GENERAL STUDIES COURSE PROPOSAL COVER FORM

Copy and paste current course information from Class Search/Course Catalog

College/School: Herberger Institute for Design and the Arts
Department/School: School of Music

Prefix: MHL
Number: 341
Title: Music History I: Antiquity to 1750
Units: 3

Course description: Western European art music from Antiquity through Baroque. Identification/analysis through listening, application of historical and analytical concepts, research project comprising fresh thesis, detailed musical research, personal reflection, fluent English writing, correct citation.

Is this a cross-listed course? No
If yes, please identify course(s):

Is this a shared course? No
If so, list all academic units offering this course:

Note: For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.

Is this a permanent-numbered course with topics? Yes
If yes, all topics under this permanent-numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

Requested designation: H, Historical Awareness
Mandatory Review: Yes

Note: a separate proposal is required for each designation.

Eligibility: Permanent numbered courses must have completed the university’s review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:
For Fall 2019 Effective Date: October 5, 2018
For Spring 2020 Effective Date: March 8, 2019

Area(s) proposed course will serve:
A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:
Complete and attach the appropriate checklist

Literacy and Critical Inquiry core courses (L)
Mathematics core courses (MA)
Computer/statistics/quantitative applications core courses (CS)
Humanities, Arts and Design core courses (HU)
Social-Behavioral Sciences core courses (SB)
Natural Sciences core courses (SO/SQ)
Cultural Diversity in the United States courses (C)
Global Awareness courses (G)
Historical Awareness courses (H)

A complete proposal should include:
Signed course proposal cover form
Criteria checklist for General Studies designation being requested
Course catalog description
Sample syllabus for the course
Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:
Name: Catherine Saucier
Email: catherine.saucier@asu.edu
Phone: 480-965-5197

Department Chair/Director approval: (Required)
Chair/Director name (Typed): Heather Landes
Date: 02/25/19
Chair/Director (Signature):

Rev. 7/2018
Arizona State University Criteria Checklist for

HISTORICAL AWARENESS [H]

Rationale and Objectives

Recent trends in higher education have called for the creation and development of historical consciousness in undergraduates now and in the future. History studies the growth and development of human society from a number of perspectives such as—political, social, economic and/or cultural. From one perspective, historical awareness is a valuable aid in the analysis of present-day problems because historical forces and traditions have created modern life and lie just beneath its surface. From a second perspective, the historical past is an indispensable source of identity and of values, which facilitate social harmony and cooperative effort. Along with this observation, it should be noted that historical study can produce intercultural understanding by tracing cultural differences to their origins in the past. A third perspective on the need for historical awareness is that knowledge of history helps us to learn from the past to make better, more well-informed decisions in the present and the future.

The requirement of a course that is historical in method and content presumes that "history" designates a sequence of past events or a narrative whose intent or effect is to represent both the relationship between events and change over time. The requirement also presumes that these are human events and that history includes all that has been felt, thought, imagined, said, and done by human beings. The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion, and the natural sciences, as well as in the social science traditionally called History.

The justifications for how the course fits each of the criteria need to be clear both in the application tables and the course materials. The Historical Awareness designation requires consistent analysis of the broader historical context of past events and persons, of cause and effect, and of change over time. Providing intermittent, anecdotal historical context of people and events usually will not suffice to meet the Historical Awareness criteria. A Historical Awareness course will instead embed systematic historical analysis in the core of the syllabus, including readings and assignments. For courses focusing on the history of a field of study, the applicant needs to show both how the field of study is affected by political, social, economic, and/or cultural conditions AND how political, social, economic, and/or cultural conditions are affected by the field of study.

Revised October 2015
Proposer: Please complete the following section and attach appropriate documentation.

