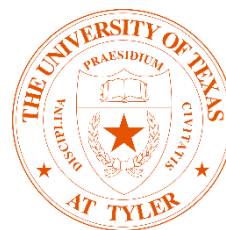


University of Texas at Tyler– School of Music
Syllabus Fall 2024

Music History 1 MUSI 3319
Fall Semester 2024



Instructor: Tyree Hastings
Email: thastings@uttyler.edu
Office: FAC 2220
Office Hours: 10-11 MWF
Meeting Time: MWF 9:05am-10am in FAC 1009

Course Description:

The purpose of this course is for students to gain an understanding of the development of the Western musical tradition from Antiquity through the Baroque era. Focus will be given to stylistic changes and historical context.

Course Goals:

Through full participation in this course, students will have the capacity to:

- Research and write findings in a scholarly format
- Differentiate between style periods and genres of music
- Define terms and explain concepts associated with music history
- Associate composers and historical figures with genres and styles of music

Required Text:

Concise History of Western Music 5th Edition by Barbara Hanning

Assignments/Descriptions:

Music History 1, Fall 2024	
Exams: (600 pts) (3 total; 200 pts each)	There will be three exams throughout the semester. Each exam will be worth 20% of your overall grade.
Research Presentation: (300 pts) (Periodic assignments 100pts, Final 200pts)	The presentation will be a semester long project broken into chunks throughout the semester. The chunks will be worth 100 pts total. The final presentation will be worth 200 pts.
Review Questions: (100 pts)	Each person will be assigned to write a review question for each exam. These questions will be used for the review sessions before each test.

Total = 1000 possible points

Grade Distribution:

A	900 – 100 points
B	800 – 899 points
C	700 – 799 points
D	600 – 699 points
F	0-599 points

Late Work:

Late work will receive a grade deduction of 5% within the week it is due, and 10% for each week it is late after the week it is due. For example, if an assignment is due in week 2 and a student turns it in during week 3, the assignment will receive a 10% deduction.

Attendance

Regular attendance in class will help you as a student to be successful. Grades often reflect attendance in class as well. If you have to miss class, please send me an email at thastings@uttyler.edu. I do not have an attendance grade, but I trust you as adult students to be responsible for the material covered in either case.

AI Technology

UT Tyler is committed to exploring and using artificial intelligence (AI) tools as appropriate for the discipline and task undertaken. We encourage discussing AI tools' ethical, societal, philosophical, and disciplinary implications. All uses of AI should be acknowledged as this aligns with our commitment to honor and integrity, as noted in UT Tyler's Honor Code. Faculty and students must not use protected information, data, or copyrighted materials when using any AI tool. Additionally, users should be aware that AI tools rely on predictive models to generate content that may appear correct but is sometimes shown to be incomplete, inaccurate, taken without attribution from other sources, and/or biased. Consequently, an AI tool should not be considered a substitute for traditional approaches to research. You are ultimately responsible for the quality and content of the information you submit. Misusing AI tools that violate the guidelines specified for this course (see below) is considered a breach of academic integrity. The student will be subject to disciplinary actions as outlined in UT Tyler's Academic Integrity Policy.

You can use AI programs (ChatGPT, Copilot, etc.) in this course. These programs can be powerful tools for learning and other productive pursuits, including completing assignments in less time, helping you generate new ideas, or serving as a personalized learning tool. However, your ethical responsibilities as a student remain the same. You must follow UT Tyler's Honor Code and uphold the highest standards of academic honesty. This applies to all uncited or improperly cited content, whether created by a human or in collaboration with an AI tool. If you use an AI tool to develop content for an assignment, you must cite the tool's contribution to your work.

Tentative Class Schedule:**Music History 1 –Fall 2025**

<u>Week 1:</u> 08/25-08/29	8/25 Pg. 15-20	Syllabus, Research Project, Ancient Greek Thought <i>Epitaph of Seikilos</i>
	8/27 Pg. 20-38	Fall of Rome, Rise of Church, Chants of Office and Mass <i>Mass for Christmas Day</i>
	8/29 Pg. 38-48	Tropes, Liturgical Dramas, Medieval Theory and Song <i>Ordo Virtutum; Can vei la lauzeta mover; A chanter; Palastinalied</i>
<u>Week 2:</u> 09/01-09/05		
	9/3 Pg. 48-58	Organum, Notre Dame, Clausulae, Modal rhythm <i>Musica Enchiriadis; Alleluia Justus ut palma; Jubilemus, exultemus; Dominus from Viderunt Omnes; Viderunt Omnes</i> by Leonin and Perotin
	9/5 Pg. 58-65	Motet, Conductus <i>Motets on Dominus; De ma dame vient/Dieus, comment porroie/Omnes</i> Proposal due
<u>Week 3:</u> 09/08-09/12	9/8 Pg. 65-76	Ars Nova, Isorhythm, Machaut, Formes Fixes <i>Cum Statua/hugo/Magister invade; La Messe de Nostre Dame; Rose, liz, printemps, verdure</i>
	9/10 Pg. 76-85	Trecento, Madrigal, Landini, Ars subtilior <i>Non avra ma' pieta; Così pensoso; En remirant vo douce pourtraiture</i>
	9/12	Review Session
<u>Week 4:</u> 09/15-09/19	9/15	Exam 1
	9/17	Research techniques
	9/19 Pg. 86-101	Renaissance in Europe, Music and words, Music printing, English Music, John Dunstable, Renaissance Theory <i>Sumer is icumen in; Quam Pulchra Es</i>
<u>Week 5:</u> 09/22-09/26	9/22 Pg. 101-110	Binchois, Rondeau, Du Fay, Ballade, fauxbourdon, Masses

