violation.htm>. Oklahoma State University is committed to the maintenance of the highest standards of integrity and ethical conduct of its members. This level of ethical behavior and integrity will be maintained in this course. Participating in any kind of behavior that violates academic integrity (e.g., unauthorized collaboration, plagiarism, multiple submissions, cheating on examinations, fabricating information, helping another person cheat, unauthorized advance access to examinations, altering or destroying the work of others, and fraudulently altering academic records) will result in your being sanctioned. Violations may subject you to disciplinary action including the following: receiving a failing grade on an assignment, examination or course, receiving a notation of a violation of academic integrity on your transcript (F!), and being suspended from the University.

Dates: Students should consult the course calendar and note test dates and assignment due dates. *If you foresee any legitimate conflicts with these dates, talk to me by the end of the second week of the semester.* I will try to accommodate your needs. Otherwise, dates and deadlines are firm. Note: Also review the “important dates” in the syllabus attachment found at <https://academicaffairs.okstate.edu/sites/default/files/Fall%202018%20Syllabus%20Attachment.pdf>.

Important dates:	Sept. 2	Labor Day - no class
	Sept. 13	Test 1: chapters 1-4
	Sept. 16	Chant Project 1: Chant due
	Sept. 23	Chant Project 2: Parallel Organum due
	Sept. 30	Chant Project 3: Clausula due
	Oct. 7	Chant Project 4: Isorhythmic Motet due
	Oct. 9	Test 2: chapters 5-6
	Oct. 25	Fall break - no class
	Nov. 4	No class - work on Chant Project 5 and study for Test 3
	Nov. 6	No class - work on Chant Project 5 and study for Test 3
	Nov. 11	Chant Project 5: Paraphrase Motet due
	Nov. 13	Test 3: chapters 7-10
	Nov. 22	Chant Project 6: Parody Kyrie due
	Nov. 27-29	Thanksgiving - no classes
	Dec. 6	Chant Portfolio due
	Dec. 11	Test 4: chapters 11-12 and comprehensive material (8:00-9:50 a.m.)

DAY & DATE	TOPICS	READING
M 8/19	Introduction and overview	
W 8/21	The earliest music; characteristics of Greek music; doctrine of ethos; Greek music theory	pp. 4-17
F 8/23	Performance practice; Roman music; the Judaic heritage; the early church	pp. 17-25
M 8/26	Byzantine chant; western chant dialects; the creation of Gregorian chant; notation; Capella & Boethius	pp. 25-35
W 8/28	Practical theory & the church modes; solmization; hexachords; Guido of Arezzo	pp. 35-41
F 8/30	Roman liturgy; characteristics of chant	pp. 42-48
M 9/2	Labor Day: no class	
W 9/4	Genres and forms of chant	pp. 48-56
F 9/6	Additions to the authorized chants; Hildegard of Bingen	pp. 56-62
M 9/9	Latin and vernacular song; troubadours and trouveres	pp. 63-75
W 9/11	Monophonic song in other countries; instrumental music	pp. 75-79
F 9/13	TEST 1: CHAPTERS 1-4	
M 9/16	Early organum; free organum; aquitanian polyphony **Chant Project 1: Chant due	pp. 80-86
W 9/18	Notre Dame polyphony; rhythmic modes	pp. 86-90
F 9/20	Leonin; substitute clausulae; Perotin	pp. 90-95
M 9/23	Conductus; 12 th - and 13 th -century motets **Chant Project 2: Parallel Organum due	pp. 95-102
W 9/25	English polyphony; the ars nova; notation; P. de Vitry	pp. 102-112
F 9/27	Isorhythm; hocket	pp. 112-114
M 9/30	Machaut **Chant Project 3: Clausula due	pp. 114-118
W 10/2	Monophonic songs; formes fixes; ars subtilior	pp. 118-122
F 10/4	Trecento music; Landini	pp. 122-128
M 10/7	14 th -century music in performance **Chant Project 4: Isorhythmic Motet due	pp. 128-133

DAY & DATE	TOPICS	READING
W 10/9	TEST 2: CHAPTERS 5–6	
F 10/11	Characteristics of Renaissance music; English music	pp. 143-162
M 10/14	Dunstable; Burgundy and Binchois	pp. 162-169
W 10/16	Dufay; the polyphonic mass	pp. 169-179
F 10/18	Ockeghem and Isaac	pp. 180-193
M 10/21	Josquin Desprez	pp. 193-204
W 10/23	The Reformation; music in the Lutheran church; music in Calvinist churches	pp. 227-239
F 10/25	Fall Break: no class	
M 10/28	Church music in England; Byrd	pp. 239-241
W 10/30	Catholic church music; the Counter Reformation	pp. 241-244
F 11/1	Giovanni Pierluigi da Palestrina	pp. 244-248
M 11/4	No class: work on Chant Project 5 and study for Test 3	
W 11/6	No class: work on Chant Project 5 and study for Test 3	
F 11/8	Spain and the New World; Victoria	pp. 248-251
M 11/11	Germany and Eastern Europe; Lassus **Chant Project 5: Paraphrase Motet due	pp. 251-253
W 11/13	TEST 3: CHAPTERS 7–10	
F 11/15	The first market for music; Spain & the villancico; Italy & the frottola	pp. 205-208
M 11/18	The Italian madrigal; early madrigals; midcentury madrigals; women as composers and musicians	pp. 208-217
W 11/20	Later madrigals; villanella, canzonetta, and balletto	pp. 217-220
F 11/22	French and German Music **Chant Project 6: Parody Kyrie due	pp. 220-224
M 11/25	English Music	pp. 224-228
W 11/27	Thanksgiving Break: no class	

DAY & DATE	TOPICS	READING
F 11/29	Thanksgiving Break: no class	
M 12/2	Instruments and types of instrumental music; dance music; arrangements of vocal music	pp. 254-264
W 12/4	Settings of existing melodies; variations; abstract instrumental works	pp. 264-271
F 12/6	Music in Venice **Chant Project Portfolio due	pp. 271-275
W 12/11 8–9:50 am	TEST 4: CHAPTERS 11–12 and comprehensive portion	