## ASU--[H] CRITERIA

The Historical Awareness [H] Course must meet the following criteria:

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1. History is a major focus of the course.</td>
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<tr>
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<td>2. The course examines and explains human development as a sequence of events influenced by a variety of factors.</td>
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<td>3. There is a disciplined systematic examination of human institutions as they change over time.</td>
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<tr>
<td></td>
<td></td>
<td>4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.</td>
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</tbody>
</table>

The following are not acceptable:

- Courses that are merely organized chronologically.
- Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.
- Courses whose subject areas merely occurred in the past.
Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. History is a major focus of the course</td>
<td>This course traces the development of music in European society from the time of the ancient Greeks to the mid 18th century. The Research &amp; Reflect project requires students to research and compare examples of music from before 1750 to those in the present day.</td>
<td>Students study the progressive development of music through this time period, as outlined in the series of units (Antiquity and the Middle Ages, Renaissance, Baroque) and weekly topics. Students conduct independent historical research in their Research &amp; Reflect project. See the syllabus pp. 3, and 7-9, as well as the Research &amp; Reflect guidelines.</td>
</tr>
<tr>
<td>2. The course examines and explains human development as a sequence of events influenced by a variety of factors.</td>
<td>Throughout the course, students study the evolution of musical practices and changing opportunities for musicians from a variety of interdisciplinary perspectives (ideas, beliefs, other art forms, historical events, social conditions, and developments in technology). Students are encouraged to explore interdisciplinary connections in music of the past and present in the Research &amp; Reflect project.</td>
<td>Lectures and assigned reading emphasize interdisciplinarity and the re-emergence of similar ideas at different moments in history. For example, students recognize how the revival of ancient Greek ideas of music and its value for society in the 16th and 17th centuries fostered new musical genres. Similarly, religious ideals cultivated by the Church Fathers (notably St Augustine) are relevant to musicians active during the Reformation and the Baroque (especially J.S. Bach). On the syllabus, see Ancient Greek Music and Philosophy, Rediscovering Ancient Greece, and Return of the Greeks; Spread of Christianity, Catholics vs. Protestants (pp. 7-8). See also the Research &amp; Reflect guidelines.</td>
</tr>
<tr>
<td>3. There is a disciplined systematic examination of human institutions as they change over time.</td>
<td>Students examine changes in institutions such as the Church and the court from the Middle Ages through to the end of the Baroque. Church ritual and court patronage were major influences on musicians throughout this time, and music was a vital part of these institutions.</td>
<td>In Unit 1 students study the importance of the Church in medieval culture through the rituals of the Mass and Office, developments in Church architecture (Gothic cathedrals), and beliefs (mysticism, purgatory); in Unit 2 students recognize the church as the principal sponsor of musicians and changing beliefs during the Reformation; in Unit 3, students examine intersections between church and court music as a means to rouse piety in the Catholic church. Similarly, students become sensitive to changes in court culture (from the independent court patrons of the Southern-French troubadours in the Middle Ages to royal absolutism and patronage in France in the Baroque). See the syllabus, pp. 7-8.</td>
</tr>
</tbody>
</table>
This course examines the relationship among events, ideas, and artifacts and the broad social, political, and economic context. Students in this course study the history of music from the perspectives of politics, economics, religion, intellectual history, social structures, etc. to better understand music from this period in its broader social, historical, and cultural contexts.

See the syllabus, course objectives on p. 1 and weekly topics, pp. 7-8. It should be noted that the required textbook prioritizes the interdisciplinary study of music history by including source readings (translated writings dating from Antiquity through the Baroque), images of contemporaneous artwork and artifacts, chapters on historical, social, and technological developments, maps, timelines, etc. Lectures feature additional contemporaneous images on Powerpoint and short video clips about historical events, social structures, and technological developments.
MHL 341 Music History I
Fall 2018
Class #71312 T/TH 10:30-11:45 E510 (Recital Hall)

Professor: Catherine Saucier
Office: E523
Phone: 965-5197
Email: Catherine.Saucier@asu.edu
Office Hours: T/TH noon-1pm and by appointment

