

## Syllabus for MUS-220

### MUSIC HISTORY I

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#### COURSE DESCRIPTION

**Music History I** examines the history of Western music through 1750, stressing the origin and evolution of musical forms and musical styles and the important composers from each of the time periods from antiquity through the Baroque. The student will also be placing this knowledge in the broader cultural context of each period.

#### COURSE OBJECTIVES

After completing this course, you should be able to:

- CO1** Identify and discuss stylistic features, function, and practice of Western music from antiquity through circa 1750.
- CO2** Chronicle stylistic trends through discussion activities and well-written essays.
- CO3** Discuss the impact of important cultural and political events in world history on the development of artistic style and music in particular.
- CO4** Define (and use appropriately) terminology pertaining to the development of musical forms, styles, and compositional procedures.
- CO5** Analyze important musical compositions through score study and active listening, assessing stylistic features that identify their historical placement.
- CO6** Describe the design, development, and use of musical instruments.

#### COURSE MATERIALS

You will need the following materials to complete your coursework. Some course materials may be free, open source, or available from other providers. You can access free or open-source materials by clicking the links provided below or in the module details documents. To purchase course materials, please visit the [University's textbook supplier](#).

The ISBN for the bundled package through MBS Direct is **978-0393262537**. Listed below are the individual ISBNs for each item if purchased separately.

### Required Textbook and Score Anthology

- Barbara Russano Hanning, *Concise History of Western Music*, 5th ed. (New York: W. W. Norton, 2014). [Hereafter abbreviated *CHWM*]  
**ISBN-13: 978-0393920666**

**Note:** Every new copy of the textbook includes Total Access, a digital product license key program that gives students premium streaming recordings of all 220 selections in the *Norton Anthology of Western Music*, an ebook, video excerpts from the Metropolitan Opera, and a suite of tools for study and assessment—all included at no extra cost with the purchase of a new book. The access code, once activated, is valid for two years.

- *Norton Anthology of Western Music*, vol. 1, *Ancient to Baroque*, ed. J. Peter Burkholder and Claude V. Palisca (New York: W. W. Norton, 2014). [Hereafter abbreviated *NAWM*]  
**ISBN-13: 978-0393921618**

### Anthology of Recordings (Optional)

- *Norton Recorded Anthology of Western Music*, vol. 1, *Ancient to Baroque*. MP3 DVD  
**ISBN-13: 978-0393936872**

**Note:** You would only need to purchase the DVD recordings accompanying *NAWM*, vol. 1, if you do not wish to or are unable to use the streaming recordings provided in the Total Access program that comes with the purchase of a new *CHWM* textbook.

## COURSE STRUCTURE

**Music History I** is a three-credit online course, consisting of **twelve** modules. Modules include an overview, topics, learning objectives, study materials, and activities. Module titles are listed below, along with the course objectives and topics covered.

- **Module 1: Music in Ancient Greece and Early Christian Rome; Medieval Chant and Secular Song**

Course objectives covered in this module: 1, 2, 3, 4, and 5

Topics:

- defining music history
- music in ancient Greek life and thought
- Roman music, 200 B.C.E.–500 C.E.
- music in the early Christian Church

- development of chant and medieval secular song
- medieval music theory and practice
- **Module 2: Polyphony through the Thirteenth Century**  
 Course objectives covered in this module: 1, 2, 3, 4, and 5  
 Topics:
  - early organum
  - Notre Dame polyphony
  - the motet
  - polyphonic conductus
- **Module 3: French and Italian Music in the Fourteenth Century**  
 Course objectives covered in this module: 1, 2, 3, 4, and 5  
 Topics:
  - The Ars Nova in France
  - Guillaume de Machaut
  - Italian trecento music
  - Francesco Landini
  - Ars Subtilior
- **Module 4: England, France, and Burgundy in the Fifteenth Century**  
 Course objectives covered in this module: 1, 2, 3, 4, and 5  
 Topics:
  - English music and musicians and their influence on life in the fifteenth century
  - Burgundian music and musicians and their influence on life in the fifteenth century
  - evolution of the motet and the mass
  - theoretical concerns in the music of the fifteenth century
- **Module 5: Franco-Flemish Composers 1450–1520**  
 Course objectives covered in this module: 1, 2, 3, 4, and 5  
 Topics:
  - musical culture in the Renaissance
  - the Franco-Flemish composers Jean de Ockeghem, Jacob Obrecht, Heinrich Isaac, and Josquin des Prez
  - innovation of music publishing and music notation
- **Module 6: Secular Song, National Styles, and Instrumental Music of the Sixteenth Century**  
 Course objectives covered in this module: 1, 2, 4, 5, and 6  
 Topics:
  - rise of national styles in Spain, Italy, France, and England
  - Italian madrigal
  - French chanson
  - English madrigal
  - rise of instrumental music
- **Module 7: Sacred Music in the Era of the Reformation**  
 Course objectives covered in this module: 1, 2, 3, 4, and 5  
 Topics:

- music of the Reformation in Germany
  - music of the Reformation in countries outside Germany
  - the Counter-Reformation
  - music of Palestrina and his contemporaries
- **Module 8: Vocal Music of the Early Baroque and the Invention of Opera**  
 Course objectives covered in this module: 1, 2, 3, 4, 5, and 6  
 Topics:
    - general characteristics of Baroque music
    - basso continuo
    - forerunners of early opera
    - the first operas
- **Module 9: Vocal Music for the Chamber and the Church in the Early Baroque**  
 Course objectives covered in this module: 1, 2, 4, and 5  
 Topics:
    - secular vocal music
    - the music of Barbara Strozzi
    - Catholic sacred vocal music
    - Lutheran sacred vocal music
    - the music of Heinrich Schütz
- **Module 10: Instrumental Music in the Seventeenth Century**  
 Course objectives covered in this module: 1, 2, 3, 4, 5, and 6  
 Topics:
    - new and popular genres of instrumental music in the seventeenth century
    - music for organ, lute, and harpsichord
    - music of Girolamo Frescobaldi, Elisabeth-Claude Jacquet de La Guerre, and Arcangelo Corelli
    - music for ensembles
    - Baroque ornamentation
- **Module 11: Opera and Vocal Music in the Late Seventeenth Century**  
 Course objectives covered in this module: 1, 2, 3, 4, 5, and 6  
 Topics:
    - developments in Italian opera and vocal music
    - developments in French opera and vocal music
    - English vocal tradition
    - developments in German opera and vocal music
- **Module 12: Baroque Music in the Early Eighteenth Century**  
 Course objectives covered in this module: 1, 4, 5, and 6  
 Topics:
    - principal composers of the late Baroque period and early eighteenth century:
      - Italy: Antonio Vivaldi
      - France: Francois Couperin and Jean-Philippe Rameau
      - Germany: Johann Sebastian Bach
      - England: George Frideric Handel

- formal developments in the late Baroque period and early eighteenth century:
  - concerto and ritornello forms
  - keyboard and other instrumental music
  - vocal music, opera, and oratorio

## ASSESSMENT METHODS

For your formal work in the course, you are required to participate in online discussion forums, complete written assignments, take module quizzes, and complete a final project. See below for details.

Consult the Course Calendar for due dates.

### Promoting Originality

One or more of your course activities may utilize a tool designed to promote original work and evaluate your submissions for plagiarism. More information about this tool is available in [this document](#).



### Discussion Forums

You are required to participate in **twelve** graded discussion forums as well as an ungraded Introductions Forum. The online discussions are on a variety of topics associated with the course modules.



### Written Assignments

You are required to complete **twelve** written assignments. The written assignments are on a variety of topics associated with the course modules.



### Modules Quizzes

Each module in the course concludes with a module quiz, **twelve** quizzes in all. The quizzes draw not only on your readings in the textbook but also on your score study in the *Norton Anthology of Western Music*, vol. 1, and listening selections from the *Norton Recorded Anthology of Western Music*, vol. 1.

Module quizzes are open book but time restricted (30 minutes). To maximize your learning experience, we recommend that you take each quiz as a pretest before reading the assigned chapter(s) and then retake the quiz as a posttest after you have read the chapter(s), reviewed the music scores in the *Norton Anthology of Western Music*, and listened to the assigned pieces from the *Norton Recorded Anthology of*

*Western Music*, all listed in the Study Materials section above.

You may continue to take the quiz as often as you want until the due date. Just be aware that the grade of your most recent attempt will be the one entered into the gradebook. The launch link for the quiz is available within the course Web site.

## **Final Project**

**Music History I** culminates in a Final Project that collectively is worth 30% of your course grade. This project takes the place of and is equivalent to a final exam. It consists of two parts:

- Part 1: a paper worth 23% of your course grade—3% for the outline and 20% for the final paper itself
- Part 2: a set of **five** listening examples worth 7% of your course grade

Please note that you will receive separate grades (on a scale of 0–100) for your paper outline, final paper, and listening examples. Your choice of a paper topic in Week 7 will be marked Complete/Incomplete.

## **GRADING AND EVALUATION**

Your grade in the course will be determined as follows:

- **Discussion forums (12)**—15%
- **Written assignments (12)**—35%
- **Module quizzes (12)**—20%
- **Final project**—30%, consisting of:
  - Outline of Final Paper (3%)
  - Final Paper (20%)
  - Listening Examples (7%)

All activities will receive a numerical grade of 0–100. You will receive a score of 0 for any work not submitted. Your final grade in the course will be a letter grade. Letter grade equivalents for numerical grades are as follows:

A	= 93–100	C+	= 78–79
A–	= 90–92	C	= 73–77
B+	= 88–89	C–	= 70–72
B	= 83–87	D	= 60–69
B–	= 80–82	F	= Below 60

To receive credit for the course, you must earn a letter grade of C or better (for an area of study course) or D or better (for a course not in your area of study), based on the weighted average of all assigned course work (e.g., exams, assignments, discussion postings, etc.).

## **STRATEGIES FOR SUCCESS**

### **First Steps to Success**

To succeed in this course, take the following first steps:

- Read carefully the entire Syllabus, making sure that all aspects of the course are clear to you and that you have all the materials required for the course.
- Take time to read the entire Online Student Handbook. The Handbook answers many questions about how to proceed through the course and how to get the most from your educational experience at Thomas Edison State University.
- Familiarize yourself with the learning management systems environment—how to navigate it and what the various course areas contain. If you know what to expect as you navigate the course, you can better pace yourself and complete the work on time.
- If you are not familiar with Web-based learning be sure to review the processes for posting responses online and submitting assignments before class begins.

### **Study Tips**

Consider the following study tips for success:

- To stay on track throughout the course, begin each week by consulting the Course Calendar. The Calendar provides an overview of the course and indicates due dates for submitting assignments, posting discussions, and scheduling and taking examinations.
- Check Announcements regularly for new course information.

## **ACADEMIC POLICIES**

To ensure success in all your academic endeavors and coursework at Thomas Edison State University, familiarize yourself with all administrative and academic policies including those related to academic integrity, course late submissions, course extensions, and grading policies.

For more, see:

- [University-wide policies](#)
- [Undergraduate course policies and regulations](#)
- [Graduate academic policies](#)
- [Nursing student policies](#)
- [Academic code of conduct](#)