Syllabus

MUS 198 (LBCC)/MUS 220 (Pacific)

**Independent Studies (Music History) Asynchronous**

**Music History Survey 1: Ancient to Baroque**

## Instructor Information and Availability

Mark Breckenridge, Ph.D.

(541) 556-7222

breckem@linnbenton.edu

Office hours: Available by appointment

## Course Information

Course name: Music History Survey 1: Ancient to Baroque

Section number: 02 - 27814

Number of credits: 3

### Prerequisite:

MUS 112

## Course Materials

Required:

* **Textbook:** Burkholder, Peter, Grout, and Palisca. ***A History of Western Music*, 10th Edition**. New York: W.W. Norton. ISBN 978-0-393-66817-9.
* **Anthology:** Burkholder, Peter, Grout, and Palisca. ***Norton Anthology of Western Music****,* **8th Edition,** *Vol. 1: Ancient to Baroque.* ISBN 978-0-393-65641-1
* Daily access to Moodle, Zoom, and your Linn-Benton email account

Optional**:**

* Weiss and Taruskin, eds., *Music in the Western World: A History in Documents*, First Edition, ISBN: 978-0-028-72900-8
* Wingell, Richard J., and Silvia Herzog, *Introduction to Research in Music*, First Edition, ISBN: 978-0-130-14332-7

***Note:*** *Norton has an interactive, online version of the textbook, which includes the audio files embedded in the text. It also includes chapter outlines and interactive learning tools such as audio timelines and quizzes. I recommend this option as an alternative to the physical textbook. The anthology must be purchased as a physical copy.*

## Course-Specific Requirements

Course Description

This course is an historical survey of Western art music from the period of antiquity through the 18th century through examination of significant works, composers, techniques, and the ideas and values that shaped them.

## Student Learning Outcomes

The desired results for each student should include the following:

* To develop a representative knowledge of musical styles, genres, and forms in Western art music of the Ancient world through the Baroque period,
* To identify the contexts and aesthetic positions behind the music,
* To apply listening skills by recognizing how basic musical elements shape individual compositions,
* To respond critically to music and to assess the issues surrounding it,
* To demonstrate knowledge of primary sources, critical commentary, and analysis of musical works

# Class Policies

## Behavior and Expectations

Students are expected to:

* Be organized, engaged, and to participate in all elements of this online course, including discussion posts, quizzes, essays, a research project, and exams, as specified in the course calendar. NOTE: As music majors, your attention to courses related to your major is crucial to your success, both academically and professionally. For every credit hour of class time, you should expect to spend 2-3 hours working on assignments outside of class to be fully prepared.
* Complete short and long term applied assignments as assigned by the instructor.
* Complete listening and/or written assignments as assigned.

You are held accountable to the [Student Code of Conduct](https://www.linnbenton.edu/current-students/administration-information/policies/students-rights-responsibilities-and-conduct), which outlines expectations pertaining to academic honesty (including cheating and plagiarism), classroom conduct, and general conduct.

Plagiarism includes using words or ideas of another person as if they were your own words or ideas; to steal and pass off (the ideas or words of another) as one’s own or use (another’s production) without crediting the source.

## Attendance/Tardiness Policy

Work must be submitted on time in order to receive full credit. Extensions must be approved in advance. Failure to submit an assignment on time will result in a failing grade. Late work may be accepted on a case-by-case basis for reduced credit.

**Incompletes:** An instructor may issue a grade of Incomplete (I) only when the major portion of a course has been completed satisfactorily but health or other emergency reasons prevent the student from finishing all requirements of the course. Prior to submitting an Incomplete grade, the instructor and the student complete an Incomplete Grade Contract detailing the completion and submission of all remaining work. After submission of the work, the instructor completes a Grade Change form and submits it to the associate dean for Student Academic Affairs for approval; the form is then processed by the Registrar.

