

COURSE SYLLABUS
MUSI 3376.01, CID 81672 (Tues/Thurs; 9:30 am)
Music History I: *Antiquity Through the Baroque*

Fall 2017, 3 credit hours
Sam Houston State University
Music Building, Room 218

Full Professor: Dr. S. K. Murphy-Manley (Ph.D.)
Office: 936-294-4990, Music Building 324
Email: mus_skm@shsu.edu

◆ **Office Hours**

Because of my altered schedule this semester, appointments will be scheduled via email (mus_skm@shsu.edu) and conducted before or after class, or via email.

Note: It is inappropriate to email me the night before a test or the night before an assignment is due with questions concerning that test or assignment. The content of my course is planned well in advance with the expectation that you too will plan responsibly. If you find yourself in a unique position of trouble the night before something is due, email the class through Blackboard to seek your answers. Frankly, it is better that I not know about your procrastination.

◆ **Course Description**

This course is designed to address all aspects of Western European music and its history from our earliest knowledge of its practices in Antiquity to the end of the Baroque, around 1750. We will examine music and its early theories in historical context by discussing representative composers and genres and by listening to musical examples.

◆ **Prerequisites for this course**

MUSI 2348 (with a grade of a “C” or better) and a junior standing.
Music Major status, or permission from the instructor

◆ **Course Objectives and Student Learning Outcomes**

1. Students will gain from this course a strong foundational knowledge of the beginnings of Western European musical traditions. You will be able to discuss major issues concerning music history and its style, placing musical traditions and practice into historical context.
2. You will learn the exceptional nature of music from our current musical canon and how it differs from the mainstream of music that was produced in the first part of the 18th century (the Late Baroque). You will be able to recognize the difference between music we label ‘great’ today, and the kinds of music that past eras valued most.

3. You will come to understand, recognize, and be able to discuss the various styles, musical compositions, genres, and composers that have been the primary focus of this course. **Gaining factual knowledge is your primary goal.**
4. By creating a broad musical overview in a poster timeline format, you will internalize course content to the extent that you can present your knowledge in a successful manner in written, visual, and verbal format, addressing your colleagues in music.
5. You will broaden your understanding and knowledge of the culture of music in the Western hemisphere, and understand on a deeper level with clearer perception, the world of music as a whole, including its past, its changes, and its current state. **Learning about European cultures and their artistic accomplishments is another primary goal.**

◆ Textbooks and Supplies

Required:

- ◆ Burkholder, J. Peter; Grout, Donald J.; and Palisca, Claude V. *A History of Western Music*. 9th edition. New York: W. W. Norton & Company, 2014. There is an older 8th edition that we used to use. If you need to use the older edition, that is fine. Our library has the newer one on reserve.
- ◆ Murphy-Manley, Sheryl K. *A Concise and Friendly Guide to Music History*. 3rd edition, Cengage Publishing, ISBN 9781305309739.

Recommended:

- ◆ Burkholder, J. Peter; and Palisca, Claude, ed. *Norton Anthology of Western Music*. 7th edition. New York: W. W. Norton & Company, 2014. (Volume I only). There is an older 6th edition that we used recently. If you need to use the older edition, that is fine. Our library has the newer one on reserve.
- ◆ CDs to use with Burkholder/Palisca (eds.) anthologies: *Norton Recorded Anthology of Western Music*. Older CD Set, Volume I only (includes 6 CDs). These are optional. These CDs are on reserve in the Music Listening Room in the NGL. The newer versions of these pieces are on a DVD (as MP3 files) on reserve in the music listening room in the library.
- ◆ **Class Notes:** I will be posting my PowerPoint notes on Blackboard. You will be expected to print them out for yourself and bring them to class.¹ **I will expect you to come to every class with your notes on which you should take additional explanatory notes during the lectures.**

¹ We request here in the School of Music that you do NOT use our music lab and printer for this purpose.

◆ Your supplies will include all items necessary to take notes, study, turn in assignments, and to take tests.

◆ **Taping of the lectures is not permitted.**

Copyright Statement: All materials (handouts, texts, slides, assignments, quizzes, exams, etc.) used in this course are under my copyright, and may not be sold, rented, or otherwise transferred, with or without compensation, including taking notes for others or providing to businesses that sell tutoring or other grade-increasing services (such as *Flashnotes*), without written permission from me, and without seeking further permission from other copyright owners whose information I use in my course content.

