History of Western Music I, MUSI 4334.001
Fall 2019
MWF 11:00am-11:50am
Room: CA-228
Professor: Dr. Rachel Messing
Office: CA 133
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Office Hours: Monday – Friday 12:00pm – 2:00pm


Prerequisite: As listed in the *Undergraduate Catalogue*, prior completion of MUSI 1307, MUSI 2312, MUSI 2117 and MUSI 4334 with grades of “C” or better is required to register for this course.

General Description: This course is an overview of the history of western music. The entire course is two semesters long; the first semester starts in the ancient world and ends in the seventeenth century. We will discuss theoretical structure, social and historical context, interaction with other art forms, instrumentation, etc.

Student Learning Outcomes: Students will comprehend and explain different musical genres and their histories. They will discuss and compare individual composers, or instruments, or national styles, or historical periods. They will be able to hear a piece of music, or analyze a musical score, and approximate its date of composition, its instrumentation, its harmonic, rhythmic, and melodic texture, its genre, social context, and possible composer.

Grading: (90-100% A, 80-89% B, 70-79% C, 60-69% D, 0-59% F)

20% Random Minute Exams
Random minute exams will be given at the end of most classes. These exams will cover the listening, readings or lecture for the day. They are pass/fail. You cannot make them up.

40% Exams (2 @ 20% each)
Exams will include essay questions, term identifications, and musical excerpts to be identified and/or described.

40% Essays (2 @ 20% each)
Papers will be 8 pages long, not including title page, bibliography, and any additional materials or illustrations in the appendix. Papers should have a minimum of eight academic sources. More information on the papers below and will also be distributed during the semester.

Missed exams can only be made up with a Dr.’s note. Late papers will be reduced a letter grade per day. Papers are considered late after 5pm the day they are due.

Academic Integrity/Plagiarism.
University students are expected to conduct themselves in accordance with the highest standards of academic honesty. Academic misconduct for which a student is subject to penalty includes all forms of cheating, such as illicit possession of examinations or examination materials, falsification, forgery, complicity or plagiarism. (Plagiarism is the presentation of the work of another as one's own work.) In this class, academic misconduct or complicity in an act of academic misconduct on an assignment or test will result in removal from class.

Dropping a Class
I hope that you never find it necessary to drop this or any other class. However, events can sometimes occur that make dropping a course necessary or wise. Please consult with me before you decide to drop to be sure it is the best thing to do. Should dropping the course be the best course of action, you must initiate the process to drop the course by going to the Student Services Center and filling out a course drop form. Just stopping attendance and participation WILL NOT automatically result in your being dropped from the class. November 8th is the last day to drop a class with an automatic grade of “W” this term.

Classroom/professional behavior
Texas A&M University-Corpus Christi, as an academic community, requires that each individual respect the needs of others to study and learn in a peaceful atmosphere. Under Article III of the Student Code of Conduct, classroom behavior that interferes with either (a) the instructor’s ability to conduct the class or (b) the ability of other students to profit from the instructional program may be considered a breach of the peace and is subject to disciplinary sanction outlined in article VII of the Student Code of Conduct. Students engaging in unacceptable behavior may be instructed to leave the classroom. This prohibition applies to all instructional forums, including classrooms, electronic classrooms, labs, discussion groups, field trips, etc.

Disabilities Accommodations
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please call or visit Disability Services at (361) 825-5816 in Corpus Christi Hall, Room #116.
If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom or on campus, please contact the Disability Services office for assistance at (361) 825-5816.

Grade Appeals
As stated in University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures (available at http://academicaffairs.tamucc.edu/rules_procedures/assets/13.02.99.C2.01_student_grade_appeal_procedure.pdf). For complete details on the process of submitting a formal grade appeal, please visit the College of Liberal Arts website, http://cla.tamucc.edu/about/student-resources.html. For
assistance and/or guidance in the grade appeal process, students may contact the Associate Dean’s Office.

ACADEMIC ADVISING
The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. Degree plans are prepared in the CLA Academic Advising Center. The University uses an online Degree Audit system. Any amendment must be approved by the Department Chair and the Office of the Dean. All courses and requirements specified in the final degree plan audit must be completed before a degree will be granted. The CLA Academic Advising Office is located in Driftwood #203. For more information please call 361-825-3466.

Class Schedule and Reading Assignments
Week1: Chapter 1-2
Week 2 (No class Sept. 2): Chapter 3
Week 3: Chapter 4
Week 4: Chapter 5-6
Week 5: Chapter 7-8
Week 6: Chapter 9
Week 7: Chapter 10, PAPER 1 DUE ON FRIDAY (10/11)
Week 8: Review, EXAM 1 ON FRIDAY (10/18)
Week 9: Chapter 11-12
Week 10: Chapter 13-14
Week 11: Chapter 15-16
Week 12: Chapters 17-18
Week 13: Chapter 18-19, PAPER 2 DUE ON WEDNESDAY (11/20)
Week 14 (No class Nov. 27 and 29): Chapter 19
Week 15: Chapter 19 and REVIEW
Week 16: EXAM 2, DATE TBD

Research & Reflect Essays: Bringing Music of the Past into the Present

Project Description
For your 2 written projects this semester, you will be asked to research and reflect on the following question: How is music of the past relevant in today's world? For this class, we will define "music of the past" as any aspect of music dating from Antiquity to 1750, and “today's world” as the world during your lifetime. You are free to focus on what you personally relate to and see as most relevant to the present.

Your goals will be:
- to learn more about a specific area of music history through research
- to write a coherent and convincing paper
- to relate academic work to your personal experiences and/or interests
- to think creatively about history

a)-Research (50%)
Choose one specific area of music from Antiquity to 1750 that you find most interesting and perceive to be relevant in today's world. Then research that specific area of early music to the point that you can discuss it accurately in 4 pages of your paper. DO NOT research repertory in NAWM—this is your opportunity to explore beyond what is covered in class!
Suggested Topic Categories: Note that for each category, you will need to narrow your focus to one or two specific examples from before 1750.
--music sponsorship and/or entrepreneurship
--music and technology
--musical notation or transmission
--music and politics or propaganda
--music and religious reform
--music and ritual or piety
--music and emotions
--music and other art forms
--performance practices or conventions
--a musical event or venue
--a musical ensemble or organization
--a compositional technique or expressive device
--a pedagogical method
--a theoretical principle
--a musical philosophy or idea
The possibilities are limitless! Don’t hesitate to meet with me if you need help focusing your interests or simply brainstorming.

b)-Personal Reflection (50%)
Reflect on how the pre-1750 area of music you have researched is relevant in today's world. This portion of your paper should consist of your personal ideas and observations, not research. You are free to interpret “today’s world” from any perspective, such as: a personal experience or interest, an aspect of your anticipated musical career, an aspect of the local community or your “home” environment, world events or issues (from your lifetime), a trend in present-day society, a music scene or venue you identify with, a particular use or style of music, etc. As you express your ideas in 4 pages of your paper, be sure to organize your thoughts logically and to connect them as clearly as possible to the material you have researched. Try to focus on one or two main ideas, which you can develop into a coherent statement that includes specific examples.

A few strategies you might consider:
--Discuss a parallel phenomenon (e.g.: compare a medieval ruler’s use of music for political purposes to the use of music in a recent political campaign)
--Examine an earlier concept that has persisted to the present (e.g.: an expressive device used by a Renaissance composer and your favorite pop singer)
--Think about how people experience early music today (e.g.: present-day performances of an earlier work—who’s performing, who’s listening, performance venues, accessibility and transmission, etc.)
These are just a few suggestions. Be creative!