



Texas A&M University Commerce, Department of Music

MUS 323 – 02E – Music History 1

COURSE SYLLABUS: FALL 2019 – MWF 11am-11:50am

Instructor: Dr. Morgan Rich

Office Location: Music Building 220

Office Hours:

- Monday, Wednesday, Friday 9am–9:50am
- Tuesday, Thursday 2pm-2:50pm

University Email Address: Morgan.Rich@tamuc.edu

Preferred Form of Communication: Email

Required Textbooks:

- Barbara Russano Hanning, *Concise History of Western Music*, fifth edition. New York: W.W. Norton, 2014.
- J. Peter Burkholder and Claude V. Palisca, *Norton Anthology of Western Music*, eighth edition, vol. 1: Ancient to Baroque. New York, W.W. Norton, 2019.

Required Communication and Online Learning:

- Use of our course shell on myLeo
- Use of campus email

Additional Materials and Guides

- Made available on our course site on myLeo

Course Description

This course presents: “a study of the historical development and cultural significance of Western art music from Middle Ages through the Baroque Era. Particular attention will be given to the general stylistic characteristics of each musical period and the historical, technological, and societal reasons for their evolution.”

This course approaches Western Art Music (Western Classical Music) from the perspective of stylistic and cultural contexts, emphasizing the development of listening, score reading, stylistic analysis, critical thinking, and communication skills.

Also, per the requirements of the Global Course credit, QEP Student Learning Outcomes state that at the end of this class “Students will be able to apply knowledge of

the interconnectedness of global dynamics.” This will be implemented in a paper that will be turned in hard copy for credit, and will then be uploaded into your portfolios.

Student Learning Outcomes

Music historical and stylistic literacy: Basic knowledge concerning the canon of Western Music is a fundamental starting point for more advanced study and success as a professional or academic musician. Students will familiarize themselves with the central repertoire of the Western art music canon in order to acquire this basic literacy and develop a set of foundational skills to be applied to further music study in this and other repertoires. The main skills to be focused on this semester include those listed in the following learning outcomes.

Stylistic listening, score reading, and analysis skills: The ability to describe, analyze, and make critical assessments of compositional style requires familiarity with a wide range of repertoires and compositional techniques. Understanding the context of these techniques further enriches the ability to make creative musical decisions in one’s own work. Students will work to recognize the diverse musical styles and genres studied through listening and score study and will be asked to apply this knowledge to unfamiliar repertoire in order to be able to make well-founded critical and aesthetic judgments of diverse music in future study or professional work.

Critical thinking and communication skills: Thinking critically—and even philosophically—about the music that one plays, writes, studies, or teaches and being able to successfully communicate these thoughts to others is one of the deep hallmarks of a thinking musician. In addition, learning to approach the relationship between music and broader cultural contexts and ideas with a critical mind helps to develop skills that can be applied to a broad range of interdisciplinary studies and career activities. Through class discussion, workshops, a paper, and exams, students will engage critically with diverse ideas about the relationship of music and culture in order to develop critical thinking and successful verbal and written communication skills that can be applied in future study and intellectual engagement throughout life.

Descriptions of Major Assignments and Examinations

Participation: made up of participation in in-class activities, discussions, and workshops. The instructor will keep record of student participation in class as well as during in-class activities or workshops. Unexcused absences will affect your participation grade, see Attendance section.

Quizzes: this category is open to the instructor’s discretion. Quizzes could be announced or unannounced. The quizzes could be based on readings, score preparation, and lecture materials.

Paper: in this class we will begin building the skills needed to write a formal research paper. This project will occur in stages and be detailed more fully in class. This will also prepare you for the second music history class, the paper from which is entered in your portfolio.

Exams: Due to the nature of learning the progression of musical styles and ideas, there will be cumulative elements from exam to exam. For example, knowledge you learn about chant may be covered in exam one, but also be relevant to materials on exam two. The scope of the exam will be announced in class. All three exams could include listening identification, score identification, short answers, or an essay question.

*all written assignments will be submitted in our course website; we will use Turnitin software to check for plagiarism

Assignment Breakdown and Grading Scale

Assignment Breakdown

Participation: 10%

Quizzes (10 total): 10%

Paper: 20%

Exam 1: 20%

Exam 2: 20%

Exam 3: 20%

* the instructor reserves the right to assign, or not, extra credit throughout the term.

University Grading Scale

A:100-90 B: 89.99-80 C: 79.99-70 D: 69.99-60 F:59.99 and below.