◆ **Electronics Policy**

◆ I will allow students **only limited use** of their smart devices or laptops during class lectures **for things relevant only to our class or class discussion**. No headphones will be allowed, and all sound must be turned off in class. If you misuse this privilege, you will lose the option of using any electronic devices in my class for the rest of the semester.

Note: At any time during class I can ask you to show me the screen of your device. If you are using your device outside the parameters of the “limited appropriate use” relevant to this class, you will not be allowed to use any electronics in my class for the rest of the semester.

To be clear here: having your phone out to receive and send text messages is not allowed during my class. Surfing the Internet and using social media is also not allowed.

◆ **Rules and Consequences concerning electronics in the classroom:**

1. If your electronic device makes a noise during class you will be required to stand up in your spot and answer orally a question of my choice.
2. If you are seen by anyone (another student, me—or even a guest in the class) using your device inappropriately during my class, you will lose the privilege of using any devices for the rest of the semester.
- *3. If you are seen by **anyone** checking any of your devices, for any reason, during an exam or quiz, then you will automatically fail the exam or quiz with a 50-point deduction from your exam/quiz score. Inappropriate use of devices will not be tolerated.

◆ Course Requirements

✧ Attendance Policy

You will be expected to punctually attend every class. If you need to be absent for any reason (even for an excused reason), it will still be your responsibility, to obtain any assignments, class notes, and handouts *from another class member*. I do not keep extra handouts for you in my office, and absences will not excuse you from missed or late assignments nor from missed tests or quizzes. If you need to miss a class for any reason on a day that an assignment is due, **you must still get your assignment to the class in order for it not to be counted late.**

If you have more than 3 unexcused absences, then your final grade will be lowered **ONE** point for each absence beginning with the fourth. (So, if you have a 92 average in the course at the end of the semester, but you have missed 6 classes, you will end up with a B (89) in the course.) Should a medical emergency or severe illness occur, your absence will be evaluated by me on a case-by-case basis.

NOTE: Do not come and go from my class. Do not walk around, visiting my desk or the trashcan at your leisure. These activities disrupt the class. I will question you, stop you, and inquire why you are being disruptive in the middle of my class. My classroom is not your living room.

✧ Tardy Policy

Being tardy disrupts and distracts the class. Being tardy also disrupts the learning process for other class members and inhibits your participation in that process. If you enter the class late (by the computer's clock), you will be required to write your name on the chalkboard when you come into the room. **Two tardies** will equal **one absence**. ***Leaving class early will count as a tardy.*** See the attendance policy above to remember how absences affect your course grade. The tardy policy is in effect in all of my classes no matter who is leading class, and no matter what sort of instruction is taking place.

Important Note: Make-up exams and quizzes will not be given under any circumstance of absence.

◆ Conflict Policy

From the *School of Music Faculty Handbook* Concerning Activities for Which You Are Responsible:

Rehearsals, Concerts and Performances: All rehearsals and performances for each semester must be included in the syllabus for each class/ensemble at the beginning of the semester. The information provided needs to include dates, times, and places. The following policies provide more specific information.

- As the syllabus is the “contract” between the faculty/instructor and the student, all aspects of the class/ensemble requirements regarding rehearsals and performances must be part of this agreement.
- Students can be required to attend rehearsals or other class-related activities outside the normal class time only if those rehearsals/events are included in the syllabus at the beginning of the semester.
- If such activities conflict with other classes or activities, the faculty must coordinate with the other faculty involved to work out a solution where the students are not put in a situation of having to choose.
- It is the faculty’s responsibility, prior to publishing their syllabus, to ensure that there are no scheduling conflicts and that the rooms/spaces are indeed available.
- Added, last minute additions to the rehearsal/activity schedule are not mandatory for students as those changes were made after the syllabus was published. Students do not have to participate in those extra/added events. If such activities conflict with a class, the student should attend the class. If they conflict with a previously scheduled rehearsal, the regular commitment should be met. Hopefully, conflicts can be avoided.

