



SYLLABUS

FOR

COURSE NUMBER & NAME: MUSM 431 Music History I

CATALOG DESCRIPTION: A survey of the development of musical genres, styles, and compositional practices from Antiquity to 1750. Attention will be given to parallel developments in church history and liturgy as they relate to music. A writing-intensive course. Prerequisites: MUSM 131, 132, and MUST 332.

NUMBER HOURS CREDIT: 3

Dr. Matt Roberson
Course Faculty

Dr. Matt Roberson
Department Chair

Dr. Greg Straughn
Dean, College of Arts and Sciences

Special Needs Policy

Abilene Christian University is dedicated to removing barriers and opening access for students with disabilities in compliance with ADA and Section 504 of the Rehabilitation Act. The Alpha Scholars Program facilitates disability accommodations in cooperation with instructors. In order to receive accommodations, you must be registered with Alpha Scholars Program, and you must complete a specific request for each class in which you need accommodations. If you have a documented disability and wish to discuss academic accommodations, please call the Alpha office directly at (325) 674-2667.

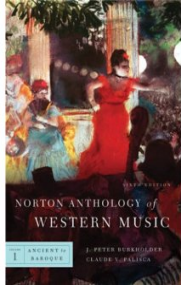
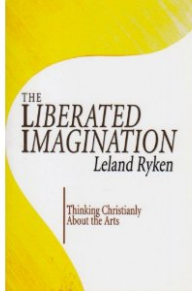
Music History I

Antiquity-1750

MUSM 431

3 Credit Hours

Syllabus, Fall 2013

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Office Hours	
Contact Info	Office: 325.674.2108 Mobile: 334.301.3806 (Yes, I can text...) Email: matt.roberson@acu.edu Facebook: Add me, if you wish.
Website	Open Class
Meeting Times	Tuesdays and Thursdays from 8:00 to 9:20 in WPAC B5.
Required Texts	 Norton Anthology of Western Music, V.I Leland Ryken, <i>The Liberated Imagination</i> 
Additional Resources	Materials on Electronic Reserve. Seaton, <i>Ideas and Styles in the Western Musical Tradition</i> . (Not Required)

Music History I

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Purpose:

To make you better musicians by exploring ideas and styles in Western music and to encourage you to “think Christianly” about the discipline and profession of music.

Course Competencies:

By the end of the term, you will be able to do the following:

1. Describe the significant musical ideas from antiquity through 1750 and explain how these affected musical style
2. Define and employ major vocabulary terms associated with the history of music and its performance
3. Identify prominent composers, patrons of music, and music institutions, explaining their contributions to the development of ideas and styles in music history
4. Develop and apply critical listening and score analysis skills
5. Demonstrate basic musicological research techniques and information literacy
6. Explore concepts of “thinking Christianly” about the arts, music in particular

Assessment:

Measurement Instrument	Competency	Measurement Standard
Exam Essays	1, 2, 3	Clarity of writing; relevance; sustaining an argument; factual correctness
Exam/quiz short Answer/fill in blank	2, 3,	Objective evaluation on factual questions
Exam listening Identification	1,2, 3,4	Id of representative examples as exemplified in NAWM, V.I. Stylistic recognition techniques as taught from Jan LaRue, <i>Guidelines for Style Analysis</i> .
Exam score analysis and Id.	1,2,3,4	Style and formal analysis techniques based on Jan LaRue, <i>Guidelines for Style Analysis</i> . Id of representative examples as exemplified in NAWM, V.I.
Prospectus	All, particularly 5-6	See explanation below.
Reading questions/discussion	6	See rubric below.

Format:

As with all of ACU’s music history courses, Music History I utilizes didactic and dialectic approaches. Class sessions typically involve a lecture on the day’s topic, discussion of the assigned readings, listening, and analysis.

Grading Criteria:

Item	value	Comments
Exams	60%	There are 3 exams. Each exam is worth 20% of the final grade, and each is cumulative.
Quizzes	10%	Quizzes and in-class assignments may be announced or unannounced. If you come to every class meeting and read diligently, you will do great!
Questions	10%	For each reading assignment, you'll submit three typed questions (interpretive, evaluative, or application) for discussion. See below.
Prospectus	20%	Seven- to ten-page research proposal on a topic of your choice. You'll write the research paper in Music History II. See Below.