Description of Grading Scale

A - achievement that is outstanding relative to the level necessary to meet course requirements.

B - achievement that is significantly above the level necessary to meet course requirements.

C - achievement that meets the course requirements in every respect.

D - achievement that is worthy of credit even though it fails to meet fully the course requirements.

F - Represents failure (or no credit) and signifies that the work was either (1) completed but at a level of achievement that is not worthy of credit or (2) was not completed and there was no agreement between the Instructor and the student that the student would be awarded an I (see also I).

I - (Incomplete) Assigned at the discretion of the Instructor when, due to extraordinary circumstances, e.g., hospitalization, a student is prevented from completing the work of the course on time. Requires a written agreement between Instructor and student.

Attendance Policy

TAMUC University Class Attendance Rule - as outlined in detail in the “academic procedures” section of the University’s catalog. ([found in the linked text](#))

“Students are expected to be present for all class meetings of any course for which they are enrolled. Students are responsible for learning about and complying with the attendance policy stated in the catalog, *Student’s Guidebook*, and/or faculty syllabi.”

Students are responsible for requesting makeup work when they are absent. They will be permitted to make up work for absences which are considered by the faculty member to be excusable. The method of making up this work shall be determined by the faculty member.

Faculty members may consider the following reasons for absence as excusable.

1. Participation in a required/authorized university activity;
2. Verified illness;
3. Death in a student's immediate family;
4. Obligation of a student at legal proceedings in fulfilling responsibility as a citizen; and
5. Others determined by individual faculty to be excusable (e.g., elective University activities, etc.)

My Statement and Policy on Attendance

Class will consist of a combination of lecture, discussion, and workshops. We will regularly emphasize, clarify, and discuss important aspects of the material in a different (if complimentary) way than it is presented in your textbook. If you miss class, please catch up on the missed material with a classmate, or come to my office hours (or some combination of both).

Three unexcused absences are automatically permitted for the semester. Each additional unexcused absence will lower your participation grade by one percent. This deduction will continue until the grade reaches a zero, should there be that many absences. Tardiness: Three late arrivals (more than 10 minutes late) constitute an unexcused absence.

I tally attendance on an alphabetical attendance sheet. Please do not forget to sign-in! Otherwise I have no official record of you being in class. Unexcused absences also include days on which you are so late to class as to be unable to sign in on the attendance sheet.

In the case of illness, please inform me by email ASAP, then provide verification. Please include the following information in the subject line of your email for absences: **Music History 1; Excused Absence; Full Name; Date of Class to be Missed**. In the case of other emergency, please also let me know what is going on as soon as possible. The more delay there is in notification, the less likely I will be able to accommodate the absence.

Lastly, gigs, non-emergency doctor appointments, and other conflicts that you yourself schedule do not count as excused absences.

In-Class Technology Policy

Laptops and Tablets will be permitted but subject to ban (for the entire class, at my discretion) should their use become disruptive to me or to other students in the class.

Cell phones and smart phones must be powered down (or put in completely silent mode; no buzzing or other audible alerts permitted) and stowed away. I reserve the right to exclude you from the lecture if I find your unauthorized use of a phone or improper use of a computer distracting or disruptive. If you need your cell phone to monitor a medical device/condition, please let me know privately.

Expectations for Out-of-Class Study and Ungraded Homework

Beyond the time required to attend each class meeting, students enrolled in this course should expect to spend time completing reading required materials, completing assignments, listening to assigned pieces with scores, preparing for exams, etc.

In addition to the assigned reading, listening, and score study to be prepared before each lecture, students are strongly urged to keep up with the materials throughout each unit. I will expect students to have done the required reading, listening, and any study materials assigned for each class meeting, and will call on students without warning as a check-in concerning this material. I am here to clarify and expand upon the material that you have read, but I can only do this if you come to class prepared. You are fundamentally responsible for your own progress in this course and seeking help should you need it.

Late Work and Make-Up Exams

Late Work: Any component of the paper turned in late will be subject to the following penalties: 5 point deduction for missing the due date, 10 point deduction, per day after the due date. For any other assignment, no late work accepted.

Make-up Exams: Only be offered in the case of a documented emergency or significant illness. Students in need of a make-up exam will need to take the exam (if at all possible) within one week (preferably less) of the initial exam time, or forfeit the opportunity (opting to fail, withdraw from, or take an incomplete in the course as necessary). Any change to this policy is up to my discretion. Students missing a scheduled make-up exam will forfeit the opportunity.