✧**The above policy requires you to attend this class unless** your professor has done two things: 1). included your tour or concert on the syllabus, **and** 2). either worked with me to resolve the conflict with your responsibility to this class or has obtained permission from the School of Music Director to remove you from my class. As you can see from the policy, it is your responsibility to look at ALL your syllabi now to identify potential conflicts. ***I require students in my classes to inform me of any and all conflicts by the second week of class. Since I don’t give make-up exams or quizzes, it is essential that you follow through with this requirement.***

◆ Grading for the Course

The following grading scale will be used for all exams and assignments.

No extra credit will be allowed.

A =	90-100
B =	80-89
C =	70-79
D =	60-69
F =	59 and below

The Grading percentages are as follows:

Class Assignments (2)	20%
Textbook Reading Summaries and Responses (5)	10%
Listening Quizzes (3)	35%
Exams (3)	35%

Note: Deductions for absences and tardies will not display in the gradebook within Blackboard. If deductions are necessary, they will be calculated into your final grade altering the grade that you see displayed in the Blackboard gradebook.

◆ **Another Important Note: Late assignments** will be accepted with a penalty of a 30-point deduction for each 24-hour period following its due date and time. For instance, if your assignment is due during class on October 2nd and you get it to me after class has ended, rather than during the class, you will receive a 30-point deduction. The next day, on October 3rd at 24 hours past the end of the previous day's class time, a 60-point deduction will be implemented. The penalties are calculated by actual calendar days and not class meeting days. *To turn in a late assignment, you will need to slide it under my office door, #324.*

◆ **Exams (35%)**

There will be three exams. Each exam will test your knowledge of factual information concerning music, terminology, composers, and compositions. I intend to include a variety of question formats including, but not limited to, short answer, multiple choice, true/false, and fill-in-the blank.

◆ **Listening Quizzes (35%)**

You will have 3 listening quizzes that will test your knowledge of the many genres, composers, and styles that we have discussed in class. (I will post a review sheet on Blackboard for each quiz.)

— Prepared listening

The list of prepared listening excerpts will be found on each review sheet for each of the three listening quizzes. You can locate the pieces in our library's recording collection, on our library's database called *Naxos*, or in a variety of places online often including *Spotify* and/or *YouTube*.

— Unknown listening (*Mystery listening*)

I will play several examples of music that you will need to identify stylistically.

—I've provided a template on Blackboard for you to use titled, "Helpful Listening Sheet" as you study each composition on your listening list. You won't need to turn these in for a grade, but I recommend that you use the sheets to help in your study.

◆ **Textbook Reading Summaries and Responses (10%)**

You will have 5 reading reports over specified pages in your Grout/Burkholder textbook. (These pages and due dates are listed at the end of this syllabus in the Course Schedule.) There is a template on Blackboard that you will download and type into. We will discuss this more during the first full week of class.

◆ **Your Two Class Assignments (20%; 10% each)**

Class assignment due dates are listed on this syllabus, and it is your responsibility to make sure that you do not miss any discussion in class concerning these. I do not accept any assignments via email. Assignments are due in class on the designated due date with the pages stapled together (when relevant) unless instructed otherwise.

1. Assignment I: Poster Timeline: Antiquity to 1477

See separate instructions. This is a team project.

2. Assignment II: Formal and Informal Writing Report

(Your assignment is in two parts.)

Read and report on the article by Dr. Susan McClary, “Of Patriarchs. . . and Matriarchs, Too,” found in the journal, *The Musical Times*, vol. 135, (June, 1994): pp. 364-369. This scholarly article will introduce you to the world of musicological discourse through the topic of gender studies concerning music history. In part one of your assignment, you will be summarizing what McClary said while keeping your writing formal. [To confirm that you understand *formal writing*, look at the handout on Blackboard called “Writing Styles Explained.”]

Label each part: Part I: *Formal* and Part II: *Informal*. Your report must be stapled. You do not need to use footnotes for either section.

-Part I; Formal Writing: (about 3 pages typed, double-spaced, 12-point Times font); Part I is a summary of the content of the article without your interjected opinion. Just report and do your best to explain points that the author (*refer to her by her last name, McClary*) is making.

-Part II; Informal Writing: Part II of the assignment, (about one page typed, double-spaced) will be a response of your opinion of the article and your personal thoughts on what the content of the article means or suggests. Keep in mind that the article was written in 1994, and do not refer to it as if it were more recent. I would like you to think about this in depth and with great reflection.

