



## Syllabus for Individual Research Problems in Music - Spring 2024

**MUS 5319 - 001**  
**CRN: 21225**  
**Credit: 3**

**Place: FAB 200A**  
**Time: TBA**

### **Instructor:**

Dr. Andrew Alegría  
Office: FAB 200A  
Phone: (432) 837-8216  
Email: andrew.alegria@sulross.edu

### **Office Hours:**

M/W/F 2:00 PM — 3:00 PM  
or by appointment

**Course Description:** This course is a survey of the history and literature of music, including in-depth study of composers, periods, styles, and musical development from antiquity to the present time. Prerequisite: permission of the instructor.

### **Required Materials**

- \* Blackboard access and internet access (*these services provided on campus*)
- \* Textbook with Digital Access
- \* All work should be typed, either using a word processing program, or better still, a cloud-based web application such as Blackboard, Google Docs, Office 365, etc.

### **Required Textbook**

Hanning, Barbara Russano. *A Concise History of Western Music*, **5th Edition**

- \* ISBN 978-0-393-92066-6
- \* Includes Digital Access (required!)
- \* DO NOT purchase a used copy of this textbook! You must purchase a new one in order to get the Digital Access that you will need for the course.

### **Recommended Textbook**

Burkholder, J. Peter and Claude V. Palisca. *Norton Anthology of Western Music*,  
**7th Edition**

**Course Learning Objectives:**

1. Use basic terminology to describe and identify music from the time periods covered. (Knowledge)
2. Trace the development of music from antiquity through the Baroque era with specific examples of major works and composers. (*Skills*)
3. Understand musical styles that developed during this time period. (*Attitudes or Dispositions*)
4. Describe early instruments, their function in music, and how they developed through the Baroque era. (*Knowledge*)
5. Use critical thinking skills to listen and determine when a piece of music was likely written based on its musical elements and style. (*Attitudes or Dispositions*)

**Student Learning Outcomes:**

- \* SLO 1: All students will demonstrate the ability to integrate appropriate musical expression into performance.
- \* SLO 2: All students will demonstrate the ability to research and prepare appropriate program notes for recitals and performance pieces.
- \* SLO 3: All students will demonstrate the ability to evaluate and critique a musical performance.

**Marketable Skills:**

The music student graduating with a BM in music (instrumental or vocal performance; instrumental or vocal education; or music business) should have the following Marketable Skills:

1. Ability to collaborate and network with others to achieve a shared goal, utilizing problem solving, flexibility and improvisation, and consideration of others' thoughts and creative processes.\*
2. Proficiency in public speaking and writing about music, especially in teaching basic musical concepts to all ages and incorporating technology for presentation and production.\*
3. Ability to prepare and perform a program of age-appropriate, relevant, and diverse repertoire, as an individual or part of an ensemble, to an audience, advocating for the arts through engaging with and serving the community.
4. Experience using problem solving skills and abstract thinking to analyze compositions and examine their aesthetic through musical and extra-musical concepts, such as historical context and text setting.\*
5. Ability to create and disseminate basic marketing and public relations materials, as well as resumes, websites, and digital portfolios.

Marketable Skills specifically addressed by this course indicated with \*

## Grade Weighting

Grading Categories	Weighting
Written Exam I	15%
Written Exam II	15%
Written Exam III	15%
Written Exam IV	15%
Written Exam V (Final Exam)	15%
Listening Exam I	5%
Listening Exam II	5%
Listening Exam III	5%
Listening Exam IV	5%
Listening Exam V (Final Exam)	5%
Research Paper	20%
Research Paper Presentation	5%

**Attendance:** Class attendance is significant in order to understand the historical material. There are two types of absences: unexcused and excused. Regardless of absence type, students will be responsible for reading and understanding the context of the chapter. **DO NOT** schedule doctor's appointments, trips, etc., which conflict with class time. **DO NOT** take off early or return late from scheduled college vacations.

