Materials:

**Notebook**

Wright, Craig and Bryan Simms, *Music in Western Civilization, Media Update*, Boston: Schirmer, 2010 (**Required, must bring to each class**)

Wright, Craig and Bryan Simms, *Music in Western Civilization, Media Update Anthology, Vol.1*, Boston: Schirmer, 2010 (Strongly recommended)


**Course Description:**
Study of musical examples and techniques from ancient times to the present. Course may be taken in either order- A or B being first. Prerequisite: MUS 102 with a grade of C or better, and junior standing. It is strongly encouraged that students have completed at least one year of music theory as well.

Course Rationale:
The purpose of this course is to provide a broad awareness of the heritage of Western Art music both as a cultural phenomenon and as a rich pool of information from which students of various disciplines may draw inspiration.

Course Objectives:
Studying music history gives the student perspective on the music that they interact with everyday as performers. Regular participation in performing groups as well as attendance at concerts will be enriched by this historical perspective, and is expected to be integrated into this curriculum. Understanding the cultural and musical world that music was created in can only enhance its performance and teaching. Aspects of music we will consider are: 1) Melodic, polyphonic, harmonic 2) Musical forms 3) Performance media 4) Composers and music theorists 5) Musical works and writings representational of their authors and their historical era.

Class Method and Procedure:
Class method is primarily lecture with class participation as necessary. Class will meet 3 times a week for lecture and in class listening examples. The class before each test will consist of a review.

Percentages for this term will be:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Attendance, Class Participation</td>
<td>12%</td>
</tr>
<tr>
<td>Tests</td>
<td>4 at 8% each</td>
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<tr>
<td>Listening Tests</td>
<td>6 at 2% each</td>
</tr>
<tr>
<td>Written projects</td>
<td>3 at 12% each</td>
</tr>
<tr>
<td>Final Exam</td>
<td>1 at 8%</td>
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Grade Scales:  
A = 90-100  B = 80-89  C = 70-79  D = 60-69  F = 59 or lower

For students with a final grade falling within one point of the next letter grade, (ex. 89.7 or 70.1) The instructor reserves the right to raise or lower that grade to the next highest or lowest letter based on attendance and participation.

Attendance:
Attendance is mandatory and will be taken at each class period. It will be very hard to determine what is most important for exams without attending class lectures. Students with low attendance tend to have lower grades. All absences are created equal, "excused" or not. Please inform me only if you have a medical condition or family issue that will cause extensive absences. More than 3 Absences in a semester is considered excessive. Any student missing over 6 classes may receive a failing grade for the semester.

If you must arrive late, do not disrupt the class. I will not give make up exams unless you have an excellent reason for missing class (like being in the hospital, or a performance with a SIU ensemble) **and can get a written excuse.**

Paper Grading:
Because of the subjective nature of grading written assignments, letter grades will be given instead of number grades. The rough guide for letter grades is as follows, with the clear understanding that numbers in between may be used.

<table>
<thead>
<tr>
<th>Letter Grade</th>
<th>Percentage Range</th>
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<tbody>
<tr>
<td>A+</td>
<td>100</td>
</tr>
<tr>
<td>A</td>
<td>95</td>
</tr>
<tr>
<td>A-</td>
<td>90</td>
</tr>
<tr>
<td>B+</td>
<td>88</td>
</tr>
<tr>
<td>B</td>
<td>85</td>
</tr>
<tr>
<td>B-</td>
<td>80</td>
</tr>
<tr>
<td>C+</td>
<td>78</td>
</tr>
<tr>
<td>C</td>
<td>75</td>
</tr>
<tr>
<td>C-</td>
<td>70</td>
</tr>
<tr>
<td>D+</td>
<td>68</td>
</tr>
<tr>
<td>D</td>
<td>65</td>
</tr>
<tr>
<td>D-</td>
<td>60</td>
</tr>
<tr>
<td>F</td>
<td>59-0</td>
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Written assignments for this class count towards the College of Liberal Arts Writing-Across-the-Curriculum requirement for music majors. Papers are due at the beginning of class. Please upload them to the drop box in D2L. I may also request a hard copy. If you cannot be in class that day, you may put your paper in my mailbox before class starts. Please do not use report covers, a staple will be fine. Any papers received later that day will lose 5 points. Each day after that will be another 5 points off. Be on time! Papers more than two weeks late can receive a maximum grade of 50. If you have an emergency, you may email me a paper by the due date and I will count it as on time. **You must supply me with a hard copy as soon as possible** to receive full credit.

The general **rubric** for grading papers is the following:


**Overall Structure** (linear and sequential outline)
**Surface Errors** (typographical/punctuation)
**Reference quality and quantity**
Appropriate academic language and content
Logic of the proposition of the paper
Proper Formatting
Overall Effectiveness, value, Originality and Contribution to the Field
(What’s new? What hasn’t been said before?)
Adherence to scientific or musicological methodology

Cell phones:
Cell phones are not welcome in the classroom. All phones, pagers and other devices will be turned off before class begins and should remain off for the entire class. A ringing phone is disruptive and disrespectful to your fellow students who have paid money to learn something. If your phone or other device should go off during class, you will be subject to an embarrassing punishment, to be determined by the instructor.