◆ **University Academic Honesty Policy**

You will be held accountable for honest behavior in this class. Likewise, honest test-taking and homework procedures will be enforced. Refer to the SHSU student guidelines handbook for what constitutes “cheating.” The Academic Policy Statement 810213 for Academic Dishonesty at SHSU is located at:

<http://www.shsu.edu/dotAsset/728eec25-f780-4dcf-932c-03d68cade002.pdf>

◆ Concerning Plagiarism in My Courses

“You are guilty of plagiarism when you present someone else’s words or ideas as if they were your own.”

There is often some misunderstanding about the nature of presenting historical facts in music-history research projects and in the statements concerning music. Stating the common facts (not opinions) of a composer’s education, career, repertoire, and whereabouts is, for the most part, common knowledge. As a writer you must assimilate the **facts** in **words of your own**, not resembling the original source **in any way**, including, but not limited to, your order of presentation and emphasis on details. You **must give credit** to your source by listing it as a reference in your bibliography. You may incorporate **just the facts** without footnoting if you have used words that were **entirely your own**. *But, it is important that you take care to not interject any borrowed opinions from your sources unless you plan to footnote.* Watch for interjected opinions that the original author has communicated by using adjectives. Make sure you omit these if you are not footnoting. As an example of something that needs to be footnoted, consider the two following sentences. The first sentence does not need footnoting, but the second one does. Why?

1. “Brahms Symphony No. 4 demonstrates that counterpoint was at the basis of his compositional intent, and that he regarded it as a fundamental aspect of the process of composing.” (Why doesn’t this need a footnote? Because, as the author of this sentence, I looked at his 4th symphony, and I concluded what his use of counterpoint demonstrated. I am sharing my observations and conclusions.)

2. “With Brahms Symphony No. 4 he wanted to create a work that demonstrated his compositional intent, one in which he regarded counterpoint as fundamental to his compositional process.” (What is the main word that shows I’d better footnote this? It’s “wanted.” How do I know that Brahms “wanted” to do something? Did I speak to him personally? Did he write me a letter and tell me this? Since I don’t know him (he died in 1897!), I must have read this in a letter or primary source somewhere, and therefore it needs footnoting. If you haven’t spoken to someone personally about it, then you must cite your source that investigated a composer’s personal wishes or life. By the way, if this were a living composer, and you wanted to write about what he had told you personally, you would still need to say in your text, “In 2001, Philip Glass told me . . .”)

What should you do when you are discussing the musical style or significance of a composer?

If you use another person’s words, ideas, opinions, statistics, or conclusions about a composer’s importance, style, musical composition, etc., then you **must document** your source in a footnote (then and there) in your paper. Use footnotes for my class in the Turabian style; do not use endnotes. If you do not cite your source, then you are guilty of plagiarism and will receive an **automatic F** on the assignment. It does not matter if you have reworded the information, it still is not based on your original thought and therefore it needs documentation. Documentation includes framing the borrowed information in quotation marks and footnoting the source immediately after the closed quotation mark.

You also will need to list the source a second time in your bibliography. If you fail to follow this procedure the consequences will be the aforementioned F.

Help from Others:

If you receive assistance from someone (let's say they offer their opinion on the importance of Ravel's *Bolero*) then you must also footnote their opinion as borrowed information. If you receive assistance in the editing or typing of your work you must include an acknowledgement page acknowledging their assistance.

Dishonesty:

1. It is dishonest to present your own previously written material as a new assignment in this or in any other class.
2. It is dishonest to copy another student's work, research, or writing, even in part.
3. It is dishonest to allow your work to be used by someone else.
4. **It is dishonest in these music history classes to use Internet articles or sites as information sources of biographical, stylistic, or historical significance issues.**

☞ All dishonesty will result in an automatic F. An F in the course could result depending on the severity of the offense as determined by the instructor.

