

MUSI 3376 01 & 3376 02

Music History: Antiquity to Baroque

Spring Semester 2018, Music 218

T/Th 09:30-10:50; 14:00-15:20

Dr. Kim Pineda

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Office Hours: Wednesday, 09:00-10:00

Or by appointment, Room 220I

I. Course Description

MUSI 3376 is the first semester of a two-semester sequence on the history of music in the European tradition, essentially covering the music from Antiquity and the Middle Ages to the Baroque era. One of your primary objectives is to become familiar with this vast repertoire, and the many genres peculiar to each period. The course is designed to build on your experience in previous music courses, and to coordinate with your studies in the Music Theory sequence. The course format consists of lecture, discussion, listening, in-class participation, occasional quizzes, a formal research project, and three exams.¹

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

II. Course Outcomes and Assessments

To listen to an example of a particular style and genre from within the course time period and recognize its distinctive characteristics; listen to an example of a particular style and genre from within the course time period and develop conclusions about its genre and historical contexts of its origins; recognize, define, and employ significant terms and concepts related to music from c. 850 to c. 1750 that have been introduced in the readings or lectures; describe in broad historical context the likely social function and probable performance circumstances for a variety of works within the period; be able to articulate comparisons between styles in the course time period; listen, read, speak, and think critically about the relationship between the different musical styles and their places in cultural history.²

III. Textbook and Materials (required, but also on reserve in the library)

- Burkholder, J. Peter; Grout, Donald J.; and Palisca, Claude V. *A History of Western Music*. 9th edition. New York: W. W. Norton & Company, 2014.
- Burkholder, J. Peter; and Palisca, Claude, ed. *Norton Anthology of Western Music*. 7th edition. New York: W. W. Norton & Company, 2014. (Volume I only).
- *Norton Recorded Anthology of Western Music*. Older CD Set, Volume I. 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.
- One (1) 9-3/4” x 7-1/5” composition book. Nothing smaller, nothing larger, and not loose notebook paper.

¹ Recording of the lectures is not permitted.

² **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, without written permission from me, and without seeking further permission from other copyright owners whose information I use in my course content.

IV. Grading Scale and Assignments

100-91% = A; 90-81% = B; 80-71% = C; 70-61% = D; 60% or lower = F.

- Examinations (3 exams @ 100 points each): 300 points
 - Listening Journal (6 submissions @ 100 points each): 600 points
 - Formal Summaries (2 @ 75 points each): 150 total
 - Listening Quizzes (6 @ 25 points each): 150 points
 - Attendance/Participation: 95 points
 - Syllabus Confirmation (due by the end of Week 2): 5 points
- TOTAL = 1,300 points.**

V. Computer and Technology Usage:

ABSOLUTELY NO LAPTOPS, TABLETS, OR CELL PHONES ARE TO BE USED IN CLASS.³

Take notes by hand, using the Cornell notes template (sample and blank sheets available on Blackboard).

VI. Attendance: Yes, attendance (of the non-somnambulant, electronically unhindered variety) is required and is part of your grade. We will do a large portion of our analysis and listening IN CLASS. You may have one (1) unexcused absence this term. You may be late two (2) times. If you are late a third time the three (3) late arrivals will count as one (1) unexcused absence. Your grade will be impacted if you have more than two (2) unexcused absences. Chronic tardiness will require an appointment with the instructor to explain your behavior and the possible grade impact. In addition to attendance, you are required to do all of the assignments and actively participate in the class discussions. An excused absence is one in which you provide me with documentation of a medical appointment, or an official SHSU memo/email of traveling for an SHSU ensemble performance, conference, or other SHSU sanctioned event.

If you are absent for any reason, it is still your responsibility to obtain any assignments, class notes, and handouts *from another class member*.⁴ 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. There will be no make-up quizzes. Exams may be made up under special circumstances (documented medical emergency, for example), and must be discussed with the instructor prior to taking a make-up exam. The final exam is not included here. Please be present for the final exam.

