



Music History 1, Online MUS 323 Section 02W

Fall 2020, Course Syllabus
Texas A&M University Commerce
Department of Music

Instructor Information

Dr. Morgan Rich
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Office: Zoom
Virtual Office Hours: TBD

Online Course:

- Due to the new circumstances related to COVID-19 MUS 323 is offered online only in Fall 2020. The course requires regular access to the internet to access course materials, assignments, meetings and other materials.

Required Textbooks:

- Barbara Russano Hanning, *Concise History of Western Music*, fifth edition. New York: W.W. Norton, 2014. (eBook strongly recommended)
- 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 Technology, Communication, and Online Learning Tool:

- Use of our course shell on myLeo (D2L)
- Use of campus email
- Use of Zoom, Microsoft Word, PowerPoint, or other necessary software.
- Reliable access to internet and access to PC or Laptop (phones and tablets are not always the best for submitting assignments on D2L)

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.

Student Learning Outcomes:

Music historical and stylistic literacy:

Basic knowledge of Western Music is a starting point for more advanced study and success as a professional or academic musician. Students will 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 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 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. 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

Note: Details of every assignment will be provided on our course site in D2L.

Video Check-Ins: Throughout the semester you will need to “check-in” to at least one virtual/Zoom office hour every two weeks.

Quizzes: These will be based on readings, score preparation, and video materials. There will be 13 chapter quizzes, and the lowest score will be dropped. Format will be timed, and could contain multiple choice, short answer, fill-in the blank, listening identification, or other types of questions.

Discussion Boards: Each week you will be given a critical question based on the key terminology, ideas, sounds, scores, or other materials. You will be divided into groups where you will answer these questions and interaction with group members.

The syllabus/schedule are subject to change.

Score Annotations: Throughout the semester we will be building key score-reading and interpretation skills. You will have six score annotation assignments that help you apply the information we are learning to the scores we study.

Research : in this class we will begin building the skills needed to write a formal research paper. There will be two essays, on assigned topics, based on the research skills we build in research assignments one through three. This will also prepare you for the second music history class, where you will write a full research paper to be 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 essay questions.

Grading: Grading Rubrics and Assignment Expectations will be provided on the course website.

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

Assignment Breakdown and Grading Scale

Assignments	Points Per Assignment	Total Points	Percentage of Final Grade
Video Check-Ins (6) *lowest score dropped			5
	10	50	
Quizzes			10
	Start here quiz	4	4
	13 Chapter Quizzes *Lowest score dropped	8	96
Discussion Boards (13) *Lowest Score Dropped			10
	8.3	100	
Research			30
	Research Assignments (3)	33.3	100
	Research Essays (2)	100	200
Exams (3)			30
TOTAL POINTS		1000	100%

* 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.

Course Specific Procedures/Policies

Attendance/Lateness, Late Work, Missed Exams and Quizzes and Extra Credit

No late work will be accepted without university approved documented excuses. All accommodations will be honored when presented with accommodations letter from the Office of Student Disabilities and Resources Services (see related section below).

Syllabus Change Policy

The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance.

ACCESS AND NAVIGATION

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.

COMMUNICATION AND SUPPORT

If you have any questions or are having difficulties with the course material, please contact your Instructor.

Technical Support

Login Problems, University System Problems, Contact the Help Desk

Email: HelpDesk@tamuc.edu

Call: 903-468-6000.

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>

University Specific Procedures

University's Pandemic Response

"A&M-Commerce requires the use of face-coverings in all instructional and research classrooms/laboratories. Exceptions may be made by faculty where warranted. Faculty have management over their classrooms. Students not using face-coverings can be required to leave class. Repetitive refusal to comply can be reported to the Office of Students' Rights and Responsibilities as a violation of the student Code of Conduct."

"Students should not attend class when ill or after exposure to anyone with a communicable illness. Communicate such instances directly with your instructor. Faculty will work to support the student getting access to missed content or completing missed assignments."

Student Conduct

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. The Code of Student Conduct is described in detail in the [Student Guidebook](#).

<http://www.tamuc.edu/Admissions/oneStopShop/undergraduateAdmissions/studentGuidebook.aspx>

Students should also consult the Rules of Netiquette for more information regarding how to interact with students in an online forum:

<https://www.britannica.com/topic/netiquette>

TAMUC Attendance

For more information about the attendance policy please visit the [Attendance](#) webpage and [Procedure 13.99.99.R0.01](#).