Don't Do It

I realize that there are degrees of plagiarism. Total plagiarism (turning in someone else's work as your own—including copying or buying papers from an internet site—will result in an **F in the class** and recommendation to the University for disciplinary action. Partial plagiarism will result, as mentioned before, in an F for the project and potentially my course. The temptations today are great. You are busy, stressed, and trying to do your best. Do not give in to a quick research solution on the Internet. This is dishonest to do for your projects in this class. Resist the temptation and choose the proper way. If you cannot find the proper way, come talk to me as soon as you are aware of your difficulty.

What does she mean by "information sources" on the Internet?
(!) Isn't everything on the Internet nowadays? Don't we
spend hours gathering information from the Internet?

Answer: An information source is not the same as a database. *JSTOR* is a database, and there are many other useful databases. Using databases is encouraged. A database shows you where you can find articles on various topics. You can also access *The New Grove Dictionary of Music and Musicians* via the database in our library. *Google Books* also has many sources available. These are not what I'm talking about. The information sources on the web to which I am referring include the sites that pop up when you conduct a casual search for a composer or musical composition. If you search for Brahms' Opus 53

(*Alto Rhapsody*), you will find program notes, posted articles, and discussions about the work. These are the items that are off limits to you. You are required to use scholarly articles, books, and primary sources for your research, which can be found listed in databases and in libraries. Using other people's casual research on the Internet is not appropriate nor is it acceptable.

Reasons Behind the “No Internet Rule”

First, the sites on the Internet concerning musical topics vary tremendously in accuracy. Second, the authors of these sites that display biographies of our composers and discussion of our pieces have used the same scholarly sources in the library or in journal articles that you are supposed to use. If you do not do the original research yourself from those academic sources, then you are cheating. So, by using someone else's assimilated facts from library and scholarly sources, rather than performing the entire research exercise yourself, you are failing to do what was assigned.

If you have questions about plagiarism, consider playing this computer game that our Library sponsors. <http://library.shsu.edu/research/guides/tutorials/misc/goblins.html>



◆ Proper Classroom Demeanor

According to university policy, students are expected to assist in maintaining a classroom environment that is conducive to learning. You might find many topics in the class interesting. *As the pace of the class ensues, raise your hand if you would like to ask a question or make a comment.* Students are expected to refrain from behavior in the classroom that is intentionally disruptive of the learning process. As the student handbook states: “These activities shall include, but not be limited to: using abusive, indecent, profane, or vulgar language; making offensive gestures or displays that tend to incite a breach of the peace; perpetrating fights, assaults [good grief!], acts of sexual violence, abuse, or threats; or evincing [what an old word! It means, ‘demonstrating’—you’re welcome] some obviously offensive manner or committing an act that causes a person to feel threatened.” Just so you know, the old list of offenses from just a few years ago is far less interesting, prohibiting students from: “eating in class, using tobacco products, making offensive remarks, reading newspapers [that is actually funny in today’s classes, although this is only 10 years old], sleeping, talking among each other at inappropriate times, wearing inappropriate clothing [what, like flip-flops on a Texas winter day?], or engaging in any other form of distraction.” Nonetheless, SHSU states that inappropriate behavior in the classroom shall result in, minimally, a directive to leave class or being reported to the Dean of Students for disciplinary action in accordance with university policy. The University’s procedure is found at: <http://www.shsu.edu/syllabus/>

◆ Visitors in the Classroom

Only registered students may attend class. Exceptions can be made on a case-by-case basis by the professor. In all cases, visitors must not present a disruption to the class

by their attendance. Students wishing to audit a class must apply to do so through the Registrar's Office.

◆ **Students With Disabilities Policy**

It is the policy of Sam Houston State University that individuals otherwise qualified shall not be excluded, solely by reason of their disability, from participation in any academic program of the university. Students with disabilities that might affect their academic performance should register with the Office of Services for Students with Disabilities located in the Lee Drain Annex (telephone 936-294-3512, TDD 936-294-3786, and e-mail disability@shsu.edu). They should then make arrangements with their individual instructors so that appropriate strategies can be considered and helpful procedures can be developed to ensure that participation and achievement opportunities are not impaired.

