



SCHOOL OF
Music

MUS 323 01E
Music History: Early to 1750
Course Syllabus: Fall 2024

Instructor Information

Instructor:	Dr. Jessica Stearns
Classroom Location:	Music Building Rm. 105, MWF 8:00 am-8:50 am
Office Location:	Music Building Rm. 220
Office Hours:	MW 1:00 pm-3:00 pm; F 9:00 am-10:00 am
University E-mail:	Jessica.Stearns@tamuc.edu
Preferred Form of Communication:	E-mail
Communication Response Time:	24 hours

Course Information

Course Description

A study of the historical development of the art of Western music from the Middle Ages through the Baroque Era. Particular attention will be given to music as an aspect of general cultural and intellectual history as well as to the evolution of musical forms and styles.

Student Learning Outcomes

In this course, students will:

- Articulate the importance of historical inquiry for every activity involving music.
- Understand musical styles, as well as the main actors and works, in western music history, ca. 400-1750.
- Analyze the elements and structures of music using appropriate terminology.

Required Textbook

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.

Course Requirements

Instructional Methods

Students will follow outlined activities for each week that include in-person lectures, listening examples, readings, discussions, and other assessments.

Assessments

Listening Exercises: There will be twelve Listening Exercises over the course of the semester. For these activities, students will submit written analyses describing pertinent musical aspects of works played in class. Dates of the Listening Exercises will not be announced ahead of time. The only way to earn points for a Listening Exercise is to be in the classroom for the entire class period on the day that an activity takes place. These assignments cannot be made up for any reason. Each time you complete an activity, you will earn 20 points toward your final grade (points are awarded based on the thoughtfulness of response you submit). You can thus miss two Listening Exercises and still earn full points in this category. If you are present for all twelve Listening Exercises, you may earn up to 240 points in this category (40 points of extra credit). I reserve the right to change Listening Exercises to graded pop quizzes if it becomes evident that students are not preparing for class or are not participating.

Discussions: 125 points of the final grade will be earned through discussions submitted in D2L. There will be five discussions over the course of the semester. For activities focused on discussion, students will post their own response and reply to another student's post. You will receive fifteen points for your post and five points for replying to another student for a total of twenty points. When activities are focused on practicing listening skills, students will only be required to post their response for twenty points.

Transcriptions: Students will transcribe manuscript examples from early notation into modern notation. There will be one transcription from each style period (Medieval, Renaissance, Baroque) for a total of three.

Exams: There will be three exams over the course of the semester that consist of listening identification and multiple-choice questions.

Grading

Your final grade will be based on the following point distribution:

Listening Exercises	200
Discussions	125
Transcription 1	75
Transcription 2	75
Transcription 3	75
Exam 1	150
Exam 2	150
Exam 3	150
Total	1000

A=900-1000 B=800-899 C=700-799 D=600-699 F=Below 600

Course and University Procedures / Policies

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

Attendance Policy

Attending class regularly is the responsibility of each student and is expected. Please keep in mind that I will not post PowerPoint slides and missed Listening Exercises cannot be made up. Although you will not be penalized for missing classes, I will keep a record (via sign-in sheet) of which students have attended. I am always happy to answer questions about class material for students who have been in class, but I will not re-teach material to students who have not been in class (limited exceptions may be made for students who provide documentation for truly unavoidable absences). I reserve the right to institute an attendance policy if I think attendance and/or tardiness is becoming a problem.

Late Assignments or Work

Assignments submitted within one week of the deadline will incur a 50% penalty. No assignments will be accepted beyond one week after the deadline. Exams will only be given on the dates listed in the Course Schedule. Make-up exams will be given at the discretion of the instructor and only in extreme cases with documentation.

Classroom Etiquette

As a courtesy to me and to your classmates, you should plan to arrive on time for class and to remain in the classroom for the entire class period. It is very distracting when students leave and enter the classroom during a lecture. Students who consistently arrive late, depart early, or leave and reenter the classroom without serious reason may lose Listening Exercise points.

Although the format of this class is a lecture, I expect students to answer questions and engage in discussion about the assigned materials. I strongly encourage every student to participate actively. You are by no means required to like all of the music assigned in this course or to agree with the views expressed by the composers and critics we will be studying. You are, however, expected to be thoughtful and courteous in expressing your opinions and in responding to those of your classmates. Students are expected to be attentive and refrain from doing work for other courses during class.