<table>
<thead>
<tr>
<th>TA: Vickie Choin</th>
<th>TA: Ray Lebert</th>
<th>TA: Anne-Marie Shaver</th>
</tr>
</thead>
<tbody>
<tr>
<td>Office: E511</td>
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<td>Office: E511</td>
</tr>
<tr>
<td>Email: <a href="mailto:vchoin@asu.edu">vchoin@asu.edu</a></td>
<td>Email: <a href="mailto:Raymond.Leber@asu.edu">Raymond.Leber@asu.edu</a></td>
<td>Email: <a href="mailto:Anne-Marie.Houy@asu.edu">Anne-Marie.Houy@asu.edu</a></td>
</tr>
<tr>
<td>Office Hour: W 2-3pm</td>
<td>Office Hour: T 9:30-10:30am</td>
<td>Office Hour: M 4:30-5:30pm</td>
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<tr>
<td>and by appointment</td>
<td>and by appointment</td>
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Required Course Materials (available for purchase at the University Bookstore)

W.W. Norton Total Access
With the purchase of a new hard copy of *A History of Western Music*, 9th edition, each student will receive a free registration code for Total Access to recordings, an online ebook identical to the print copy of the textbook (with the capability to highlight, take notes, and listen to musical examples), and review materials including chapter quizzes, listening quizzes, outlines, and flashcards. **To listen to streamed recordings and to access these other online resources, students must register for Total Access by entering the registration code on the small card inserted at the front of the textbook.** Upon activation, the code is valid for 2 years.

To register for Total Access with a new hard copy of *A History of Western Music*:
1-Scratch the foil on the registration card at the front of *A History of Western Music*, 9th edition
2-Go to [http://www.wwnorton.com/college/music/hiswest9](http://www.wwnorton.com/college/music/hiswest9)
3-Follow the instructions to register your code

Total Access may be purchased without the hard copy of *A History of Western Music* or with a used hard copy by selecting one of the ebook versions (downloadable or online) under Other Formats at [http://www.wwnorton.com/college/music/hiswest9](http://www.wwnorton.com/college/music/hiswest9)

Course Objectives
MHL 341 traces the development of music in European society from the time of the ancient Greeks through to the mid 18th century (marked by the death of J.S. Bach). We will study a vast variety of musical styles, techniques, and genres from the perspectives of politics, economics, religion, intellectual history, social structures, etc. to better understand music from this period in its broader social, historical, and cultural contexts.
Learning Outcomes
Students will develop the ability to accurately discuss and contextualize pre-1750 repertory through familiarity with relevant concepts, terminology, historical events, and recurring ideals. By cultivating skills in listening identification, writing, and independent research, students will enrich their understanding of individual musical works and ideas about music and will learn to articulate their own insights effectively.

Lectures and discussion classes will elaborate on material found in the textbook, *A History of Western Music*, 9th ed., with its accompanying scores and streamed recordings. Attendance and class participation are essential to succeed in this course, as exams and assignments will cover additional lecture and discussion material not found in the textbook.

Announcements, review sheets, assignment guidelines, and other study material will be posted on Blackboard (accessible at MyASU).

Assignments
All assignments are due in class on the day indicated on the syllabus.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Grading Scale</th>
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<tbody>
<tr>
<td>Homework (5%) and Quizzes (5%)</td>
<td>A+ = 98-100; A = 94-97; A- = 90-93</td>
</tr>
<tr>
<td>Creative Thinking &amp; Research Exercises (10%)</td>
<td>B+ = 88-89; B = 84-87; B- = 80-83</td>
</tr>
<tr>
<td>Exam 1 (20%)</td>
<td>C+ = 78-79; C = 70-77</td>
</tr>
<tr>
<td>Exam 2 (20%)</td>
<td>D = 60-69</td>
</tr>
<tr>
<td>Research &amp; Reflect Project (20%)</td>
<td>E = 0-59</td>
</tr>
<tr>
<td>Final Exam (20%)</td>
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</tbody>
</table>

Grading Scale

A+ = 98-100; A = 94-97; A- = 90-93
B+ = 88-89; B = 84-87; B- = 80-83
C+ = 78-79; C = 70-77
D = 60-69
E = 0-59

Attendance
Attendance at lectures, discussion, quizzes, and exams is required. Each student is allowed 3 unexcused absences. For each additional unexcused absence, 5% will be deducted from the final course grade. Students who have not obtained an excused absence from a quiz or exam will receive a failing grade for that assignment. To request an excused absence, contact Dr. Saucier by email at least 24 hours in advance, or as soon as possible in the case of an emergency. Absences will be excused for the following reasons: medical or family emergency, severe illness (with a signed doctor’s note), religious observances/practices that are in accord with ACD 304–04 “Accommodation for Religious Practices,” and university sanctioned events/activities that are in accord with ACD 304–02 “Missed Classes Due to University-Sanctioned Activities” (with a signed letter from the faculty supervising the academic activity).