Grade Questions

If you have a question about an individual assignment grade you must speak with me about it within 1 week of the assignment or exam being returned or released to you.

Technology Requirements

All course sections offered by Texas A&M University-Commerce have a corresponding course shell in the myLeo Online Learning Management System (LMS). Below are technical requirements

You will need your campus-wide ID (CWID) and password to log into the course. If you do not know your CWID or have forgotten your password, contact the Center for IT Excellence (CITE) at 903.468.6000 or helpdesk@tamuc.edu.

Note: Personal computer and internet connection problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems. These methods might include the availability of a backup PC at home or work, the temporary use of a computer at a friend's home, the local library, office service companies, Starbucks, a TAMUC campus open computer lab, etc.

Technical Support

If you are having technical difficulty with any part of Brightspace, please contact Brightspace Technical Support at 1-877-325-7778. Other support options can be found here:

<https://community.brightspace.com/support/s/contactsupport>

Academic Dishonesty

This policy was developed with reference to existing policies used by the Department of History as well as the Department of Literature and Languages. It is also consonant with and will be enforced in a manner consistent with Texas A&M University-Commerce policies. Those University policies include:

- Texas A&M University-Commerce Code of Student Conduct
- Texas A&M University-Commerce Procedures, A 13.04, 13.12, 13.31, and 13.32

CONDUCT COVERED BY THIS POLICY:

Academic integrity violations comprehended by this policy vary from plagiarism to other forms of inappropriate academic conduct. It is important to understand that the enumerated behaviors below do not represent a comprehensive list. An academic integrity violation may inhere in conduct not specifically listed below, but that is nonetheless inappropriate in the view of a reasonable person(s). As a rule, if a student has doubts about whether or not her/his intended action or activity is appropriate, then the student ought to consult the professor involved beforehand. It is better to be embarrassed by a question than put into difficulty by an action.

No bulleted list of approved or disallowed behavior can substitute for our student body's commitment to act in ways that are consistent with moral principles, values, and a guiding sense of personal integrity. As faculty, we are committed to providing quality education both online and in the classroom. Likewise, academic ethics apply regardless of the delivery method of the course. However, in the interest of being specific, the following behaviors are generally not allowed and constitute academic dishonesty:

- **Plagiarism** - Defined by the Oxford English Dictionary as, "1. The action or practice of plagiarizing; the wrongful publication or purloining, and publication as one's own of the ideas, or expression of the ideas (literary, artistic, musical, mechanical, etc.) of another."
- **Cheating on course assignments and assessments** - Any attempt to circumvent the integrity of the grading system constitutes cheating. This includes use of resources that are not allowed (e.g. notes, calculators, books), assistance

from other people (e.g. friends, parents, classmates, spouses). Your grade should reflect what you know – if it does not, you may have cheated. If you have questions about whether or not an action or resource is allowable, contact your instructor BEFORE you engage in the behavior.

- **Collusion** – any agreement or understanding to work as a group, unless specifically allowed by the instructor, is a form of cheating. Providing assistance to others by allowing them to copy work, or answering questions collaboratively when not allowed to do so is cheating. All individuals involved are guilty of collusion.
- **Abuse** – Any improper use, misuse or perversion of University facilities, resource material, or intellectual property. This could include theft of electronic documents (e.g. through copying, photographing or hacking), sale of material, or intimidation of fellow students, faculty or staff – either physical or electronically.

This list is not comprehensive, but provides examples of unethical behavior. If you have questions about what is allowable, contact your instructor with enough time to allow them to respond.

Undergraduate Handbook [link to Academic Dishonesty](#) (link embedded for online use).

Student Disability Resources and Services

If you need accommodations for testing, or other services to enhance the learning environment please get an accommodation letter

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:

Student Disability Resources & Services -- Texas A&M University-Commerce
Location: Gee Library, Room 162

Normal hours of operation and testing: Monday-Friday, 8:00 a.m.-5:00 p.m.