• As with any public forum, the classroom is a shared space where consideration and compassion for others are not negotiable. These are a must! To learn the interpersonal and professional skills offered in the course requires that, as with a sport or any instrument, we practice them daily. We will make this class what it becomes. A positive attitude, a willingness to listen and learn, and an embrace of differences as well as similarities . . . these are just a few of the dynamics we will strive to practice.

• Statement on Inclusive Excellence – SIUC contains people from all walks of life, from many different cultures and sub-cultures, and representing all strata of society, nationalities, ethnicities, lifestyles, and affiliations. Learning from and working with people who differ from you is an important part of your education in this class, as well an essential preparation for any career.

Plagiarism and Cheating:
Representing someone else's work as your own is a serious offense, and will be treated as such. As per the student code of conduct, if you are caught committing plagiarism or cheating one of the following will occur: a. The instructor may assign the student a failing grade for the work and/or course. b. The student may be placed on disciplinary probation. c. The student may be suspended from the class for the remainder of the semester. d. Any combination of the above. See the Morris Library Guide on Plagiarism (http://libguides.lib.siu.edu/plagiarism)
Questions this course will answer:

What are the political and social conditions that shape the music of the era?

What ideas or trends are cyclical? How does music change and evolve?

What composers and works break important barriers? Which treatises chronicle those changes?

Who are the important figures of each era, and why are they important?

How do the life stories of the composers affect their music?

How can we use our knowledge of history to inform our performances and teaching?

How to study for this class:

Listening quizzes and objective testing will usually be completed online through the D2L portal. A large amount of information will be presented in this class. To help you narrow things down, you have several resources available to you. I have prepared Powerpoint slides for each lecture. Your class notes should be considered a primary resource of information for this class. Textbook reading assignments form the basis for our class discussion, and therefore must be completed before the class period. Your textbook has excellent summaries at the end of every chapter. I strongly suggest you read these carefully when preparing for tests. If after one test you find you are not satisfied with your grades, PLEASE come see me for some assistance. I am more than happy to help.

Emergency Procedures. Southern Illinois University Carbondale is committed to providing a safe and health environment for study and work. Because some health and safety circumstances are beyond our control, we ask that you become familiar with the SIUC Emergency Response Plan and Building Emergency Response Team (BERT) program. Emergency response information is available on posters in buildings on campus, available on BERT’s website at www.bert.siu.edu, Department of Safety’s website www.dps.siu.edu (disaster drop down), and in Emergency Response Guideline pamphlet. Know how to respond to each type of emergency.

Instructors will provide guidance and direction to students in the classroom in the event of an emergency affecting your location. It is important that you follow these instructions and stay with your instructor during an evacuation or sheltering emergency. The Building Emergency Response Team will provide assistance to your instructor in evacuating the building or sheltering within the facility.
## COURSE OUTLINE

<table>
<thead>
<tr>
<th>CLASS SCHEDULE</th>
<th>TOPICS</th>
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<tbody>
<tr>
<td>Week 1</td>
<td>Chapter 1</td>
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| Week 2         | Chapters 2-4  
**Weds, Jan 22 - LISTENING QUIZ 1** |
| Week 3         | Chapters 5-7  
**Weds, Jan 29 – RESUME COVER LETTER AND BIO DUE** |
| Week 4         | Chapters 8-10  
**Monday, Feb 3 – LISTENING QUIZ 2** |
| Week 5         | Chapters 11-13  
**Wednesday Feb 12 – TEST #1: MEDIEVAL** |
| Week 6         | Chapters 14-17  
**Monday, Feb 17– HAND IN NAME OF EXPOSITORY BOOK** |
| Week 7         | Chapters 18-21 Read Expository Book for upcoming paper  
**Friday, Feb 28 Listening Quiz 3** |
| Week 8         | **Wednesday Mar 5 TEST #2: LATE MIDDLE AGES/RENAISSANCE** |
| Week 9         | Chapters 22-25 |
| Week 10        | Chapters 26-28  
**Wednesday, Mar 19– EXPOSITORY PAPER Draft DUE**  
**Friday, Mar 21 – LISTENING QUIZ 4** |
| Week 11        | Chapters 29-31  
**Wednesday, Mar 26 – EXPOSITORY PAPER DUE**  
**Friday Mar 28 TEST #3: LATE RENAISSANCE** |
| Week 12        | Chapters 32-34  
**Friday, April 4 – LISTENING QUIZ 5** |
| Week 13        | Chapters 35-37  
**Friday, April 18 – LISTENING QUIZ 6** |
| Week 14        | Chapters 38-40  
**Monday, April 21 – NEWSPAPER ARTICLE DUE**  
**Friday, April 25 TEST # 4: Test #4 BAROQUE** |
| Week 15        | Review For Final |