



# Music History 1 MUS 323 Section 02B

Fall 2021, Course Syllabus  
Texas A&M University Commerce  
Department of Music

Dr. Morgan Rich  
Email: [morgan.rich@tamuc.edu](mailto:morgan.rich@tamuc.edu)  
Office: Music Building 220  
Office Hours: TBD

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**Course Type:** In-Person with Integrated Assignments or Assignment Submission via D2L

**Course Meeting Times/Place:**

Monday, Wednesday, Friday: 11am-11:50am  
Music Building, Room 213

**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

<b>Course Description</b>
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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.

*Quizzes:* These will be based on readings, score preparation, and listening. There will be 12 chapter quizzes, and the lowest score will be dropped. Format will be timed, and could contain multiple choice, true/false, and or matching.

*Listening Quizzes:* There will be three, in-person listening quizzes this semester.

*Assignments:* Throughout the semester we will be building key score-reading and primary source and interpretation skills. You will have 3 assignments that build on these skills.

*Research* : in this class we will begin building the skills needed to write a formal research paper. It will have multiple parts: Topic Proposal, Source List, Rough Draft/Peer Review, Final Draft

*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

Categories	Percentage of Final Grade
Chapter Quizzes	10
Listening Quizzes	15
Assignments	15
Research Paper	30
Exams (3)	30

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

### University Grading Scale

Final grades in this course will be based on the following scale:

- A = 90%-100%
- B = 80%-89%
- C = 70%-79%
- D = 60%-69%
- F = 59% or Below

### Course Specific Procedures/Policies

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

Daily attendance is essential and expected. Concepts are cumulative and absences will increase the difficulty of the course. Students should contact the instructor prior to any absence. Major tests can be made up for excused absences only which require documentation; excusing an absence is left to the discretion of the instructor. Absences due to illness require a note signed by a doctor or nurse. There will be NO makeup test for the Final Exam without an excused absence.

Students are allowed three absences without the final grade being affected. Each

*The syllabus/schedule are subject to change.*

absence, starting with the fourth, will lower the semester average by three points.

School-sponsored activities are exempt from this rule. Emergencies are handled on a case-by-case basis. Excessive tardies will be counted as an absence. Furthermore, if a student has more than 10 absences, regardless of the reason, s/he must drop the course or receive a grade no higher than a D.

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).

### **Device Usage**

Do not text, or use your phone during class unless it is an emergency and notify the instructor immediately. Laptops or other electronic devices may be used during class to follow along with the slides and study material only. Distracting and disrespectful behavior will be addressed individually and can effect grade.

### **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](mailto: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](mailto: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>

## Course Schedule for MUS 323

see D2L course page for all materials and assignments

### Music of the Ancient and Medieval Worlds

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#### Week 1 (Aug. 30–Sept. 3) – Friday September 3<sup>rd</sup>, NO CLASS

- Topics: Introduction & Start Here Materials  
Ancient Musical Traditions
- Read: Start Here Materials and Syllabus  
Hanning, “Why Study Music” & Ch. 1, pgs. 3–26.
- Listen/Score: *Epitaph of Seikilos* (NAWM 1)
- To Do: Start Here Quiz  
Quiz 1, Ch. 1

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#### Week 2 (Sept. 6–10) – Monday/Wednesday September 6 & 8, NO CLASS

- Topics: Medieval Music & the Early Church, Chant and Secular Song; Score Annotation
- Read/Watch: Hanning, Chapters 2, pages 20–38.
- Listen/Score: Anonymous, *Mass for Christmas Day*, Kyrie, Gloria (NAWM 3a & B)
- To Do: Quiz 2  
Assignment 1

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#### Week 3 (September 13–17)

- Topics: Early Polyphonic Music; Research Project Introduction
- Read/Watch: Hanning, Chapter 2 pgs. 38–48.  
Chapter 3, pgs. 49–65
- Listen/Score: Hildegard of Bingen, *Ordo virtutum* (NAWM 7)  
Bernart de Ventadorn, *Can vei la lauzeta mover* (NAWM 8)  
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  
Listening Quiz 1 (Practice)

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**Week 4 (September 20–24)**

- Topics: Italian and French Music in the 14<sup>th</sup> Century; Research: Topics and Claims
- Read/Watch: Hanning, Chapter 4, pgs. 66–85.
- 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  
Research Assignment 1

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**Week 5 (September 27–October 1)**