Contact:

Phone: (903) 886-5150 or (903) 886-5835

Fax: (903) 468-8148

Email: StudentDisabilityServices@tamuc.edu

Student Resources

Gee Library ([Link provided here](#))

Hours

Monday through Thursday: 7 AM to 1 AM

Friday: 7 AM to 9 PM

Saturday: 9 AM to 9 PM

Sunday: 12 PM to 12 AM

The Writing Center ([website linked here](#))

David Talbot Hall 103

Monday – Friday, 9am-4pm; closed Wednesday 1pm-2pm

[Online Writing Lab](#), can be accessed by sending an e-mail to writing.tamuc@gmail.com

The Counseling Center ([website linked here](#))

Office hours: Monday - Friday 8:00 am to 5:00 pm, and Crisis Walk-in Services

Student Services Building, Room 204

Phone: 903-886-5145

IT Help Desk ([website linked here](#))

Location: Business Administration (BA) Room 156

Walk In: 8am-5pm, Monday-Friday

24/7 Call Center: 903-468-6000

Email: helpdesk@tamuc.edu

Campus Concealed Carry Policy

Campus Concealed Carry-Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M-Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations.

For a list of locations, please refer to and/or consult your event organizer. Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

Congratulations, you made it to the end, now... if you would like 1 extra credit point, send me an email, by the end of the first week (Aug. 30th 11:59pm) with the following items. Subject: Music History Syllabus. Body of Email: Please copy/paste or link to the best grumpy cat meme/photo you can find on the internet!

(Thanks for reading!)

Tentative Course Schedule

**Schedule Subject to Change*

Unit 1: Music of the Ancient and Medieval Worlds

Week 1 (August 26–30)

Introduction; Listening & Studying Skills; Why Study the History of Music?;
Ancient Music Traditions

Read: Hanning, “Why Study Music” & ch. 1, pgs. 3–20.

Listen/Score: • *Epitaph of Seikilos*

Due Dates:

Week 2 (September 2–6), no class Monday, Sept. 2nd

Foundations of Medieval Music – the Early Church, Chant and Secular Song

Read: Hanning, Chapter 1 & 2, pages 20–48; Source Study

Listen/Score:

- Anonymous, *Mass for Christmas Day*, Kyrie, Gloria, Credo, Sanctus, and Agnus Dei
- Tropes on *Puer natus*
- Hildegard of Bingen, *Ordo virtutum*
- Bernart de Ventadorn, *Can vei la lauzeta mover*

Due Dates:

Week 3 (September 9–13)

Early Polyphonic Music & Introducing the Research Project

Read: Hanning, Chapter 3, pgs. 49–65; Research Guides Online, Library Resources

Listen/Score:

- Anonymous, *Jubilemus exultemus*
- Leoninus, *Viderunt omnes*
- Perotinus, *Viderunt omnes*
- Clausulae on *Dominus*, from *Viderunt omnes*: Clausulae 26 and 29
- Anonymous, *Ave Virgo Virginum*
- Adam de la Halle, *De ma dame vient/Dieus, comment porroie/Omnes*

Due Dates:

Week 4 (September 16–20)

Italian and French Music in the 14th Century & Finding a Research Question

Read: Hanning, chapter 4, pgs. 66–85.

Listen/Score:

- Guillaume de Machaut, *La Messe de Notre Dame*, Kyrie
- Guillaume de Machaut, *Douce dame jolie*
- Jacopo de Bologna, *Non al suo amante*
- Francesco Landini, *Così pensoso*

Due Dates: Topic Proposal Due

Week 5 (September 23–27)

Exam 1 & Evaluating and Analyzing Sources and Scores

Read: Finish Materials from Previous week, Review Book and Class Materials
Listen/Score: Review all assigned and in-class listening/score
Due Dates: Monday –
Wednesday –
Friday – Exam 1

Unit 2: Music of the Renaissance

Week 6 (September 30–October 4)

Musical Developments in the early-15th Century
Constructing a Bibliography

Read: Hanning, chapter 5, pgs. 87–110.
Listen/Score:

- *Sumer is icumen in*
- *Alleluia: A newë work*
- John Dunstable, *Quam pulchra es*
- Binchois, *De plus en plus*
- Guillaume Du Fay, *Resvellies vous*
- Guillaume Du Fay, *Se la face ay pale*
- Guillaume Du Fay, *Missa Se la face ay pale*

Due Dates:

Week 7 (October 7–11)

Developments between 1450-1520, the High Renaissance

Read: Hanning, chapter 6, pgs. 111–124.
Listen/Score:

- Jean de Ockeghem *Missa prolationum*, Kyrie
- Henricus Isaac, *Innsbruck, ich muss dich lassen*
- Josquin Desprez, *Mille regretz*
- Josquin Desprez, *Missa Pange lingua*, Credo

Due Dates:

Week 8 (October 14–18)

Secular and National Styles of the 16th Century

Read: Hanning, chapter 7, pgs. 125–139.
Listen/Score:

- Marchetto Cara, *Mal un muta per effecto*
- Claudio Monteverdi, *Cruda Amarilli*
- Orlande de Lassus, *La nuit froide et sombre*
- Thomas Weelkes, *As Vesta was*
- John Dowland, *Flow, my tears*

Due Dates: **Outline & Bibliography Due**

Week 9 (October 21–25)

Instrumental Music and Sacred Music of the Reformation

Read: Hanning, chapters 8–9, pgs. 140-168.

