

**SAMPLE SYLLABUS**  
(NOT INTENDED FOR STUDENTS ENROLLED IN THIS CLASS)

**DRAKE UNIVERSITY**  
**COLLEGE OF ARTS AND SCIENCES**  
**DEPARTMENT OF MUSIC**  
**MUS 111: MUSIC HISTORY I**

Instructor: Dr. Eric Saylor (FAC 233) Office Phone 271-1989 ([Eric.Saylor@drake.edu](mailto:Eric.Saylor@drake.edu))  
Office hours: MTWR 1-2, or by appointment

**REQUIRED TEXTS:**

Grout, Donald Jay, J. Peter Burkholder, and Claude Palisca. *A History of Western Music* (aka HWM). 7<sup>th</sup> ed. New York: W.W. Norton and Co., 2005.

Burkholder, J. Peter, and Claude Palisca, eds. *Norton Anthology of Western Music* (aka NAWM). Vol. 1 (Ancient to Baroque). New York: W.W. Norton and Co., 2005. (With accompanying set of 6 CDs.)

**Please note:** This course requires extensive reading and/or listening to texts, scores, and recordings, and will likely be time-consuming. I *strongly* urge you to keep up with assignments as they are given (either in class or on the syllabus), as the amount of material we cover cannot be mastered in last-minute cram sessions.

**COURSE OBJECTIVES**

Assuming you complete all requirements and assignments, you should be able to:

- Differentiate among various compositional styles that emerged between ca. 800 AD and ca. 1750, with the further objective of associating them with specific periods and/or composers
- Understand how music affects and is affected by larger historical trends
- Explain how and why different genres, styles, and/or forms arose at particular points in history
- Define a wide variety of terms and concepts related to musical style and genre

**EXAMINATIONS AND QUIZZES**

The four exams represent 60% of your final grade (15% x 4 = 60%). The exams are not cumulative—that is, Exam 1 will cover material from the first four weeks of class, Exam 2 from the next four, and so on. **Please note that the final exam will be Wednesday, Dec. 17, at 7:30 am.** Please adjust your schedules now as no accommodations will be made for early or make-up exams except under extraordinary circumstances. An unexcused absence from an exam will be graded as 0%.

The exams will be based upon material drawn from lectures, the textbook, listening materials, and your study of the musical scores, and will involve both written and listening components. You will be expected to answer, in paragraph form, one or two questions on various topics, and may be required to provide descriptions or definitions for various terms or concepts. The listening component will involve hearing three musical excerpts twice in succession. You may be asked to identify the composer, title, and/or genre of the work, and its approximate date of composition. You will also be expected to

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comment on musical features of the excerpts such as form, rhythm, texture, treatment of text, and relationship among voices.

A series of short quizzes based on the assigned readings will also be given over the course of the term. Typically, quiz questions will be based on broad topics (genre or composer identification, major musical trends, etc.) and will address the major issues in a given chapter. These will take place at the beginning of class and will count for 10% of your final grade; you will not be allowed to make up a quiz if you are tardy or absent.

### **TWO SHORT PAPERS**

Over the course of the term, you will be asked to write two papers, the topics and requirements for which will be announced on **Sept. 22 and Oct 24**. You are encouraged, though not required, to turn in rough drafts; the latest dates I will accept them are **Oct. 13 and Nov. 21**, respectively. These drafts will be corrected and returned to you, with final versions **due Oct. 24 and Dec. 5**, respectively. Papers must be typed, should reflect *your work exclusively*, and will count for 30% (15% x 2) of your final grade. Late assignments will not be accepted. The grades for these papers will be based on a variety of criteria; the following list should provide a sense of how my expectations correlate to grades (please note that this is a *general* guide, not an absolute set of benchmarks):

**A:** Presents interesting and well-supported opinions, insights, observations, and/or queries of all material; grammatically coherent, clear, and consistently accurate prose; demonstrates exceptional creative engagement with or expression of the material

**B:** Demonstrates clear and detailed understanding of the assignment's major issues with some acknowledgement of secondary points; generally clear writing with some errors in grammar or syntax; a few examples of significant, individual creative expression

**C:** Basic (if limited) engagement with major issues with little or no engagement of secondary material; consistently displays grammatical or syntactical errors; demonstrates basic creative competence in terms of understanding or expressing the subject

**D:** Cursory or erroneous engagement with material; significant problems with textual coherence; unclear whether or not the writer understands the subject

**F:** Does not fulfill requirements laid out in the assignment; textually incoherent; consistently erroneous assertions; writer does not appear to understand the subject at all

### **ATTENDANCE**

Class meetings, like rehearsals and concerts, are a professional obligation. Students are expected to attend and arrive **on time** for every class, to complete all assigned reading and listening assignments before coming to class, and to bring all necessary books and scores to each class. While attendance and class participation are not formally factored into your final grade, they can affect my final decision if you end the term with a borderline grade.