- Topics: Finish Chapter 4; Review; Exam 1
- Read/Watch: Review Chapters 1–4
- Listen/Score: Review all assigned and in-class listening/score
- To Do: Exam 1 (Friday in-class)  
Extra Credit – Self-Assessment and Evaluation of Weeks 1–5

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**Music of the Renaissance****Week 6 (October 4–7)**

- Topics: Musical Developments in the early-15<sup>th</sup> Century  
Constructing a Bibliography
- Read/Watch: Hanning, Intro. to part 2, and Chapter 5, pgs. 87–110.
- Listen/Score: John Dunstable, *Quam pulchra es* (NAWM 33)  
Giles Binchois, *De plus en plus* (NAWM 34)  
Guillaume Du Fay, *Resveillies vous* (NAWM 35)
- To Do: Quiz 5  
Assignment 2

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**Week 7 (October 11–15) No Class Friday October 15**

- Topics: Developments between 1450–1520, the High Renaissance  
Evaluating Source Material for Research
- Read: Hanning, Chapter 6, pgs. 111–124.
- Listen/Score: Jean de Ockeghem *Missa prolationum*, Kyrie (NAWM 39)  
Josquin Desprez, *Ave Maria... virgo serena* (NAWM 44)
- To Do: Quiz 6  
Research Assignment 2

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**Week 8 (October 18–22)**

- Topics: Secular and National Styles of the 16<sup>th</sup> Century  
Writing about your Research
- Read: Hanning, Chapter 7, pgs. 125–139.
- 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  
Listening Quiz 2

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**Week 9 (October 25–29)**

- Topics: Instrumental Music and Sacred Music of the Reformation
- Read/Watch: Hanning, Chapters 8–9, pgs. 140–168.
- 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 (chapters 8-9)

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**Week 10 (November 1–5)**

- Topics: Finish Chapter 9; Review; Exam 2
- Read/Watch: Review Chapters 5–9
- Listen/Score: Review Listening/Scores from Chapters 5–9
- To Do: Exam 2  
Extra Credit: Self-Assessment and Evaluation of Weeks 6–9

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**17<sup>th</sup>-Century Music**

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**Week 11 (November 8–12)**

- Topics: Vocal Music and the Foundations of Opera  
Research: Citation
- Read/Watch: Hanning, part 3 intro and Chapter 10, pgs. 168–199.
- 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  
Assignment 3

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**Week 12 (November 15–19)**

- Topics: Vocal Chamber and Church Music  
Revising and Editing Writing, Cont.
- 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  
Rough Draft, for Peer Review

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**Week 13 (November 22–26) \*Thanksgiving Break 24–27 No Classes Wednesday-Friday**

- Topics: 17<sup>th</sup> Century Instrumental Music
- Read: Hanning, Chapter 12, pgs. 213–239.
- 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: Nothing Due

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**Week 14 (November 29–December 3)**

- Topics: Opera and Vocal Music
- Read/Watch: Finish Chapter 12; Hanning, Chapter 13, 240–260.
- Listen/Score: Jean-Baptiste Lully, *Armide*, Overture, and “Enfin il est en ma puissance” (NAWM 85a&c)  
Henry Purcell, *Dido and Aeneas* (NAWM 90 a, b, c)  
Georg Philipp Telemann, *Paris Quartet No.1 in G Major* (NAWM 101)
- To Do: Quiz 11 (chapters 12 &13)  
Listening Quiz 3  
Final Draft

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**Week 15 (December 6–10)**

Topics: Baroque Music of the Early 18<sup>th</sup> Century

Read/Watch: Hanning, Chapter 14, pgs. 261–299.

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 12

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**Finals Week (December 12–17)**

Final Exam **Exam 3 TBA**  
Extra Credit Opportunity – Self Assessment and Evaluation of Weeks 11–15

## University Specific Procedures

### **A&M Commerce Supports Students' Mental Health**

The Counseling Center at A&M-Commerce, located in the Halladay Building, Room 203, offers counseling services, educational programming, and connection to community resources for students. Students have 24/7 access to the Counseling Center's crisis assessment services by calling 903-886-5145. For more information regarding Counseling Center events and confidential services, please visit [www.tamuc.edu/counsel](http://www.tamuc.edu/counsel)

### **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.R0.03http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/undergraduates/13.99.99.R0.03UndergraduateAcademicDishonesty.pdf](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](mailto: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.