A = 90%-100% B = 80%-89% C = 70%-79% D = 60%-69%
 F = 59.9% and below

Course Policies:

1. I expect you to attend class regularly and can hold you responsible for any material presented in class or assigned in readings.
2. Seven absences for any reason will result in an F for the course. In addition, more than Four Unexcused Tardies will result in a substantial grading penalty. If you miss class or a test for any reason, it is your responsibility to make up the assigned work. You will need an excused absence—such as for a university sponsored event, death in the family, or documented illness—to make up quizzes and exams. It is your responsibility to schedule the makeup exam within seven calendar days after the original test date. You must pass the final examination in order to pass the course.
3. I will accept late assignments, but will deduct 10% for each class period they are late. If you miss an assignment, it is your responsibility to find out what you missed.
4. Assuming the books are available, I will drop you from the course if the books aren't in your possession by the third week of class.

Course Calendar

	Introduction and Antiquity	Ch. 1* NAWM** 1-2
	Early Christian	Ch. 2 Ryken,*** Introduction
	The Mass and Office	Ch. 3 NAWM 3-4
	Chant and Liturgical Drama	Ch. 3 (cont.) NAWM 5-7 <i>Theatre and Incarnation</i> , Ch.1 (Electronic Reserve)

		<i>Practicing our Faith</i> , Ch. 3 (2-page excerpt)
	Medieval Secular Music	Ch. 4 NAWM 8-13
	Early Polyphony	Ch. 5 NAWM 14-23
	The Purpose of the Arts and What the Bible Says <i>Ars Nova</i> and <i>Trecento</i>	Ryken, Chs. 1-2 Ch. 6 NAWM 24-31
	Review	
	Exam I	
	Creativity, Beauty, Imagination Musicology and Research	Ryken, Chs. 3-4
	Renaissance in Burgundy	Ch. 7 NAWM 32-37
	Franco-Netherlands School Chanson	Ch. 8 NAWM 38-43
	Art and Truth; Renaissance Instrumental Music; the Reformation	Ryken, Ch.5 Ch. 9-10 NAWM 44-49; 62-64
	Reformation and Counter-Reformation	<i>Wittemberg Gesangbuch</i> (Electronic Reserve) <i>Geneva Psalter</i> (Electronic Reserve)
	Perspective and Interpretation in the Arts Madrigal; Mannerism; English Madrigal; Venetian Polychoral Style	Ryken, Ch.6 Ch. 11 NAWM 50-61; 65
	Review	
	Exam II	
	Ignatius Rationalism; Monody	<i>Spiritual Exercises</i> , First Exercise (Electronic Reserve) Ch. 12 NAWM 66-67 Preface to <i>Le Nuove musiche</i> (Electronic Reserve)
	<i>Seconda Pratica</i> Opera and <i>Orfeo</i>	Artusi and Monteverdi Excerpts (Electronic Reserve) Ch. 13 NAWM 68-71
	Vocal Chamber Music; Sacred Concerto	Ch. 13 (cont.) NAWM 72-75; 77-78
	Oratorio; Sonata; Suite	Ch. 13 (cont.) NAWM 76; 79-81; 84-85
	French Opera	Ch. 14 (Reserve) NAWM 82-83; 95
	English Theater Music	Ch. 14 (cont.)

		NAWM 86 <i>King Arthur</i> (Electronic Reserve)
	<i>Opera Seria</i> and Handel	Ch. 15 (pp.220-224; Electronic Reserve) NAWM 89-90; 99 <i>First Nights at the Opera</i> , Intro and Ch. 1 (Electronic Reserve)
	Continued	
	Turkey/Dressing	
	What is Christian Art? Sonata and Concerto	Ryken, Ch.7 Ch. 14 (pp. 209-219) NAWM 93-94
	Oratorio and Handel	Ch. 15 (pp. 225-227) NAWM 100 <i>First Nights</i> , Ch.2
	Bach	Ch. 15 (cont.) NAWM 96-98
	Bach	NAWM 84; 88-90 “Created Beauty: The Witness of J.S. Bach” (Electronic Reserve)
	Final Exam	
		*Chapter numbers are for Seaton, <i>Ideas and Styles in the Western Musical Tradition</i> . **NAWM is the <i>Norton Anthology of Western Music</i> . The numbers are works rather than page numbers. *** <i>Liberated Imagination</i> .

Explanation of Assignments:

Questions for Discussion

For each reading assignment, you need to submit three typed questions that we’ll discuss in class. Please include the page number in the reading to which you are referring.