- Listen/Score:**
- Tielman Susato, *Danserye*
 - Luis de Narváez, *Los says libros del Delphin*
 - William Byrd, *John come kiss me now*
 - Giovanni Gabrieli, *Canzon settimi toni a 8*
 - Martin Luther, *Ein feste Burg*
 - Giovanni Pierluigi de Palestrina, *Pope Marcellus Mass, Agnus Dei I*

Due Dates:

Week 10 (October 28–Nov. 1)

Exam 2

Read: Finish Materials from Previous Week, Review Chapters 5–9

Listen/Score: Review Listening/Scores from 5-9

Due Dates: Friday: Exam 2

Unit 3: 17th-Century Music

Week 11 (November 4–8)

Vocal Music and the Foundations of Opera

Read: Hanning, chapter 10, pgs. 168–199.

- Listen/Score:**
- Giulio Caccini, *Vedrò 'l mio sol*
 - Jacopo Peri, *Le musiche sopra l'Euridice*
 - Claudio Monteverdi, *L'Orfeo*, "Ahi, caso acerbo" and "Tu se' morta"
 - Claudio Monteverdi, *L'incoronazione di Poppea*, *In un sospir*

Due Dates:

**Week 12 (November 11–15)
(BOA Grand Nationals Week)**

Vocal Chamber and Church Music

Read: Hanning, chapter 11, pgs. 220–212.

- Listen/Score:**
- Barbara Strozzi, *Langrime mie*
 - Giovanni Gabrieli, *In ecclesiis*
 - Alessandro Grandi, *O qua tu pulchra es*
 - Giacomo Carissimi, *Historia di Jephte*, "Plorate colles" and "Plorate filii Israel"
 - Heinrich Schütz, *Saul, was verfolgst du mich*

Due Dates:

Week 13 (November 18–22)

17th Century Instrumental Music

Read: Hanning, chapter 12, pgs. 213–239.

- Listen/Score:**
- Girolamo Frescobaldi, Toccata No. 3
 - Biagio Marini, *Sonata IV per il violino per sonar con due corde*
 - Elizabeth-Claude Jacquet de la Guerre, Suite No. 3 in A minor, from *Pièces de Clavecin*, Prelude, Allemande and Sarabande
 - Dieterich Buxtehude, Praeludium in E Major, BuxWV 141
 - Arcangelo Corelli, Trio Sonata in D Major, Op. 3, No. 2, mvt. I

Due Dates: Paper Due

Week 14 (November 25–29)

No class Wednesday/Friday, Thanksgiving Break

Opera and Vocal Music

Read: Hanning, chapter 13, 240–260.

- Listen/Score:**
- Alessandro Scarlatti, *Clorri vezzoaa, e bella*, “Vivo penando” and “Si, si ben mio”
 - Jean-Baptiste Lully, *Armide*, Overture, and “Enfin il est en ma puissance”
 - Jean-Baptiste Lully, *Te Deum*, Conclusion
 - Georg Philipp Telemann, *Paris Quartet No.1* in G Major

Week 15 (December 2–6)

Baroque Music of the Early 18th Century

Read: Hanning, chapter 14, pgs. 261–299.

- Listen/Score:**
- Antonio Vivaldi, Concerto for Violin and Orchestra in A minor, Op. 3, No. 6
 - François Couperin, *Vingt-cinquième ordre*, “La Visionnaire”
 - Johann Sebastian Bach, Prelude and Fugue in A minor, BWV 543
 - Johann Sebastian Bach, Chorale Prelude on *Durch Adams Fall*, BWV 637
 - Johann Sebastian Bach, *The Well-Tempered Clavier*, Book I, Fugue No. 8 in D# minor
 - Johann Sebastian Bach, *St. Matthew Passion*, TBA

Due Dates: Review Session to be announced

Finals Week (December 9–13)

Final: Wednesday December 11th, 10:30am-12:30pm