To be excused from class due to the observance of religious holidays, students should notify Dr. Saucier at the beginning of the semester. Students will be responsible for materials covered during their absence and should consult with Dr. Saucier to arrange reasonable accommodation for missed exams or other required assignments.

Absence from class or examinations due to university-sanctioned activities does not relieve students from responsibility for any part of the course work required during the period of the absence. Students should inform Dr. Saucier early in the semester of upcoming scheduled absences and immediately upon learning of unscheduled required class absences. Reasonable accommodation to make up missed exams or other required assignments will be made. Consult Dr. Saucier BEFORE the absence to arrange for this accommodation.

Study Questions
Dr. Saucier has created a set of study questions, posted on Blackboard, to help guide students through the assigned reading in the textbook, some of the scores in the anthology, and a few issues addressed in class. These questions are intended as an extra study tool, and it’s best to
complete them on a weekly basis right after you do the reading. In each set, there are also one or two Questions for Reflection that might give you some ideas for your Research & Reflect project. Study questions are optional and will not be graded, but some of these questions will appear on the homework assignments. Check them out!

**Homework (2 of 3)**
Over the course of the semester, there will be 3 written homework assignments related to material on each exam. Only the 2 highest scores will count for a combined total of 5% of the final grade. To receive credit, submit your completed assignment to Blackboard by the due date and time. Late homework assignments will not be accepted. Completed assignments must be each student’s original work and should not be collaborative.

**Quizzes (2 of 3)**
Three quizzes focusing on listening identification and terms are scheduled on the syllabus. Only the 2 highest scores will count for a combined total of 5% of the final grade. Makeup quizzes will be scheduled on a case-by-case basis.

**Creative Thinking & Research Exercises (3)**
These brief exercises are intended to help students develop topics for the Research & Reflect project and to share their ideas and experiences. Responses will be posted on the Discussion Board on Blackboard. Students are required to complete all 3 exercises. Responses must be each student’s original work and should not be collaborative.

**Research & Reflect Project**
For your written project 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. You will be free to focus on what you personally relate to and see as most relevant to the present. 50% of the project will be devoted to research and 50% to your individual opinion. Start thinking now about what you’d like to research!

The project will consist of a proposal, a 10-page paper, and an optional revision (see the due dates on pp. 7-9 of this syllabus). Students who miss the submission deadlines for the proposal, completed paper, and/or optional revision must contact Dr. Saucier within 24 hours of the due date. Late submissions will be handled on a case-by-case basis. Check Blackboard for the specific requirements and a list of suggestions.

**Student Responsibilities**
1-Students are expected to bring all necessary course materials (especially the Norton Anthology = NAWM) to every class.
2-Each student must sign the attendance sheet at every class and keep count of any unexcused absences.
3-Students must check their ASU email account (…@asu.edu) regularly for important class information and reminders. All email correspondence will be sent to each student’s ASU account. To activate your ASU email or to route it to an external address log on to MyASU and click on the Profile tab. Under Contact Details, click on the ‘ASU Email Forwarding’ link.
4-Check the course website on Blackboard (via MyASU) on a weekly basis for announcements and assignment guidelines.
5-Students are expected to refrain from using laptops, cell phones, and other electronic devices for recreational use during class time. Please silence cell phones and pagers.
6-Students must obtain Dr. Saucier’s permission to use recording devices in class.
Check [http://students.asu.edu/academic-calendar](http://students.asu.edu/academic-calendar) for important dates regarding drop, add, and withdrawal. Students are responsible for withdrawing from the class, should they wish to do so.