**The tardy policy** involves when a student arrives once class has started. A tardy is equivalent to 1/3 an absence. Even if you know you will be more than 10 minutes late, still arrive. There is so much information to learn/hear.

**Excused absences** include university activities and sickness. For both categories, an email must be sent to Dr. Alegría by either an SRSU professor, the SRSU university system, or a letter from your physician. Remember, a severe illness is one that needs hospitalization or follow-up visits with a physician. Unless you are contagious, have a fever, or have projectile bodily fluids, make plans to come to class and sit in the back.

**Unexcused absences** will be decided by the instructor on a person-by-person basis. Known conflicts should be submitted by email as soon as possible. This includes but is not limited to mental health day, mental health week, forgetting about choir rehearsal, hanging out with friends and/or family, car problems, house problems, pet problems, personal illness in which the student does not plan to see the doctor (e. g. headaches, tummy-aches, toothaches, bowel movement problems, etc...).

Each students will receive three unexcused absences for the whole semester. (A)  
Upon the 4th unexcused absence, you will be dropped one letter grade. (B)  
Upon the 5th unexcused absence, you will be dropped another letter grade. (C)  
Upon the 6th unexcused absence, you will be dropped another letter grade. (D)  
Upon the 7th unexcused absence, you will be dropped another letter grade. (F)

Students are responsible for notes, handouts, and all assignments from missed classes, either excused or unexcused. Dr. Alegría will not repeat classes nor provide his lecture notes.

### **The Research Paper**

The semester research project will be a short (8-10 page) discussion of a topic related to the Medieval, Renaissance, Baroque, Classical, Romantic, and Contemporary Eras of music. The subject of your project must allow you to search for and deal with the following types of source materials for music: books, journals, scores, and recordings. If you struggle to pick a topic, please schedule a time to speak to Dr. Alegría. Your topic must be approved by the first exam (**Friday, February 02**). Your paper needs to include musical examples and be cited appropriately.

The paper should be a coherent presentation of the topic you selected. Although no “original” research is necessary for a successful paper, you should not be afraid to have opinions of your own, provided they are grounded in fact and based on solid reasoning. The writing will follow standard conventions of good English. This document will be double-spaced using 12-point Times New Roman font. Submit via Blackboard on **Friday, April 26**. The research paper will use MLA formatting. An annotated bibliography will be due on **Wednesday, March 06**. Sentence structure and spelling will account for 10% of the grade.

### **The Annotated Bibliography**

The annotated bibliography should reflect your continuing search for materials related to your topic. Although no absolute number of sources is stipulated here, this part of the project should reflect a broad knowledge of the range and types of sources available for the topic, i.e., interviews, recordings, journals, books, etc. Annotate each item with a short statement describing the source and how it is helpful to the topic. While an annotated bibliography typically discusses the value of each source (is this a “good” source, and how does it compare to similar sources?), I would hope that since you are including them in your research, they are substantial sources. Our visit to the Library on **Wednesday, March 06**, will give you a more vital insight into how to create an annotated bibliography with the resources our library has. This would not be a day to miss class.

### **Americans with Disabilities Act:**

SRSU Accessibility Services. Sul Ross State University (SRSU) is committed to equal access in compliance with the Americans with Disabilities Act of 1973. It is SRSU policy to provide reasonable accommodations to students with documented disabilities. It is the student’s responsibility to initiate a request each semester for each

class. Students seeking accessibility/accommodations services must contact Mrs. Mary Schwartze Grisham, LPC, SRSU's Accessibility Services Director at 432-837-8203 or email mschwartz@sulross.edu. Our office is located on the first floor of Ferguson Hall, room 112, and our mailing address is P.O. Box C122, Sul Ross State University, Alpine, Texas, 79832.