## Grading

Quizzes (10) 10pts X 10 100

Essays (4) 50pts X 4 200

Online Discussion Posts (10) 10pts X 10 100

Final Research Project 200

Exam 1 100

Exam 2 100

Exam 3 (non-cumulative) 200

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=1000 points

Your final grade will be determined based on the number of total points earned out of 1000.

A+ 990 – 1000 B+ 890 – 899 C+ 790 – 799 D+ 690 – 699

A 910 – 989 B 810 – 889 C 710 – 789 D 610 – 679

A- 900 – 909 B- 800 – 809 C- 700 – 709 D- 600 – 609

F 0 – 599

# College Policies

## LBCC Email and Course Communications

You are responsible for all communications sent via Moodle and to your LBCC email account. You are required to use your LBCC provided email account for all email communications at the College. You may access your LBCC student email account through Student Email and your Moodle account through Moodle.

## Disability and Access Statement

LBCC is committed to inclusiveness and equal access to higher education. If you have approved accommodations through the Center for Accessibility Resources (CFAR) and would like to use your accommodations in the class, please talk to your instructor as soon as possible to discuss your needs. If you believe you may need accommodations but are not yet registered with CFAR, please visit the [CFAR Website](https://www.linnbenton.edu/cfar) for steps on how to apply for services or call (541) 917-4789.

## Statement of Inclusion

To promote academic excellence and learning environments that encourage multiple perspectives and the free exchange of ideas, all courses at LBCC will provide students the opportunity to interact with values, opinions, and/or beliefs different than their own in safe, positive and nurturing learning environments. LBCC is committed to producing culturally literate individuals capable of interacting, collaborating and problem-solving in an ever-changing community and diverse workforce.

## Title IX Reporting Policy

If you or another student are the victim of any form of sexual misconduct (including dating/domestic violence, stalking, sexual harassment), or any form of gender discrimination, LBCC can assist you. You can [report](https://linnbenton-advocate.symplicity.com/public_report/index.php/pid073717?) a violation of our sexual misconduct policy directly to our Title IX Coordinator. You may also report the issue to a faculty member, who is required to notify the Coordinator, or you may make an appointment to speak confidentially to our Advising and Career Center by calling 541-917-4780.

## Public Safety/Campus Security/[Emergency Resources](http://www.linnbenton.edu/public-safety-emergency-planning):

In an emergency, call 911. Also, call LBCC Campus Security/Public Safety at [541-926-6855](about:blank) and [541-917-4440](about:blank).

From any LBCC phone, you may alternatively dial extension 411 or 4440. LBCC has a [public safety app](http://lbccpublicsafety.mobapp.at/landing/Desktop) available for free. We encourage people to download it to their cell phones. Public Safety also is the home for LBCC's Lost & Found. They provide escorts for safety when needed. Visit them to learn more.

# Campus Resources

## Learning Center

I encourage you to take advantage of the Learning Center’s [Writing Support services](https://www.linnbenton.edu/student-services/library-tutoring-testing/learning-center/writing-support/index.php). All Learning Center appointments will be held via Zoom video conferencing. The process for scheduling a Zoom appointment with them is the same as scheduling an in-person appointment. If you are currently enrolled in a credit class, you are already set-up with an account in TutorTrac. You can schedule a drop-in session during available times, schedule an appointment, or submit to the Online Writing Lab (OWL) to receive written feedback within 48 business hours.

## Library

Computer access and printing is available at the library. I may require access to academic databases or other resources through the library website as this course progresses.

# Tips for Success in This Class

Assistance with Moodle: The Student Help Desk is available for assistance for students needing assistance with Moodle, Single Sign On, and Webrunner. Please expect up to one business day for callback or email response. Call the Student Help Desk at (541) 917-4630. Email the Student Help Desk at [student.helpdesk@linnbenton.edu](mailto:student.helpdesk@linnbenton.edu). Text the Student Help Desk at (541) 704-7001.