**Disability Resource Center**
Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to Dr. Saucier at the beginning of the semester either during office hours or by appointment. It may be difficult to make accommodations retroactively.

**Note:** Prior to receiving disability accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Disability information is confidential.

Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. Campus-specific location and contact information can be found on the DRC website. DRC offices are open 8 a.m. to 5 p.m. Monday – Friday. Check the DRC website for eligibility and documentation policies: [https://eoss.asu.edu/drc](https://eoss.asu.edu/drc)

**Academic Integrity**
All forms of student academic dishonesty, including cheating on academic evaluations or assignments, plagiarizing, fabricating data or information, aiding academic integrity policy violations and inappropriately collaborating, and falsifying academic records are subject to disciplinary action, as stated in the ASU Student Code of Conduct. Note that the Student Academic Integrity Policy includes under academic dishonesty the use of “materials from the Internet or any other source without full and appropriate attribution.” All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty that is in violation with the Student Code of Conduct will not be tolerated and may result in failure of the course with an XE. Per ASU policy, a student may not avoid the consequences of academic dishonesty by withdrawing from a course, and may be placed back in the course in order to face sanctions resulting from academic integrity violations.

For more information, please see the ASU Student Academic Integrity Policy: [https://provost.asu.edu/academicintegrity](https://provost.asu.edu/academicintegrity)

**Copyrighted Material**
Course content is copyrighted material. Lectures, assignments, study guides, and PowerPoint slides are under copyright protection. Students may not sell notes taken during the conduct of the course. For more information see [http://www.asu.edu/aad/manuals/acd/acd304-06.html](http://www.asu.edu/aad/manuals/acd/acd304-06.html)

**Students must refrain from uploading to any course shell, discussion board, or website used by the course instructor or other course forum, material that is not the student's original work, unless the students first comply with all applicable copyright laws.** Faculty members reserve the right to delete materials on the grounds of suspected copyright infringement.

**ASU Policies**
Students are responsible for reviewing and complying with all ASU policies, including the following:
Missed Classes Due to University Sanctioned Activities:
http://www.asu.edu/aad/manuals/acd/acd304-02.html

Accommodations for Religious Practices:
http://www.asu.edu/aad/manuals/acd/acd304-04.html

Handling Disruptive, Threatening, or Violent Individuals on Campus:
http://www.asu.edu/aad/manuals/ssm/ssm104-02.html
Self-discipline and a respect for the rights of others in the classroom and university community are necessary for a conducive learning and teaching environment. Threatening or violent behavior will result in the administrative withdrawal of the student from the class. Disruptive behavior may result in the removal of the student from the class.

Prohibition against Discrimination, Harassment, and Retaliation:
https://www.asu.edu/aad/manuals/acd/acd401.html
Arizona State University is committed to providing an environment free of discrimination, harassment, or retaliation for the entire university community, including all students, faculty members, staff employees, and guests. ASU expressly prohibits discrimination, harassment, and retaliation by employees, students, contractors, or agents of the university based on any protected status: race, color, religion, sex, national origin, age, disability, veteran status, sexual orientation, gender identity, and genetic information.
As an employee of ASU, Dr. Saucier is a mandated reporter and obligated to report instances of reported or suspected incidences of sexual harassment.
Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at http://sexualviolenceprevention.asu.edu

Books on Reserve in the Music Library (https://lib.asu.edu/access/reserves)

Antiquity

Middle Ages
[ML172.F37 2014]

*Anthology for Music in the Medieval West* (New York: W. W. Norton, 2014)  
[ML172.F37 2014 Suppl.]