Electronic Devices

Students may use laptops or tablets to take notes during lectures. The use of cell phones is prohibited. Please silence and put away (completely out of sight) your cell phone. If I notice you using your cell phone, I will ask you to put it away. If I must ask you to do so more than once in a class period, you may lose Listening Exercise points.

Students may not record lectures or take pictures of PowerPoint slides without my consent.

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](#)

AI Use in Course (University Statement)

Texas A&M University-Commerce acknowledges that there are legitimate uses of Artificial Intelligence, ChatBots, or other software that has the capacity to generate text, or suggest replacements for text beyond individual words, as determined by the instructor of the course.

Any use of such software must be documented. Any undocumented use of such software constitutes an instance of academic dishonesty (plagiarism).

Individual instructors may disallow entirely the use of such software for individual assignments or for the entire course. Students should be aware of such requirements and follow their instructors' guidelines. If no instructions are provided the student should assume that the use of such software is disallowed.

In any case, students are fully responsible for the content of any assignment they submit, regardless of whether they used an AI, in any way. This specifically includes cases in which the AI plagiarized another text or misrepresented sources.

AI Use in Course (Instructor Statement)

As an instructor, I recognize the potential of AI as a useful tool to aid learning, create content, and refine writing skills. However, I will not utilize AI to generate course materials or provide feedback to students. In this class, students are permitted to incorporate AI into assignments only when explicitly instructed to do so. Any other use of AI on assignments or exams will be deemed as academic dishonesty.

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, contact the Office of Student Disability Services at 903-886-5150, 903-886—5835; email studentdisabilityservices@tamuc.edu; online at [Office of Student Disability Resources and Services](#); or in-person in Room 162 of the Velma K. Waters Library.

Tenets of Common Behavior

All students enrolled at the university shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. (See current Student Guidebook);

Campus Concealed Carry Statement

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 [http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedure s/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf](http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedure%20s/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf) 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.

Course Calendar

Week	Content
Week 1: 8/26-8/30	<p>Mon: Course Introduction; Music History: How and Why R: None L: None</p> <p>Wed: Introduction to Medieval Music; Chant and Liturgy R: pp. 27-33 L: <i>Mass for Christmas Day</i>, Introit (NAWM 3a)</p> <p>Fri: Genres and Forms of Chant R: pp. 33-42 L: <i>Mass for Christmas Day</i>, Kyrie (NAWM 3b)</p>
Week 2: 9/2-9/6	<p>Mon: Labor Day, No Class</p> <p>Wed: Medieval Theory and Practice; Medieval Song R: pp. 42-48 L: Comtessa de Dia, <i>A chantar</i> (NAWM 9)</p> <p>Fri: Medieval Notation R: None L: None</p> <p>Discussion 1 due</p>
Week 3: 9/9-9/13	<p>Mon: Early Organum and Notre Dame Polyphony R: pp. 49-58 L: <i>Tu patris sempiternus es filius</i> (NAWM 14a); <i>Rex caeli domine</i> (NAWM 14c); Leoninus, <i>Viderunt omnes</i> (NAWM 17)</p> <p>Wed: The Motet and Conductus (Online) R: pp. 58-65 L: de la Halle, <i>De ma dame vient...</i>(NAWM 21)</p> <p>Fri: Ars Nova (Online) R: pp. 66-76 L: de Vitry, <i>Cum statua...</i>(NAWM 24); Machaut, <i>La Messe de Notre Dame</i>, Kyrie (NAWM 25a)</p>
Week 4: 9/16-9/20	<p>Mon: Italian Trecento Music (Online) R: pp. 76-85 L: Landini, <i>Non avrà ma' pietà</i> (NAWM 31)</p>