Please do not hesitate to call or email with any questions as you proceed through this course. You can email, text or call me using my contact information above.

# Changes to the Syllabus

I reserve the right to change the contents of this syllabus due to unforeseen circumstances. You will be given notice of relevant changes in class, through a Moodle Announcement, or through LBCC e-mail.

**Assignments and Evaluations**

**Quizzes:** Ten short quizzes (10 multiple choice, short answer, or true/false questions) that pertain to the assigned reading/listening for a given day. These will be posted on the course website.

**Online Discussion Posts:** Ten (somewhat) informal discussions based on assigned reading. This is an open forum, meaning that your contribution to a discussion will be read by other students in this course. When requested, you will respond to others’ posts to receive full credit. These will be posted on the course website.

**Essays:** Four essays that will focus on a pertinent topic, musical work, or assigned reading. They will focus on using your analytical, research, and/or critical thinking skills in an academic writing format. Detailed instructions will precede each. Essays will be created using Microsoft Word and will be submitted via the ASSIGNMENTS link on the course website. As far as access to research materials goes, our goal will be to limit the necessity to find sources in libraries or other venues. Research sources will include those accessible on the internet, or those that I will provide for you. Because of the COVID-19 pandemic, you will not be expected to visit a library or otherwise risk social exposure to fulfill the obligations of this course.

**Final Research Project:** The purpose of this research project is to learn about a topic, to synthesize the ideas that you encounter in this course and through independent research, and to form your own thesis or argument. Work on this project will be continuous throughout the semester. Final Research Projects will be created using Microsoft Word and will be submitted via the link on the course website. The same conditions for research for **Essays** (see above) apply to this assignment.

**Exams**: Three exams consisting of three parts: 1.) Multiple choice questions, 2.) Score identification and contextualization, and 3.) One essay question. Exams will cover topics and information in the **course calendar** (see below) that pertain to each unit; and musical works in the **works list** that pertain to each unit (see p. 5). The course calendar lists the exam dates. It is your responsibility to take the exams as scheduled. Exam grades will be posted one week from the exam date.

**Course Calendar:**

I reserve the right to change this schedule as the course progresses. I will post PowerPoint presentations/lectures via Zoom along with each chapter that will be made available to you. You are expected to have chapters read by the due date.

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| --- | --- | --- | --- |
| **Week** | **Date** | **Topical Focus:** | **Due dates for readings and release dates for assignments** |
| 1 | 9/28  9/30  10/2 | Introduction to MUS 220  **Unit 1:** **Antiquity**  Music in Ancient Rome and Greece / Music in the Early Church | Mon: Intro PPT  Wed: Ch. 1 and 2 - Quiz 1  Fri: Discussion 1 |
| 2 | 10/5  10/7  10/9 | Genres of Chant / Secular Song | Mon: Ch. 3 and 4 - Quiz 2  Wed: Discussion 2  **Fri: Essay 1 Due** |
| 3 | 10/12  10/14  10/16 | Early Polyphony / The Ars Nova in France | Mon: Ch. 5 and 6 - Quiz 3  Wed: Discussion 3  **Fri: Exam 1** |
| 4 | 10/19  10/21  10/23 | **Unit 2: The Renaissance**  Culture and Art in the 1400s / Dufay and the Mass | Mon: Ch. 7 and 8 - Quiz 4  Wed: Discussion 4  **Fri: Essay 2 Due** |
| 5 | 10/26  10/28  10/30 | Franco-Flemish Composers / The Madrigal | Mon: Ch. 9 and 10 - Quiz 5  Wed: Discussion 5  Fri: |
| 6 | 11/2  11/4  11/6 | The Reformation and Palestrina / Instrumental Music | Mon: Ch. 11 and 12, Quiz 6  Wed: Discussion 6  **Fri: Exam 2** |
| 7 | 11/9  11/11  11/13 | **Unit 3: The Baroque**  Baroque Style / Baroque Opera  *Wed, Nov. 11 - Veteran's Day* | Mon: Ch. 13 and 14 - Quiz 7  and Discussion 7  **Fri: Essay 3 Due** |
| 8 | 11/16  11/18  11/20 | Lutheran Church Music / Lully and French Opera | Mon: Ch. 15 and 16 - Quiz 8  Wed: Discussion 8  Fri: |
| 9 | 11/23  11/25  11/27 | *Wed, Nov. 25 - 27 Thanksgiving Holiday*  Italy and Germany in the Late 17th Century | Mon: Ch. 17 - Quiz 9  and Discussion 9 |
| 10 | 11/30  12/2  12/4 | Early 18th Century in Italy and France | Mon: Ch. 18 - Quiz 10  Wed: Discussion 10  **Fri: Essay 4 Due** |
| 11 | 12/7  12/9  12/11 | German Composers of the Late Baroque | Mon: Ch. 19  **Fri: Final Research Project Due**  **Exam 3: TBA** |