## **GRADUATE MUSIC HISTORY COURSE CALENDAR**

**While reading, you should be able to prepare a class discussion on the topics listed below each session. Your active class participation will demonstrate that you have read the text and understand those specific topics.**

### **Week 1**

**Wed. Jan. 17** - Syllabus and Part One: The Ancient and Medieval Worlds  
Greek and Roman Music  
Mass for Christmas  
Hildegard of Bingen  
The Guidonian hand

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### **Week 2**

**Wed. Jan. 24** - Part One: The Ancient and Medieval Worlds  
Oragnum  
Leoninus and Perotinus  
Motets  
Guillaume de Machaut

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### **Week 3**

**Wed. Jan. 31** - Part Two: The Age of the Renaissance  
John Dunstable  
Guillaume Du Fay  
Binchois  
Jean de Ockeghem

**Fri. Feb. 2** - Written and Listening Exam I (Medieval Era)  
**Time: TBA**

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### **Week 4**

**Wed. Feb. 7** - Part Two: The Age of the Renaissance  
Josquin des Prez  
Madrigal  
Carlo Gesualdo  
Claudio Monteverdi (Madrigals)

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**Week 5**

**Wed. Feb. 14** - Part Two: The Age of the Renaissance  
John Dowland  
William Byrd  
Giovanni Pierluigi da Palestrina  
Orlande de Lassus

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**Week 6**

**Wed. Feb. 21** - Part Three: The Long Seventeenth Century  
Claudio Monteverdi (Opera)  
Barbara Strozzi  
Heinrich Schütz  
Dieterich Buxtehude

**Fri. Feb. 23** - Written and Listening Exam II (Renaissance Era)  
**Time: TBA**

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**Week 7**

**Wed. Feb. 28** - Part Three: The Long Seventeenth Century  
Arcangelo Corelli  
Jean-Baptiste Lully  
Henry Purcell  
Antonio Vivaldi

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**Week 8**

**Wed. March 6** - Part Three: The Long Seventeenth Century  
François Couperin  
Jean-Philippe Rameau  
Johann Sebastian Bach  
George Freideric Handel

**Due: Annotated Bibliography Due online via Blackboard**

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**Week 9**

**Wed. March 13** - Spring Break

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**Week 10**

**Wed. March 20** - Part Four: The Eighteenth Century  
Opera Buffa  
Opera Seria  
C. P. E. Bach  
J. C. Bach

**Fri. March 22** - Written and Listening Exam III (Baroque Era)  
**Time: TBA**

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**Week 11**

**Wed. March 27** - Part Four: The Eighteenth Century  
Joseph Haydn  
Wolfgang Amadeus Mozart

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**Week 12**

**Wed. April 3** - Part Four: The Eighteenth Century  
Ludwig van Beethoven

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**Week 13**

**Wed. April 10** - Part Five: The Nineteenth Century: The Age of Romanticism  
Franz Schubert  
Robert and Clara Schumann  
Felix Mendelssohn  
Fryderyk Chopin

**Fri. April 12** - Written and Listening Exam IV (Classical Era)  
**Time: TBA**

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**Week 14**

**Wed. April 17** - Part Five: The Nineteenth Century: The Age of Romanticism  
Hector Berlioz  
Giuseppe Verdi  
Richard Wagner  
Franz Liszt

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**Week 15**

**Wed. April 24** - Part Five: The Nineteenth Century: The Age of Romanticism  
Johannes Brahms  
Piotr Il'yich Tchaikovsky  
Gustav Mahler  
Richard Strauss  
Modest Musorgsky

**Fri. April 26** - Research Paper Due online via Blackboard

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**Week 16**

**Wed. May 1** - Part Six: The Twentieth Century and Today  
Claude Debussy  
John Philip Sousa  
Leonard Bernstein  
Arnold Schoenberg

Igor Stravinsky  
Charles Ives

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**Final Exam (Part Five and Part Six)**

Wednesday, May 08

Time: **TBD**

FAB 200A

**Disclaimer - Dates May Change:**

Due to class accommodation scheduled dates for assignments, tests, projects and products may change. Assignments are subject to revision dependent upon the progress of the class.