<http://www.tamuc.edu/admissions/registrar/generalInformation/attendance.aspx>

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/academic/13.99.99.R0.01.pdf>

Academic Integrity

Students at Texas A&M University-Commerce are expected to maintain high standards of integrity and honesty in all of their scholastic work. For more details and the definition of academic dishonesty see the following procedures:

[Undergraduate Academic Dishonesty 13.99.99.R0.03](#)

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/undergraduates/13.99.99.R0.03UndergraduateAcademicDishonesty.pdf>

[Graduate Student Academic Dishonesty 13.99.99.R0.10](#)

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/graduate/13.99.99.R0.10GraduateStudentAcademicDishonesty.pdf>

Students with Disabilities-- ADA Statement

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 162

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

Fax (903) 468-8148

Email: studentdisabilityservices@tamuc.edu

Website: [Office of Student Disability Resources and Services](#)

<http://www.tamuc.edu/campusLife/campusServices/studentDisabilityResourcesAndServices/>

Nondiscrimination Notice

Texas A&M University-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

Campus Concealed Carry Statement

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 the [Carrying Concealed Handguns On Campus](#) document and/or consult your event organizer.

Web url:

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf>

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.

Course Schedule for MUS 323

see D2L course page for all materials and assignments

Music of the Ancient and Medieval Worlds

Week 1 (August 26–28)

Topics: Introduction & Start Here Materials
Ancient Musical Traditions

Read/Watch: Start Here Materials and Syllabus
Hanning, “Why Study Music” & Ch. 1, pgs. 3–20.
Instructional Video, Ch1.

Listen/Score: *Epitaph of Seikilos* (NAWM 1)

To Do: Discussion Board – Video Introduction
Start Here Quiz
Quiz 1

Week 2 (August 31–September 4)

Topics: Medieval Music & the Early Church, Chant and Secular Song; Score
Annotation

Read/Watch: Hanning, Chapters 1 & 2, pages 20–48.
Instructional Videos

Listen/Score: Anonymous, *Mass for Christmas Day*, Kyrie, Gloria (NAWM 3a & B)
Hildegard of Bingen, *Ordo virtutum* (NAWM 7)
Bernart de Ventadorn, *Can vei la lauzeta mover* (NAWM 8)

To Do: Quiz 2
Discussion Board – Chapter 2
Score Annotation 1
Video Check-in 1

Week 3 (September 7–11) *Labor Day, Monday September 7th

Topics: Early Polyphonic Music; Research

Read/Watch: Hanning, Chapter 3, pgs. 49–65; Research Materials, Library Resources
Instructional Videos

Listen/Score: Leoninus, *Viderunt omnes* (NAWM 17)
Perotinus, *Viderunt omnes* (NAWM 19)
Adam de la Halle, *De ma dame vient/Dieus, comment porroie/Omnes*
(NAWM 21)

To Do: Quiz 3
Discussion Board – Chapter 3
Research Assignment 1

Week 4 (September 14–18)

- Topics: Italian and French Music in the 14th Century & Thesis Statements
- Read/Watch: Hanning, Chapter 4, pgs. 66–85.
Instructional Videos
- Listen/Score: Guillaume de Machaut, *La Messe de Notre Dame*, Kyrie (NAWM 25a)
Guillaume de Machaut, *Douce dame jolie* (NAWM 26)
Francesco Landini, *Non avrà ma' pietà* (NAWM 31)
- To Do: Quiz 4
Discussion Board – Chapter 4
Score Annotation 2
Video Check-in 2

Week 5 (September 21–25)

- Topics: Exam 1
- Read/Watch: Video – Recapping and addressing biases and blind spots of early music.
Review: All assigned reading and videos; Study Guide; Tips for Writing Short Answer/Essay Questions
- Listen/Score: Review all assigned and in-class listening/score
- To Do: Exam 1
Extra Credit – Self-Assessment and Evaluation of Weeks 1–5

Music of the Renaissance

Week 6 (September 28–October 2)

- Topics: Musical Developments in the early-15th Century
Evaluating Source Material for Research)
- Read/Watch: Hanning, Intro. to part 2, and Chapter 5, pgs. 87–110.
Instructional Videos
- Listen/Score: John Dunstable, *Quam pulchra es* (NAWM 33)
Giles Binchois, *De plus en plus* (NAWM 34)
Guillaume Du Fay, *Resvellies vous* (NAWM 35)
- To Do: Quiz 5
Discussion Board – Chapter 5
Research Assignment 2
Video Check-in #3

Week 7 (October 5–9)

- Topics: Developments between 1450–1520, the High Renaissance
Constructing a Bibliography
- Read: Hanning, Chapter 6, pgs. 111–124.
Instructional Videos
- Listen/Score: Jean de Ockeghem *Missa prolationum*, Kyrie (NAWM 39)
Josquin Desprez, *Ave Maria... virgo serena* (NAWM 44)
- To Do: Quiz 6
Discussion Board – Chapter 6
Score Annotation 3

Week 8 (October 12–16)