[ML171.Y8 1989, 2016]

[MT6.5.M9 1990]

**Renaissance**

[ML172.A84 1998]

[MT91.A58 1998]

[ML172.B86 1999]

[ML172.F74 2013]

[ML172.F742 2013]

**Baroque**

[ML193.H54 2005]

[ML193.H45 2014]

[ML193.H44 2014]

[ML193.P34 1991]


[MT91.M87 2001 and 2008]

[ML193.W67 2006]

**Source Readings**

[ML160.S89 1998b]

[ML160.M865 1984 and 2008]

**Format (Footnotes, Bibliography, etc.)**

[LB2369.T8 2013]

**Reference Works** (on permanent reserve in the reference section of the Music Library)

[ML100.H37 2003 (Reference)]

[ML100.N48 2001] and Grove Music Online  
http://www.oxfordmusiconline.com.ezproxy1.lib.asu.edu/
SCHEDULE OF CLASSES AND ASSIGNMENTS

UNIT 1—Antiquity and the Middle Ages

Aug 16  Introduction

Aug 21, 23  Ancient Greek Music and Philosophy
  Reading: Burkholder/Grout, Chapt. 1 (pp. 3-14, 18-19) = T; Chapt. 1 (pp. 15-18, 19-21) and Chapt. 2 (pp. 38-45) = TH
  Listening/Score Study: NAWM 1, 2 = T
  Drop/Add Deadline (Wednesday, Aug 22)
  Creative Thinking & Research 1 due (Thursday, Aug 23)

Aug 28, 30  Spread of Christianity and “Gregorian” Chant
  Reading: Burkholder/Grout, Chapt. 2 (pp. 22-38) and Chapt. 3 (pp. 46-60) = T/TH
  Listening/Score Study: NAWM 3 = T; 4 = TH
  Homework 1 due (Tuesday, Aug 28)

Sept 4, 6  Songs of Mystics and Troubadours
  Reading: Burkholder/Grout, Chapt. 3 (pp. 60-66) = T; Burkholder/Grout, Chapt. 4 = TH
  Listening/Score Study: NAWM 6, 7 = T; 8, 10 = TH
  Quiz 1 (Tuesday, Sept 4)

Sept 11, 13  Embellishing Chant and Church: Innovative Architecture, Harmony, and Rhythm
  Reading: Burkholder/Grout, Chapt. 5 (pp. 84-97) = T; Chapt. 5 (pp. 97-110) = TH
  Listening/Score Study: NAWM 14, 15, 16, 17 = T; 18, 19, 21, 22 = TH

Sept 18, 20  Plague, Politics, Polyphony, Purgatory: “New Art” for Dire Times
  Reading: Burkholder/Grout, Chapt. 6 (pp. 111-124) = T; Chapt. 6 (pp. 124-141) = TH
  Listening/Score Study: NAWM 25, 26 = T; 28, 29 = TH

UNIT 2—The Renaissance

Sept 25, 27  Commerce, Travel, War: Creating an International Style
  EXAM 1 (Tuesday, Sept 25)
  Reading: Burkholder/Grout, Chaps. 7 and 8 = TH
  Listening/Score Study: NAWM 33, 34, 35, 38 = TH

Oct 2, 4  Catholics vs. Protestants: Luther, Josquin, Palestrina
  Reading: Burkholder/Grout, Chapt. 9 (pp. 188-190, 195-212) = T; Chapt. 10 (pp. 213-233) = TH
  Listening/Score Study: NAWM 44, 45 = T; 41, 46, 47, 49, 51 = TH
  Research & Reflect Proposal due (Tuesday, Oct 2)
Oct 11  Instrumental Music: Loud, Soft, Danced, Varied, Improvised
Fall Break (Tuesday, Oct 9)
Reading: Burkholder/Grout, Chapt. 12 = TH
Listening/Score Study: NAWM 66, 70 = TH
Quiz 2 (Thursday, Oct 11)

Oct 16, 18  Rediscovering Ancient Greece: Madrigal and Chanson
Reading: Burkholder/Grout, Chapt. 7 (review pp. 147-148, 158-163) and Chapt. 11 = T/TH
Listening/Score Study: NAWM 56, 59, 64 = T; 60, 62 = TH
Homework 2 due (Tuesday, Oct 16)

UNIT 3—The Baroque
Oct 23, 25  Return of the Greeks: Inventing Opera
EXAM 2 (Tuesday, Oct 23)
Reading: Burkholder/Grout, Chapt. 13 and Chapt. 14 (pp. 307-315) = TH
Listening/Score Study: NAWM 72, 73 = TH