		<i>De plus en plus; Resvoellies vous; Christe, redemptory omnium, Missa Se la face ay pale</i>
	9/24 Pg. 111-124	Franco-Flemish composers, Cyclic Mass, Canon, Josquin des Prez, Imitation, Paraphrase mass <i>Mille Regretz; Ave Maria...virgo serena; Missa pange lingua; Missa Malheur me bat</i>
	9/26 Pg. 125-140	Madrigal, Concerto delle donne, Chromaticism, triumphs of Oriana, Lute Songs <i>Da le belle contrade d'oriente; Solo e pensoso; La nuict froide et somber; As Vesta was; Flow, my tears</i> Bibliography Due

<u>Week 6:</u> 09/29-10/3	9/29 Pg. 141-150	Dance Music, Consorts, Tablature, Variation, Introduction/improvisation, Ensemble canzonas <i>Danserye; Los seys libros del Delphin; John come kiss me now; Canzon septime toni a 8</i>
	10/1 Pg. 151-159	Reformation, German Mass, Chorale, French Psalter, Anglican Church <i>Eine feste Burg; Psalm 134; If ye love me</i>
	10/3 Pg. 159-168	Counter-Reformation, Council of Trent, Strict Counterpoint <i>Pope Marcellus Mass; Missa O magnum Mysterium; Cum essem parvulus; Sing Joyfully unto God</i>

<u>Week 7:</u> 10/6-10/10	10/6	Sheet Music
	10/8	Review
	10/10	Exam 2

<u>Week 8:</u> 10/13-10/17	10/13 Pg. 168-181	Scientific revolution, colonialism, baroque art, Affections, naturalism, first and second practices
	10/15 Pg. 182-199	Rhythm and Texture, Le nuove musiche, concertato, chromaticism, Florentine camerata, opera, castrati

		<i>Cruda Amarilli; Vedro'l mio sol; l'orfeo; l'incoronazione di poppea; Orontea</i>
	10/17	Research/catch-up

<u>Week 9:</u> 10/20-10/24	10/20 Pg. 200-212	Strophic Aria, Ostinato bass patterns, cantata, Large-scale sacred concerto, oratorio, passion <i>Guardame las vacas; Lagrime mie; In ecclesiis; Jephte; Saul, was verfolgst du mich</i>
	10/22 Pg. 213-222	Variations, Toccata, fugue, fantasia, sonata <i>Toccata no. 3; Mass for the Madonna; Sonata IV per il violin per sonar con due; Praeludium in E Major</i>
	10/24 Pg. 223-239	Agreements, Dance suite, Chamber music, Sonatas, Orchestra <i>Pieces de clavecin; Trio Sonata op.3 no.2</i>

<u>Week 10:</u> 10/27-10/31	10/27 Pg. 240-252	Arias, Chamber cantata, Divas, French opera, Overture, Lully <i>La griselda; Orontea; Armide; Te Deum</i>
	10/29 Pg. 253-260	Masques, Purcell, Semi-opera, Germany, Lutheran Vocal music <i>Dido and Aeneas; Paris Quartet no. 1</i>
	10/31 Pg. 261-273	Italy: Rise of the concerto, Couperin, Rameau <i>Concerto for violin in A minor; Vingt-cinquieme ordre; Hippolyte et Aricie</i> Rough Draft Due

<u>Week 11:</u> 11/3-11/7	11/3 Pg. 273-278	Bach <i>Prelude and Fugue in A minor; Prelude on Durch Adams Fall; Well-Tempered Clavier</i>
	11/5 Pg. 279-288	Bach <i>Non komm, der Heiden Heiland; St Matthew Passion</i>
	11/7 Pg. 288-299	Handel <i>Giulio Cesare; Saul</i>

<u>Week 12:</u> 11/10-11/14	11/10	Sheet Music
	11/12	Review
	11/14	Exam 3

<u>Week 13:</u> 11/17-11/21	11/17	Presentations
	11/19	
	11/21	

<u>Week 14:</u> 11/24-11/28		
	Holiday	Thanksgiving Break

<u>Week 15:</u> 12/1-12/5	12/1	Finish Presentations
	12/3	
	12/5	