Week	Content
	Wed: Listening to Medieval Music R: None L: None Fri: Exam Review R: Exam review sheet L: None Transcription 1 due
Week 5: 9/23-9/27	Mon: Exam 1 Wed: Introduction to Renaissance Music; English Music and Its Influence R: pp. 86-102 L: Dunstable, <i>Quam pulchra es</i> (NAWM 33) Fri: Music in Burgundian Lands R: pp. 102-110 L: Du Fay, <i>Missa Se le face ay pale</i> , Gloria (NAWM 37b)
Week 6: 9/30-10/4	Mon: The Generation after Du Fay (Online) R: pp. 111-115 L: Ockeghem, <i>Missa prolationum</i> , Kyrie (NAWM 39) Wed: Josquin and His Contemporaries R: pp. 115-124 L: Isaac, <i>Innsbruck, ich muss dich lassen</i> (NAWM 41); Josquin, <i>Ave Maria...virgo serena</i> (NAWM 44) Fri: National Styles: Italy and Spain R: pp. 125-127 L: Encina, <i>Oy comamos y belamos</i> (NAWM 46) Discussion 2 due
Week 7: 10/7-10/11	Mon: The Italian Madrigal R: pp. 127-134 L: Arcadelt, <i>Il bianco e dolce cigno</i> (NAWM 47); Gesualdo, <i>"Io parto" e non più dissi</i> (NAWM 50) Wed: National Styles: France and England R: pp. 134-140 L: Lassus, <i>La nuit froide et sombre</i> (NAWM 53); Weelkes, <i>As Vesta Was</i> (NAWM 56) Fri: Renaissance Notation R: None L: None Discussion 3 due
Week 8: 10/14-10/18	Mon: Dance Music and Arrangements R: pp. 141-147 L: Susato, Dance from <i>Danserye</i> , Pavane <i>La dona</i> (NAWM 66a) Wed: Variations and Abstract Instrumental Music R: pp. 147-152 L: Gabrieli, <i>Canzon septime toni a 8</i> (NAWM 70) Fri: Music of the Reformation R: pp. 153-159 L: Luther, <i>Ein feste Burg</i> , chorale (NAWM 58c) Transcription 2 due
Week 9: 10/21-10/25	Mon: Music of the Counter-Reformation

Week	Content
	R: pp. 159-167 L: Palestrina, <i>Pope Marcellus Mass</i> , Agnus Dei (NAWM 63b) Wed: Listening to Renaissance Music R: None L: None Fri: Exam Review R: Exam review sheet L: None
Week 10: 10/28-11/1	Mon: Exam 2 Wed: Introduction to Baroque Music R: pp. 169-188 L: Monteverdi, <i>Cruda Amarilli</i> (NAWM 71) Fri: Early Opera, Opera in Rome and Venice R: pp. 188-199 L: Monteverdi, <i>Orfeo, Tu se' morta</i> (NAWM 74d)
Week 11: 11/4-11/8	Mon: Vocal Music for Chamber and Church R: pp. 200-212 L: Strozzi, <i>Lagrime mie</i> (NAWM 77) Wed: Variations and Abstract Instrumental Works R: pp. 213-219 L: Frescobaldi, Toccata No. 3 (NAWM 82); Marini <i>Sonata IV</i> (NAWM 84) Fri: Baroque Notation R: None L: None Discussion 4 due
Week 12: 11/11-11/15	Mon: Music for Organ, Lute, and Harpsichord R: pp. 220-227 L: Buxtehude, Praeludium in E Major (NAWM 97); de la Guerre, Suite No. 3 in A minor, Prelude (NAWM 89a) Wed: Ensemble Music R: pp. 227-239 L: Corelli, Trio Sonata in D Major, all movements (NAWM 96) Fri: Vocal Music in Italy (Online) R: pp. 240-244 L: Scarlatti, <i>La Griselda</i> , Excerpt from Act I Scene 2 (NAWM 95) Discussion 5 due
Week 13: 11/18-11/22	Mon: Vocal Music in France R: pp. 244-253 L: Lully, <i>Armide</i> , Overture (NAWM 85a) Wed: Vocal Music in England and Germany R: pp. 252-260 L: Purcell, <i>Dido and Aeneas, Thy Hand, Belinda</i> (NAWM 90a) Fri: Early Eighteenth-Century Music in Italy and France R: pp. 261-273 L: Vivaldi, Concerto for Violin and Orchestra in A Minor, 1 st Mvt. (NAWM 98a); Couperin, <i>Vingt-cinquième ordre, La visionnaire</i> (NAWM 99a) Transcription 3 due
Week 14: 11/25-11/29	Mon: Johann Sebastian Bach

Week	Content
	R: pg. 273-288 L: Bach, Prelude and Fugue in A Minor (NAWM 102); Bach, <i>The Well-Tempered Clavier</i> , Book I: Prelude No. 8 in E-flat minor and Fugue No. 8 in D-sharp Minor (NAWM 104) Wed: Thanksgiving Break, No Class Fri: Thanksgiving Break, No Class
Week 15: 12/2-12/6	Mon: George Frideric Handel R: pp. 288-299 L: Handel, <i>Giulio Cesare, V'adoro, pupille</i> (NAWM 107c) Wed: Listening to Baroque Music R: None L: None Fri: Exam Review R: Exam review sheet L: None
Final Exam	12/13 8:00am-10:00am