Oct 30, Nov 1  Opera for the Public and the Pious
Reading: Burkholder/Grout, Chapt. 14 (pp. 315-327) = T; Chapt. 15 (pp. 328-341) = TH
Listening/Score Study: NAWM 74, 75 = T; 78, 79, 81 = TH
Creative Thinking & Research 3 due (Tuesday, Oct 30)
Course Withdrawal Deadline (Wednesday, Oct 31)

Nov 6, 8  Italy and France: Court Composers, Violin Virtuosi
Reading: Burkholder/Grout, Chapt. 13 (review pp. 296-297, 300-301), Chapt. 17 (pp. 379-380, 384-392), and Chapt. 18 (pp. 408-411, 413-422) = T; Chapt. 16 (pp. 351-362) and Chapt. 18 (pp. 425-431) = TH
Listening and Score Study: NAWM 94, 96 = T; 85, 98 = TH
Research & Reflect Project due (Tuesday, Nov 6)

Nov 13, 15  Purcell and Handel
Reading: Burkholder/Grout, Chapt. 16 (pp. 368-373), Chapt. 18 (pp. 411-412), and Chapt. 19 (pp. 432-435, 449-455) = T; Chapt. 19 (pp. 455-461) = TH
Listening/Score Study: NAWM 89, 105 = T; 106 = TH

Nov 20  Bach: Organ Virtuoso
Reading: Burkholder/Grout, Chapt. 17 (pp. 397-403) and Chapt. 19 (pp. 435-440) = T
Listening/Score Study: NAWM 95, 100 = T
Quiz 3 (Tuesday, Nov 20)
Thanksgiving Holiday (Thursday-Friday, Nov 22-23)
Nov 27, 29  
**Bach: Court Composer and Civic Musician**

Reading: Burkholder/Grout, Chapt. 19 (pp. 440-443) = T; Chapt. 19 (pp. 437-438, 443-449); Weiss & Taruskin, pp. 209-210 (see Blackboard, Supplemental Reading) = TH

Listening/Score Study: NAWM 102 = T; NAWM 103 = TH

**Course Evaluations** (Tuesday, Nov 27)

Homework 3 due (Thursday, Nov 29)

Revised Research & Reflect Project due Friday, Nov 30 (noon)

Finals Week

**FINAL EXAM:** Tuesday Dec 4, 9:50-11:40am
Research & Reflect Project: Bringing Music of the Past into the Present

**Project Description**
For your written project 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 5 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 5 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!

**Project Format**

1-Proposal: 2 paragraphs + preliminary bibliography of at least 5 sources, in 12-point font Times or Times New Roman (due by Tuesday, Oct 2; submit a hard copy in class), pass/fail
Submit a proposal (in hard copy) consisting of the following: a one-paragraph description of your topic in which you name 1-2 specific examples from before 1750 (avoiding repertory in NAWM), a one-paragraph explanation of the reason(s) why you chose that particular topic, and a preliminary bibliography. **Your bibliography must include at least 5 sources directly relevant to the pre-1750 example(s) you have chosen to research.** Be sure to include specialized books and articles from scholarly journals, not just dictionary and encyclopedia entries or the textbook. Avoid sources published before 1960 as well as book reviews.

Your proposal will be evaluated (pass/fail) according to the accuracy and feasibility of your topic. You must receive a passing grade in order to proceed with your research. **If you do not include 1-2 specific examples from before 1750 and 5 sources in your bibliography your proposal will fail.** Students who fail must meet with me first before resubmitting their proposal. Students who do not submit a proposal will receive a penalty on their project grade.

If you decide to change your topic after submitting your initial proposal, simply email me an updated proposal for approval.

2-Research & Reflect Paper: 10 numbered pages in 12-point font Times or Times New Roman and double-spaced + Bibliography with a minimum of 5 sources (due by Tuesday, Nov 6, noon), letter grade
Submit a 10-page paper discussing your research findings on music before 1750 (50%) and expressing your personal thoughts on how the topic you researched relates to today’s world
You are free to organize your paper as you wish, so long as you conform to the following criteria:

--**Research your topic thoroughly by consulting reputable, specialized books and articles from scholarly journals** in addition to dictionaries, encyclopedias, source readings, and scores. **Your research must draw from at least 5 sources directly relevant to the pre-1750 example(s) you have chosen.** Avoid sources published before 1960 as well as book reviews.