NOTE: No accommodation can be made until you register with the Services for Students with Disabilities; accommodations for disabilities must be initiated by you. For a complete listing of the university policy, see: <http://www.shsu.edu/syllabus/>

◆ **Title IX**

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, age discrimination, and religion. If you or someone you know has been harassed or assaulted, you can find the appropriate resources here: <http://www.shsu.edu/titleix/>

◆ **Religious Holy Days**

If you must miss class because of a religious holy day, you must present to me a written statement. I will then complete a form notifying you of a plan to avoid any grade penalties. Please follow the University's procedure found at: <http://www.shsu.edu/syllabus/>

◆ **NASM Requirements for Notification of Related Health Issues in Music**

NASM (National Accreditation of Schools of Music) requests that all students have access to three articles on health-related issues: Neuromusculoskeletal Health, Vocal Health, and Hearing Health. I have posted these articles on Blackboard for you to read.

Projected Class Plan and Reading Assignments

This Projected Class Plan is tentative and subject to change.

The lectures will take precedence over this planned schedule. We might be ahead or behind in the reading schedule. The idea is that you should read the assigned pages and listen to the appropriate pieces that are discussed in the reading, (especially the compositions listed on the listening quiz reviews), by each week's end.

**If you have an anthology it would be useful to bring it to the lectures.
All pages are from the 9th edition**

Week's reading assignment: pages 3-83

Aug. 24 **Explanation of the Course and Its Content**

*Week's reading assignment: pages 84-110 and Concise and Friendly Guide 3rd ed.,
pages vii-viii and 1-6*

Aug. 29

Aug. 31

*Week's reading assignment: pages 112-141 and Concise and Friendly Guide 3rd ed.,
pages 7-12*

Sept. 5

Sept. 7

Week's reading assignment: pages 143-164

Sept. 12 **Assignment I is due**

Sept. 14

Week's reading assignment: pages 165-187

Sept. 19 **Reading Summary Report No. 1 Due** over these specific pages in the
Burkholder/Grout: 162-63; 177; and beginning at "The Polyphonic Mass"
pp. 180-187

Sept. 21

Week's reading assignment: pages 188-212

Sept. 26 **EXAM I**

Sept. 28

Week's reading assignment: pages 213-240

Oct. 3 **Listening Quiz 1**

Oct. 5

Week's reading assignment: pages 241-285

Oct. 10

Oct. 12 **Assignment II is due**

Week's reading assignment: pages 286-327 and Concise and Friendly Guide 3rd ed., pages 12-14

Oct. 17

Oct. 19 **Reading Summary Report No. 2 Due** over these specific pages in the Burkholder/Grout: "The Affections" on 296-97; 305; 316; 324-25

Week's reading assignment: pages 328-350

Oct. 24

Oct. 26

Week's reading assignment: pages 351-378

Oct. 31 **EXAM II**

Nov. 2 **Reading Summary Report No. 3 Due** over these specific pages in the Burkholder/Grout: 355; 357 "Lully"; 374 "Source Reading" and 377-78 "National Styles and Traditions"

Week's reading assignment: pages 379-392

Nov. 7 **Listening Quiz II**

Nov. 9 **Reading Summary Report No. 4 Due** over these specific pages in the Burkholder/Grout: 384 and 386 "Instrumental Chamber Music"; 385 "Music in Context"; beginning at "The Concerto" 389-392

Week's reading assignment: pages 393-405

Nov. 14

Nov. 16

Week's reading assignment: pages 406-431

Nov. 21 **Reading Summary Report No. 5 Due** over these specific pages in the Burkholder/Grout: 408-413; 412 "Music in Context"; 426; 430-31 "A Volatile Public"

Nov. 23 **Thanksgiving; No Class**

Week's reading assignment: pages 432-461

Nov. 28

Nov. 30 **Listening Quiz III**

Final Exam Day/Time To Be Announced by SHSU...

(Lately, the Registrar of the University has been changing the final exam schedule during the semester. Check the SHSU website occasionally to see when they post the schedule.)

Note: I do not keep syllabi to distribute to students after they have taken a course with me. If you think that you might need a copy of your syllabus for future purposes (transferring schools/credits, entrance to other programs, auditions for graduate schools, etc.) then you should keep a copy for yourself. It is your responsibility to keep track of your courses, materials, and educational history.

Important Note: Failure to read or to obtain this syllabus (or to read this important note) will not negate the contents herein. Likewise, failure to obtain or to read information concerning tests and assignments for this class will not negate your responsibility for those graded items nor the criteria by which they are graded.