

COURSE: Music 522 (Baroque Music)
INSTRUCTOR: Dr. John Burkett
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TEXT: *Baroque Music*, 3rd ed., by Claude Palisca

TENTATIVE COURSE OUTLINE
 (long term)

<u>Wk #</u>	<u>Chapters</u>	<u>Written Exams</u>	<u>Listening Quizzes</u>	<u>Papers</u>
1	1 (intro.)			
2	2 (monodic style)			
3	3 (early opera & continuo madrigal)			
4	4 (sacred concerto in Italy)			
5	5 (lute & keyboard music in Italy)		QUIZ #1	
6		EXAM #1 (Ch. 1-5)		
7	6 (sacred concerto in Germany)			
8	6 continued			
9	7 (midcentury Italian cantata, oratorio & opera)			#1 due
10	8 (sonata, concerto & sinfonia)			
11	9 (lute & harpsichord music in France)			
12	10 (organ & clavier music in Germany)		QUIZ #2	
13		EXAM #2 (Ch. 6-9)		
14	10 continued			
15	15 (J. S. Bach)			#2 due
16 (Finals)		EXAM #3 (Ch. 10 & 15)	QUIZ #3	

CLASS OBJECTIVES

After successfully completing this course, the student should be able to:

- 1) Describe the major stylistic trends in European music of the baroque era.
- 2) Describe the forms and techniques utilized by the major European composers of the baroque era.
- 3) List the names of representative compositions by important European composers of the baroque era.
- 4) Aurally identify certain compositions by important European composers of the baroque era.
- 5) Provide an overview of the biographies of the major European composers of the baroque era.

Attendance: The University attendance policy states that students "are expected to be present for all class meetings." Further, "each faculty member will be responsible for determining the validity of the reason for an absence."

Dropping: Drops will result in a grade of Q.

Tests: Please make every effort to be here on the days written exams and listening quizzes are given. Because we meet only once a week, it is not feasible to reschedule exams.

Grading Procedure:

I. Written Exams (40%)

A. 3 test grades (as scheduled above)

B. Grading scale (Numeric):

A: 90-100% B: 80-89% C: 70-79% D: 60-69% F: 0-59%

II. Papers (30%)

A. 2 papers (as scheduled above)

B. Grading scale (Letter):

Letter/Number Equivalence Table

A+	98	C+	78
A	95	C	75
A-	92	C-	72
B+	88	D+	68
B	85	D	65
B-	82	D-	62
		F	0-59

III. Listening Quizzes (30%)

- A. It is important to have a close aural acquaintance with the music we study, as well as an intellectual understanding of it.
- B. On the scheduled days, I will play in class a selection of 10 brief excerpts (1 minute to 1 1/2 minutes as a rule) from the music specified for the quiz. You will be asked to provide each composer's first and last name, the name of the larger work, and the name or # of the individual movement (when applicable). Note that it is possible for the test to contain more than one excerpt from the same composition.
- C. I will put several composite CD recordings of much of the music discussed in the textbook, or in class, on reserve at the main desk in the library. I may also put recordings of other pieces on reserve as well. I will also put a black notebook containing Xerox copies of most, if not all, of the scores for the recorded pieces on the CDs. All reserve materials are for LIBRARY USE ONLY, so please do not carry anything home, because your colleagues will then have nothing to listen to. Check out recordings & scores at the reserve desk, and take them upstairs to the listening carrels on the 3rd floor. Be sure to RETURN ALL MATERIALS TO THE RESERVE DESK DOWNSTAIRS WHEN YOU ARE THROUGH.
- D. Note that you can dub copies of the CDs with your laptop computer, if you find it more convenient to have the recordings at home, or elsewhere.
- E. I also strongly encourage you to make copies of the scores in the black notebook prior to the class in which the pieces are to be discussed, so that you can more easily follow any detailed analyses that may be done in class. Having copies of these scores when you prepare for listening quizzes should make that experience more memorable too.

The following statements are required either by university policy or state or federal laws:

Music Department Mission Statement

The Music Department of Texas A&M University-Commerce promotes excellence in music through the rigorous study of music history, literature, theory, composition, pedagogy, and the preparation of music performance in applied study and ensembles to meet the highest standards of aesthetic expression.

Students with Disabilities

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services
Texas A&M University-Commerce
Gee Library
Room 132
Phone (903) 886-5150 or (903) 886-5835
Fax (903) 468-8148
StudentDisabilityServices@tamuc.edu

Student Behavior

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment (*Student's Guide Handbook, Policies and Procedures, Conduct.*)