VII. Conflict Policy

From the *School of Music Faculty Handbook*

“Concerning Activities for Which You Are Responsible:

³ Exceptions for laptops may be made under certain circumstances.

⁴ If you are absent for whatever reason, please do not send me an email asking “What did I miss?” or “Did I miss anything important?” You missed *everything* and, as noted above, it is your responsibility to get the lecture notes from one of your classmates.

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 classrelated 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. Because there are no make-up quizzes and exams, it is essential that you follow through with this requirement.***

VIII. Assignments

- **Exams:**
 - There will be three (3) examinations over the course of the semester (exams are NOT comprehensive) and they will cover (approximately) the Antiquity-Middle Ages, Renaissance; and Baroque periods. Did I mention the exams are **NOT** comprehensive?
- **Listening Journal:**
 - To help you organize, remember, keep track of, and compare all of the pieces studied this semester you will maintain a handwritten "Listening Journal," in which you will handwrite entries describing each piece or movement in the form of a short proto-essay (NOT a bullet point list). Guidelines for this will be available on Blackboard. You are responsible to listen and examine the score(s) BEFORE each class period. I will collect the HANDWRITTEN journals every two weeks. *Please*, keep up with this task; failure to do so will likely have negative consequences.

- **Listening Quizzes:**
 - There will be six (6) unannounced listening quizzes throughout the semester (approximately two quizzes per unit). They will be given at the beginning of class. Please do not be late because I will not restart or replay any musical example.
- **Formal Summaries:**
 - During the semester I will give you two musicological articles to read and summarize. The formal summary template and sample summaries are available on Blackboard. The formal summary is to help you determine the main points of an article (thesis), how the author presents her/his argument (hypothesis), and how the article is constructed (sequence of events). I will discuss these assignments in detail in class before giving you the readings.

IX. 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>

A document on what constitutes plagiarism, when and why citations are required, and other items related to academic honesty, cheating, and its related outcomes is available on Blackboard. Please download and read this closely as we will discuss it in class (remember the Class Participation component as part of the grade for the course).

X. 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 (“demonstrating”) 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, 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/>

XI. 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.

XII. 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/>

XIII. 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/>

XIV. 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/>

XV. 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.

XVI. Course Schedule

(Subject to change)

Week 1 January 18: —Course overview; assignments, expectations, writing components

Week 2 January 23/25—Reading: Ch. 1-2

Week 3 January 30/February 1—Reading: Ch.3-4; *Listening Journal I due*

Week 4 February 6/8—Reading: Ch. 5; *Formal Summary I due*

Week 5 February 13/15;—TMEA (no class on 2/15) Reading: Ch. 6; **EXAM I (2/13; Ch. 1-5)**

Week 6 February 20/22—Reading: Ch. 7-8; *Listening Journal II*

Week 7 February 27/March 1—Reading: Ch. 9

Week 8 March 6/8—Reading: Ch. 10; *Formal Summary II due; Journal III*

Week 9 March 10-16—SPRING BREAK

Week 10 March 20/22—Reading: Ch.11; **EXAM II (3/20; Ch. 6-10)**

Week 11 March 27/29—Reading: Ch.12-13; *Journal IV*

Week 12 April 3/5—Reading: Ch. 14-15

Week 13 April 10/12—TBA (Dr. Pineda at a conference)

Week 14 April 17/19—Reading: Ch. 16-17; *Journal V*

Week 15 April 24/26—Reading: Ch. 18-19

Week 16 May 1/3—Exam Review; *Journal VI*

FINAL EXAM: May 10 (Ch.11-19). Please check the official SHSU final exam schedule.

XVII. Syllabus Confirmation

I have read the syllabus and understand its contents, the work required of me, assignment deadlines, and the university policies. I understand that reading the syllabus and turning in this page is one of the required assignments. I also understand that I am free to contact the instructor at any time during the term (between 08:00-17:00, Monday-Friday) if I have any questions regarding any of the assignments or if I need assistance or clarification. In addition, I understand that my continued enrollment in the course after Week 1 will be taken as indicating my consent to these conditions and requirements.

Signature:

Printed Name:

Date:
