



Syllabus for Music History I - Fall 2025

MUS 4311 - 001

Credit: 3

Place: FAB 207

Time: M/W/F @ 11:00 AM - 11:50 AM

Instructor:

Dr. Andrew Alegría

Office: FAB 200A

Phone: (432) 837-8216

Email: andrew.alegria@sulross.edu

Office Hours:

M/W/F 9:00 AM — 10:00 AM

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 are 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.

Burkholder, J. Peter and Claude V. Palisca. Norton Anthology of Western Music,

8th Edition

- * ISBN 978-0-393-65641-1

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 (Final Exam)	15%
Listening Exam I	5%
Listening Exam II	5%
Listening Exam III (Final Exam)	5%
Pop Quizzes	15%
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 come. There is so much information to learn and 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 Music History Class, 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 student will receive three unexcused absences for the whole semester. (A)

Upon the 4th unexcused absence, you will lose 10 points.

Upon the 5th unexcused absence, you will lose 20 points.

Upon the 6th unexcused absence, you will lose 30 points.

Upon the 7th unexcused absence, you will lose 40 points.

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 Medieval, Renaissance, or Baroque Era 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 (**Monday, September 22**). 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, November 14**. The research paper will use MLA formatting. An annotated bibliography will be due on **Friday, October 17**. 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 **Friday, September 05**, 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 mschwartze@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.

MUSIC HISTORY I

COURSE CALENDAR

Each week, you will have one or two chapters of reading. While reading each chapter, you should take notes to prepare for class discussion. Your active class participation will demonstrate to me that you have read the text.

Week 1

Mon., Aug. 25 - Syllabus

Wed., Aug. 27 - Chapter 1 - Music in Ancient Greece and Early Rome

Fri., Aug. 29 - Chapter 1 - Music in Ancient Greece and Early Rome

Week 2

Mon., Sep. 01 - Labor Day - No Class

Wed., Sep. 03 - Chapter 2 - Chant and Secular Song in the Middle Ages

Fri., Sep. 05 - In person, Library Resource Class (WML 104) with Betse Helesic

Week 3

Mon., Sep. 08 - Chapter 2 - Chant and Secular Song in the Middle Ages

Wed., Sep. 10 - Chapter 3 - Polyphony Through the 13th Century

Fri., Sep. 12 - Chapter 3 - Polyphony Through the 13th Century

Week 4

Mon., Sep. 15 - Chapter 4 - French and Italian Music in the 14th Century

Wed., Sep. 17 - Chapter 4 - French and Italian Music in the 14th Century

Fri., Sep. 19 - Chapter 4 - French and Italian Music in the 14th Century

Week 5

Mon., Sep. 22 - Written Exam I

Wed., Sep. 24 - Listening Exam I and Introduction to Renaissance Music

Fri., Sep. 26 - Chapter 5 - England, France, and Burgundy in the 15th Century

Week 6

Mon., Sep. 29 - Chapter 5 - England, France, and Burgundy in the 15th Century

Wed., Oct. 01 - Chapter 5 - England, France, and Burgundy in the 15th Century

Fri., Oct. 03 - Chapter 6 - Music of Franco-Flemish Composers

Week 7

Mon., Oct. 06 - Chapter 6 - Music of Franco-Flemish Composers

Wed., Oct. 08 - Chapter 7 - Secular Song and National Styles in the 16th Century

Fri., Oct. 10 - Chapter 7 - Secular Song and National Styles in the 16th Century

Week 8

Mon., Oct. 13 - Chapter 8 - The Rise of Instrumental Music

Wed., Oct. 15 - Chapter 8 - The Rise of Instrumental Music

Fri., Oct. 17 - Chapter 8 - The Rise of Instrumental Music

Due: Annotated Bibliography Due online via Blackboard

Week 9

Mon., Oct. 20 - Chapter 9 - Sacred Music in the Era of the Reformation

Wed., Oct. 22 - Chapter 9 - Sacred Music in the Era of the Reformation

Fri., Oct. 24 - Chapter 9 - Sacred Music in the Era of the Reformation

Week 10

Mon., Oct. 27 - **Written Exam II**

Wed., Oct. 29 - **Listening Exam II** and Introduction to Baroque Music

Fri., Oct. 31 - Chapter 10 - Vocal Music of the Early Baroque
and the Invention of Opera

Week 11

Mon., Nov. 03 - Chapter 10 - Vocal Music of the Early Baroque
and the Invention of Opera

Wed., Nov. 05 - Chapter 11 - Vocal Music for Chamber Church in the Early Baroque

Fri., Nov. 07 - Chapter 11 - Vocal Music for Chamber Church in the Early Baroque

Week 12

Mon., Nov. 10 - Chapter 12 - Instrumental Music in the 17th Century

Wed., Nov. 12 - Chapter 12 - Instrumental Music in the 17th Century

Fri., Nov. 14 - Chapter 13 - Opera and Vocal Music in the Late 17th Century

Due: Research Paper Due online via Blackboard

Week 13

Mon., Nov. 17 - Chapter 13 - Opera and Vocal Music in the Late 17th Century

Wed., Nov. 19 - Chapter 14 - Baroque Music in the Early 18th Century

Fri., Nov. 21 - Chapter 14 - Baroque Music in the Early 18th Century

Week 14 (Thanksgiving Week)

Mon., Nov. 24 - Chapter 14 - Baroque Music in the Early 18th Century

Wed., Nov. 26 - Thanksgiving Holiday - No Class

Fri., Nov. 28 - Thanksgiving Holiday - No Class

Week 15

Mon., Dec. 01 - Research Paper Presentation

Wed., Dec. 03 - Research Paper Presentation

Final Exam (Written and Listening Exam III)

Monday, December 08

12:30 PM — 2:30 PM

FAB 207

Disclaimer - Dates May Change:

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