**Dates to note:**

|  |  |
| --- | --- |
| **First day of Fall term** | **September 28** |
| Last day to add/drop | October 5 |
| Last Day to Charge to Financial Aid | October 5 |
| Payment Due Date-Transcript Hold Applied if not Paid in Full | October 5 |
| Last Day to Charge to Agency | November 6 |
| Last day to withdraw with “W” | November 15 |
| Balance Due in Full to Avoid Late Fees | November 30 |
| Last day of Fall term | December 11 |
| Deadline to Pay Previous Terms Balance to Avoid Being Dropped from Winter 2021 | December 14 |

**Works List: Ancient to Baroque**

**(to be selected from the following)**

|  |  |  |  |
| --- | --- | --- | --- |
| **Ch.** | **NAWM** | **Composer** | **Work** |
| **1** | **1** |  | ***Epitaph of Seikilos*\*** |
| **2** |  |  |  |
| **3** | **3**  **4**  **5**  **6**  **7** | **Hildegard of Bingen** | **Mass For Christmas Day, Gregorian chant Mass\***  **Chants from Vespers for Christmas Day**  **Tropes on Chants from Mass**  **Sequences: *Victimae paschali laudes* and *Dies irae***  ***Ordo virtutum\**** |
| **4** | **8**  **9**  **10**  **13** | **Bernart de Ventadorn**  **Comtessa de Dia**  **Adam de la Halle** | ***Can vei la lauzeta mover\****  ***a chantar\****  ***Jeu de Robin et de Marion***  ***La quarte estampie royal*** |
| **5** | **14**  **16**  **17**  **18**  **19**  **20**  **21** | **Leoninus, et al.**    **Perotinus**    **Adam de la Halle** | **Organa from *Musica enchiriadis\****  ***Jubilemus, exultemus***  ***Viderunt omnes* (organum duplum)\***  **Clausulae on *Dominus*, from *Viderunt omnes\****  ***Viderunt omnes* (organum quadruplum)\***  **Motets on Tenor *Dominus***  ***De ma dame vient/Dieus, comment porroie/Omnes*** |
| **6** | **24**  **25**  **27**  **29**  **31** | **Philippe de Vitry**  **Guillaume de Machaut**    **Jacopo da bologna**  **Francesco Landini** | ***Cum statua/Hugo, Hugo/Magister invidie***  **La Messe de Nostre Dame\***  ***Rose, liz, printemps, verdure***  ***Non al suo amante***  ***Non avrà ma’ pietà*** |
| **7** | **33** | **John Dunstable** | ***Quam pulchra es\**** |
| **8** | **34**  **36**  **37a**  **37b** | **Gilles Binchois**  **Guillaume Du Fay** | ***De plus en plus***  **Christe, redemptor omnium**  ***Se la face ay pale\****  ***Missa Se la face ay pale\**** |
| **9** | **38**  **39**  **40**  **44**  **45** | **Antoine Busnoys**  **Jean de Ockeghem**  **Heinrich Isaac**  **Josquin Desprez** | ***Je ne puis vivre***  ***Missa prolationum\****  ***Puer natus est\****  ***Ave Maria...virgo serena\****  ***Missa Pange lingua*** |