In order to minimize distractions and interruptions, please turn off all cell phones, pagers, text messaging devices, Blackberries, and any other electronic communications equipment by the beginning of class. Laptop computers are to be used for taking notes only; do not check, write, or send e-mail or surf the web during class.

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**ACADEMIC DISHONESTY**

Academic dishonesty will not be tolerated. Academic dishonesty, according to the College of Arts and Sciences' definition listed in the Drake University Student Handbook (<http://www.drake.edu/dos/handbook/academic.php>) involves "any activity that seeks to gain credit for work one has not done or to deliberately damage or destroy the work of others." This includes, but is not limited to, plagiarism ("misrepresenting another's ideas, phrases, discourse, or works as one's own") and cheating ("the act, or attempted act, of giving or obtaining aid and/or information by illicit means in meeting any academic requirements, including examinations"). Penalties for violating academic honesty standards range from failing grades on the assignment or exam to expulsion from the university. If you are unsure whether or not certain practices violate the principles of academic integrity, please ask me for clarification. For more, please refer to the *Academic Dishonesty: Cheating and Plagiarism* entry contained in the Drake Student Handbook.

Lecture-Exam-Paper Schedule; Reading and Listening Assignments

<u>Week/Date</u>	<u>Readings (HWM) and Listening (NAWM)</u>
1 8/25-29	Ancient Music; Sacred and Secular Monophony (HWM pp. 10-16, 23-41, 50-57; NAWM #3-7)
2 9/3-5	Sacred and Secular Monophony cont. (HWM pp. 41-49, 57-70, Ch. 4; NAWM #8-12)
3 9/8-12	Early Polyphony; the <i>Ars Antiqua</i> (HWM ch. 5; NAWM #14-23)
4 9/15-19	<i>Ars Antiqua</i> cont.; <b>EXAM 1</b> ; The <i>Ars Nova</i> (HWM ch. 6; NAWM #24-30)
5 9/22-26	<i>Ars Nova</i> cont.; Early Renaissance Vocal Music: England and France (HWM ch. 7-8, NAWM #31-36); <b>PAPER 1 ASSIGNED</b>
6 9/29-10/3	Early Renaissance Vocal Music: the Low Countries (HWM ch. 9, NAWM #37-41)
7 10/6-10	Late Renaissance Sacred Music (HWM ch. 10; NAWM #42-47);
8 10/13-17	Late Renaissance Sacred Music cont.; Sixteenth-Century Secular Music (HWM ch. 11; NAWM #49-58); <b>EXAM 2; PAPER 1 DRAFTS DUE.</b>
9 10/22-24	Sixteenth-Century Secular Music cont. (HWM ch. 12; NAWM #61-62); <b>PAPER 1 DUE; PAPER 2 ASSIGNED</b>
10 10/27-31	Early Baroque Madrigal and Opera (HWM chs. 13-14; NAWM #63-68);
11 11/3-7	The Early Seventeenth Century (HWM ch. 15; NAWM #69-76); <b>no class on Friday, 11/7</b>
12 11/10-14	Early 17C cont.; <b>EXAM 3</b>
13 11/17-21	The Late Seventeenth Century (HWM ch. 16; NAWM #77-79); <b>PAPER 2 DRAFTS DUE</b>
14 11/24	Instrumental Music of the Late Baroque (HWM ch. 17; NAWM #82-84);
15 12/1-5	Masters of the High Baroque (HWM ch. 18; NAWM #85-87); <b>PAPER 2 DUE</b>
16 12/8-10	Bach and Handel (HWM Ch. 19; NAWM #88-92)
17 12/17	<b>FINAL EXAM, 7:30 AM</b>