Factual questions are questions with one correct answer that can be answered by direct evidence from the text. What is ... Who is ... ***Avoid factual questions.***

Interpretative questions (understanding, explanation, explication) are questions that may have more than one possible answer and can be answered from the text. These questions will assist in interpreting and understanding the text. Those involved in the discussion are being asked to make inferences. *What is the meaning of the text or something within the text?*

Evaluative questions (assessment, appraisal, judgment) are questions that move us to compare and contrast ideas, convictions, and aspects of the worldview of the text with our own. This type of question implies an understanding of the text and your own convictions. Answers to these

questions should be supported from the text. *What is the value of the text or something within the text?*

Application questions (consequence, praxis, bearing, application) are questions that indicate a grasp of the meaning of a text, but then seek to apply that meaning to our own particular circumstance or to make the meaning work with some aspect of our culture. Application is actually the last movement of the mind in truly coming to understand something. Application questions are of the type that asks, “*What can we do with this knowledge now?*”

Participating in Discussion

- Since class discussion is about the readings, you must bring the appropriate books or readings to each class session.
- While others are reading, talking, or reflecting, you should concentrate on the matter at hand.
- Address the question or response.
- Speak your mind.
- Listen carefully
- Be patient.

Prospectus Assignment

Your Music History I project will be to craft a research proposal for a paper that you’ll write in Music History II. The topic for your research is your choice, and you can draw it from any era in the history of Western music. Research, by the way, is the search for answers to significant questions in a discipline, and when you write a research paper, you’re trying to convince your audience that your questions are pertinent and your solutions are viable. The purpose of this project is to introduce you to research techniques and prepare you for graduate school, teaching, and life as educated musician.

Many master’s programs in music, especially those in music history, theory, and education, require a research project, and doctoral degrees in performance even require a large research paper as a capstone project. In American universities, the master’s paper is called a “thesis,” the Ph.D. paper in history, theory, or education is a “dissertation,” and the doctoral paper in performance is usually called a “treatise.” Before allowing you to undertake a project, your committee will review and approve your research proposal or prospectus, the purpose of which is to persuade the committee that the project is relevant, significant, and feasible. Therefore, think of the prospectus as a persuasive paper. You will successfully persuade your committee by explaining the background and significance of your research, by demonstrating your knowledge of the current research in the area and how yours builds upon that of others, and by explaining how you plan to go about your research. Your prospectus should have the following sections:

I. Background and Significance

In this section, you should work from the broad context of your project to the specific problem you will solve. In other words, go from general to specific. Remember, no one likes to read a dry catalogue of facts, so be creative and engaging. Tell a compelling story that culminates in a punch line. Make your audience long to read your forthcoming research. Use footnotes as necessary (See the *Chicago Manual of Style*.) This section should be three to five pages long (typed and double spaced).

II. Review of literature

Identify the literature that’s relevant to your topic. Who is researching in this area? What are they saying? Identify at least ten publications that overlap with your topic and explain their arguments, relevance, and how your project relates to these. (Use

footnotes as necessary). This section should be three to five pages long (typed and double spaced).

- III. **Methodology** – Your prospectus in graduate school will likely require an explanation of how you’ll go about conducting research. We’ll skip this.
- IV. **Chapter Outline**- Since this is a proposal for a brief paper, there will be no need to provide this; however, most graduate schools require this for a thesis or dissertation proposal.
- V. **Bibliography**
Here you will demonstrate knowledge and application of the appropriate citation format for bibliographies. For this project, use the *Chicago Manual of Style*.

Helpful hints:

Start by picking a general topic in which you’re interested. Then, formulate a specific question that the topic sparks for you. Take care not to use yes/no questions. Instead, use “wh” words—who, how, why, when, where, or even a phrase like “to what degree.” Next, use the resources of the library to locate relevant publications. Use the *New Grove of Dictionary of Music and Musicians* (making sure to consult the bibliographies of the relevant articles) and the First Search database. Identify fifteen to twenty (or more) books or articles that look promising, and get them. If we don’t have a book, then you can order it from the library and likely get it within a few business days. This is a free service. Many dissertations and articles are available online and on our databases. For scores, try to get a critical edition, which will have a variety of valuable information. After this stage, evaluate the sources and identify ten sources that you’ll use. Finally, write the thing. Your paper next semester will undoubtedly deviate from what you’ve first proposed. This is a starting point.