- Topics Secular and National Styles of the 16th Century
Editing and Revising Your Writing
- Read: Hanning, Chapter 7, pgs. 125–139.
Instructional Videos
- Listen/Score: Jacques Arcadelt, *Il bianco e dolce cigno* (NAWM 47)
Luca Marenzio, *Solo e pensoso* (NAWM 49)
John Dowland, *Flow, my tears* (NAWM 57)
- To Do: Quiz 7
Discussion Board – Chapter 7
Research Essay #1
Video Check-in 4

Week 9 (October 19–23)

- Topics: Instrumental Music and Sacred Music of the Reformation
- Read/Watch: Hanning, Chapters 8–9, pgs. 140–168.
Instructional Videos
- Listen/Score: Tielman Susato, *Danserye* Nos. 38 & 50 (NAWM 66a & b)
Giovanni Gabrieli, *Canzon settimi toni a 8* (NAWM 70)
Martin Luther, *Ein feste Burg* (NAWM 58c)
Giovanni Pierluigi de Palestrina, *Pope Marcellus Mass*, *Agnus Dei I*
(NAWM 63b)
- To Do: Quiz 8
Discussion Board – Chapters 8–9
Score Annotation 4

Week 10 (October 26–30)

- Topics Exam 2
- Read/Watch: Video – Recapping
Review: all assigned reading and videos; Study Guide; Tips for Writing Short Answer/Essay Questions
- Listen/Score: Review Listening/Scores from Chapters 5–9
- To Do: Exam 2
Extra Credit: Self-Assessment and Evaluation of Weeks 6–9

17th-Century Music

Week 11 (November 2–6)

- Topics: Vocal Music and the Foundations of Opera
- Read/Watch: Hanning, part 3 intro and Chapter 10, pgs. 168–199.
Instructional Videos
- Listen/Score: Claudio Monteverdi, *Cruda Amarilli* (NAWM 71)
Giulio Caccini, *Vedrò 'l mio sol* (NAWM 72)
Claudio Monteverdi, *L'Orfeo*, "Ahi, caso acerbo" and "Tu se' morta"
(NAWM 74c & d)
- To Do: Quiz 9
Discussion Board – Chapter 10
Research Assignment 3
Video Check-in 5

Week 12 (November 9–13)

- Topics: Vocal Chamber and Church Music
Research Topic TBA
- Read: Hanning, Chapter 11, pgs. 220–212.
Instructional Videos
- Listen/Score: Barbara Strozzi, *Langrime mie* (NAWM 77)
Giovanni Gabrieli, *In ecclesiis* (NAWM 78)
Heinrich Schütz, *Saul, was verfolgst du mich* (NAWM 81)
- To Do: Quiz 10
Discussion Board – Chapter 11
Score Annotation 5

Week 13 (November 16–20)

- Topics: 17th Century Instrumental Music
Revising and Editing Writing, Cont.
- Read: Hanning, Chapter 12, pgs. 213–239.
Instructional Videos
- Listen/Score: Girolamo Frescobaldi, Toccata No. 3 (NAWM 82)
Dieterich Buxtehude, Praeludium in E Major, BuxWV 141 (NAWM 97)
Arcangelo Corelli, Trio Sonata in D Major, Op. 3, No. 2, mvt. I (NAWM 96)
- To Do: Quiz 11
Discussion Board – Chapter 12
Video Check-in 6
Research Essay 2

Week 14 (November 23–27) *Thanksgiving Break 25–27

- Topics: Opera and Vocal Music
- Read/Watch: Hanning, Chapter 13, 240–260.
Instructional Videos
- Listen/Score: Jean-Baptiste Lully, *Armide*, Overture, and “Enfin il est en ma puissance”
(NAWM 85a&c)
Georg Philipp Telemann, *Paris Quartet No.1 in G Major* (NAWM 101)
- To Do: Quiz 12
Discussion Board – Chapter 13

Week 15 (November 30–December 4)

- Topics: Baroque Music of the Early 18th Century
- Read/Watch: Hanning, Chapter 14, pgs. 261–299.
Instructional Videos
- Listen/Score: Antonio Vivaldi, Concerto for Violin and Orchestra in A minor, Op. 3, No. 6
(NAWM 98 a-c)
François Couperin, *Vingt-cinquième ordre*, “La Visionnaire” (NAWM 99a)
Johann Sebastian Bach, Chorale Prelude on *Durch Adams Fall*, BWV 637
(NAWM 103)
Johann Sebastian Bach, *St. Matthew Passion* (NAWM 106a, d, & e)
- To Do: Quiz 13
Discussion Board – Chapter 14
Score Annotation 6

Finals Week (December 7–11)

- Final Exam **Exam 3 TBA**
Extra Credit Opportunity – Self Assessment and Evaluation of Weeks 11–
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