| **10** | **46**  **49**  **50**  **51**  **56**  **57** | **Juan del Encina**  **Luca Marenzio**  **Carlo Gesualdo**  **Claudin de Sermisy**  **Thomas Weelkes**  **John Dowland** | ***Oy comamos y bebamos***  ***Solo e pensoso\****  ***"Io parto" e non più dissi***  ***Tant que vivray\****  ***As Vesta was***  ***Flow, my tears\**** |
| **11** | **58**  **60**  **61**  **63**  **64**  **65** | **Martin Luther**  **Thomas Tallis**  **William Byrd**  **Giovanni Palestrina**  **Tomás Luis de Victoria**  **Orlande de Lassus** | ***Nun komm, der Heiden Heiland* and *Ein feste Burg***  ***If ye love me***  **Pope Marcellus Mass*\****  ***O magnum mysterium\****  ***Cum essem parvulus*** |
| **12** | **66**  **67**  **69**  **70** | **Tielman Susato**  **Anthony Holborne**  **William Byrd**  **Giovanni Gabrieli** | **Dances from *Danserye***  ***The Night Watch***  ***John come kiss me now***  ***Canzon septimi toni a 8* from *Sacrae symphoniae\**** |
| **13** | **71**  **72** | **Claudio Monteverdi**  **Giulio Caccini** | ***Cruda Amarilli\****  ***Vedrò 'l mio sol*** |
| **14** | **73**  **74**  **76** | **Jacopo Peri**  **Claudio Monteverdi**  **Francesco Cavalli** | ***Le musiche sopra l'Euridice***  ***L'Orfeo\****  ***Artemisia*** |
| **15** | **77**  **78**  **81**  **83** | **Barbara Strozzi**  **Giovanni Gabrieli**  **Heinrich Schütz**  **Girolamo Frescobaldi** | ***Lagrime mie\****  ***In ecclesiis***  ***Saul, Saul, was verfolgst du mich*\***  ***Mass for the Madonna: Ricercare* after the *Credo*** |
| **16** | **85**  **89**  **90**  **92** | **Jean-Baptiste Lully**  **Elisabeth-Claude Jacquet de la Guerre**  **Henry Purcell**  **Juan Gutiérrez de Padilla** | ***Armide***  **Suite No. 3 in A Minor from *Pièces de clavecin\****  ***Dido and Aeneas\****  ***Albricias pastores*** |
| **17** | **93**  **94**  **96**  **97** | **Antonio Sartorio**  **Alessandro Scarlatti**  **Arcangelo Corelli**  **Dietrich Buxtehude** | ***Giulio Cesare in Egitto***  ***Clori vezzosa, e bella***  **Trio Sonata in D Major, Op. 3, #2\***  **Praeludium in E Major, BuxWV 141** |
| **18** | **98**  **99**  **100** | **Antonio Vivaldi**  **François Couperin**  **Jean-Philippe Rameau** | **Concerto for Violin and Orch.\***  ***Vingt-cinquième ordre***  ***Hippolyte et Aricie\**** |
| **19** | **102**  **103**  **104**  **106**  **108** | **J.S. Bach**  **George Frideric Handel** | **Prelude and Fugue in A Minor\***  **Chorale Prelude: *Durch Adams Fall***  **WTC, Book 1: Prelude No. 8 and Fugue No. 8, BWV 853\***  ***St. Matthew Passion*, BWV 244**  ***Saul*: Act II, Scene 10\*** |

**\* Indicates works we will focus on for essays, assignments, or discussion**