--Provide a brief introductory paragraph in which you state the purpose of your paper (your thesis statement)

--End with a brief conclusion summarizing your most important points

--Organize your material logically, inserting subheadings where appropriate

--Make sure to distinguish clearly between your personal opinion (by using first-person “I”, for example) and information you have acquired from an external source (by **citing frequently in footnote format all the sources you have consulted for any ideas that are not your own**).

**Failure to cite your sources accurately constitutes plagiarism.**

--Format your footnotes and bibliography according to Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, 8th ed. (Chicago and London: Chicago University Press, 2013) available in the Music Library: LB2369 .T8 2013 (on reserve). Be sure to also consult the **Citations Guides posted on Blackboard**. These include specific examples (such as online sources and scores) that will help you format your footnotes and bibliography quickly and correctly.

--Format your document according to standard conventions (1-inch margins, double spacing, 12-point font Times or Times New Roman, numbered pages)

--Submit 2 copies of your paper: a hard copy (submitted in class, or to me personally), and an electronic copy (submitted to Safe Assignment on Blackboard). I will post instructions for Safe Assignment submissions on the Announcements page on Blackboard before your paper is due.

**Grading Criteria**

Your paper will be evaluated (with a letter grade) according to the following:

--your writing and research abilities (clarity and accuracy) with sufficient attention to detail in your research findings

--the coherency and creativity of your ideas and how effectively you express them

--how accurately you connect your personal thoughts to your research

--proper formatting and organization (according to the criteria listed above)

**3-Optional Revision** (due by Friday, Nov 30, noon), for a better letter grade

If you choose to revise your paper for a better grade, please follow up on all the comments you received on your original paper (which you need to resubmit with your revision). You will be evaluated on how accurately you implemented my specific suggestions and improved your paper overall.
Research Tips

NB: Book reviews, interviews, and lecture notes are not appropriate for this project. Sources should consist of scholarship published after 1960. If you must use a pre-1960 publication, you are required to obtain Dr. Saucier’s permission.

**DO NOT use Wikipedia as a source:** entries in this open-access encyclopedia are extremely unreliable and can change entirely from one day to the next. (Anyone can modify an entry, so don’t run the risk of citing false information!)

For music history information, composer biographies, and musical terms start by consulting the books on reserve in the Music Library listed under the “Library Reserve List” tab on Blackboard as well as *The New Grove Dictionary of Music and Musicians*, 2nd ed. [ML100 .N48 2001 (reference)] and Grove Music Online
http://www.oxfordmusiconline.com.ezproxy1.lib.asu.edu/

For general information on history (not music) start by consulting:
- *Gale Virtual Reference Library*, http://libguides.asu.edu/galevirtual

For scores, start by consulting the following anthologies, on reserve in the Music Library:

**Middle Ages**

**Renaissance**

**Baroque**

For source readings, start by consulting the following collections, on reserve:
- Oliver Strunk, ed., *Source Readings in Music History* [ML160 .S89 1998b]

For recent articles and essays, consult these electronic resources, accessible through the Research Databases on the ASU Libraries website (libguides.asu.edu/az.php):
- RILM Abstracts of Music Literature
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- JSTOR (but do NOT use this database as a research tool, simply use it to access articles)

**Writing Tips**
Students may wish to consult the ASU Writing Center for help with their writing, in person or online: [https://tutoring.asu.edu/student-services/writing-centers](https://tutoring.asu.edu/student-services/writing-centers)

**Deadlines**
- Proposal, including a preliminary bibliography, **due in class Tuesday, Oct 2**
- Complete Research & Reflect Paper and bibliography **due by noon, Tuesday, Nov 6**
- Revised Research & Reflect Paper and bibliography **due by noon, Friday, Nov 30**