Instructor Information

Instructor: Dr. Molly M. Breckling (she, her, hers)
Office: Humanities rm. 333
Office Phone: 678-839-2432
Office Hours: M: 9:00-9:45, 11:00-12:00 W: 9:00-9:45, 11:00-12:00, 1:00-2:00, R: 12:30-5:00, F: 9:00-9:45
Email: mbreckli@westga.edu (ALWAYS TRY EMAIL FIRST!)

Course Information

Credit Hours: 3
Pre-requisites: MUSC 1302 and 1402, ENG 1101 and 1102, the ability to read musical scores.
Any student who has not met the pre-requisite may not remain registered for this class.

Required Materials:

- One package of 3x5 white lined notecards

All materials are available at campus bookstore.

You will need to activate your UWG email account (if you have not already done so) and be able to access CourseDen and activate notifications on CourseDen.

Course Description:
This course is an exploration of Western classical music, from late antiquity through the eighteenth century. As a DSW offering, emphasis will be placed on writing as an integral part of the learning process.

Student Learning Outcomes:

Students must demonstrate:

1. an understanding of the history and development of musical style, performance, and composition between roughly 800 and 1800;
2. an understanding of music's place as situated in a broader cultural context;
3. knowledge about specific composers, compositions, and musical practices of the time;
4. aural recognition of selected examples of music
5. the development of critical thinking skills as expressed in informal and formal writing.

Course Evaluations – Method of Grading

Term Paper: 25%
- Thesis Statement (due Sept. 13): 5%
- Bibliography (due Oct. 7): 5%
- Outline and Introduction (due Nov. 4): 5%
- Completed Paper (due Dec. 4): 10%

Exams: 60%
- Exam I (Sept. 11): 15%
- Exam II (Oct. 2): 15%
- Exam III (Oct. 25): 15%
- Exam IV (Wed. Dec. 11, 8:00-10:00 am): 15%

Quizzes (13 in all): 10% (the lowest 3 grades will be dropped) (these will not be accepted late)
- Aug. 28
- Sept. 4
- Sept. 6
- Sept. 18
- Sept. 25
- Sept. 27
- Oct. 9
- Oct. 11
- Oct. 16
- Oct. 21
- Nov. 8
Nov. 15
Dec. 2

Debates and in-class activities: 5% (NOTE: these cannot be made up)

GRADE BREAKDOWN

- A = 100 – 90
- B = 89 – 80
- C = 79 – 70
- D = 69 – 60
- F = 59

ASSIGNMENTS

Tests: Four exams will be administered throughout the term. Each will consist of several sections testing listening identification and analysis, comprehension of themes presented in readings and lecture, and the ability to synthesize those ideas into coherent, original thought in the form of an essay. Exam I (Sept. 11) will cover materials discussed the Prologue through Chapter 3 and include all listening examples listed on the syllabus, readings from the text, and those readings posted on COURSEDEN. The second exam (Oct. 2) will cover materials discussed in Chapters 4-6 and include all listening examples listed on the syllabus, readings from the text, and those readings posted on COURSEDEN. The third exam (Oct. 25) will cover materials discussed in Chapters 7-10 and include all listening examples listed on the syllabus, readings from the text, and those readings posted on COURSEDEN. The last exam (Wed., Dec. 11, 8:00-10:00 am) will cover materials discussed in Chapters 11-13, and include all listening examples listed on the syllabus, readings from the text, and those readings posted on COURSEDEN, as well as over-arching themes that can be applied to the entire covered history of music, as presented throughout the course. Scantron is not used in this class.

Quizzes: At the end of each chapter, you will complete a multiple-choice quiz on CourseDen that will allow you the check your comprehension of the material covered in the chapter and test your ability to identify important features of the listening examples covered. NOTE: Quizzes will not be accepted late.

Term Paper: Select a topic related to something we have covered (or will cover) in class. You should think of your topic as a question that you’d like to answer about something that has intrigued you (if the answer can easily be looked up in the book, it will not be a good choice).
Examples of good topics include (NOTE: these can not be used):

- “The influence of mental illness on the compositions of Hildegard von Bingen”
- “Anti-imperialist sentiment in Mozart's Marriage of Figaro”

More information will be provided regarding this assignment in the coming weeks, but it is a good idea to start thinking about topics as soon as possible.

Debates: Twice during the semester, you will try your hand at debating controversial issues from music history. You will be assigned one side of the debate and provided with examples of writings from each side as they occurred at the time. You will then write your own contribution to the discussion, from the point of view of a musician, composer, or critic of the age. After all initial posts have been completed, you will then choose a classmate who has written for the opposing side (choose a classmate that no one else has opposed, so, as much as possible, everyone gets a debate partner) of the argument and explain why your viewpoint is the more valid of the two. Finally, you will write a response to the classmate who debated your own post, defending your argument and expanding on your ideas.

Daily Responses: Each class day will begin with your taking out a notecard, writing your name and the date, and briefly answering a question drawn from the days reading. Each class day will end with your responding to a question about the day’s material on the other side of the card. These note cards will be collected AT THE END of every class period. Not all will be graded, but some will. Failure to turn in a card at the end of class will mean you will be marked absent for the day.

Written Work: All written work is to be submitted electronically in .doc or .docx format in the CourseDen Dropbox. If your work is not saved in .doc or .docx format, I will be unable to open it, and cannot grade it or write comments on it. Most word processing programs give you the option to "Save As" and then you can select these formats. If you do not have a compatible program, you can create files for free at GoogleDocs (https://docs.google.com/). Now, just to see how many of you are still reading, I will tell you my dad’s favorite joke. What is the difference between a duck? The newspaper. Don’t get it? I do, but only on Sundays. Once graded, I will send your work back to you with a grade and suggestions for future improvement. To see these suggestions, do NOT integrate the changes made into your document, when prompted to do so upon opening. Hard copies of papers will NOT be accepted. Work must be in my inbox by 11:59pm on the specified due date. Work submitted after that time will be subject to the late work policy (specified below).
UNIVERSITY POLICIES
University Policies Common Language

FERPA
Due to the Family Educational Rights and Privacy Act (FERPA) of 1974, instructors cannot discuss any information pertaining to a student’s grade via email or telephone unless the student signs an 1126 form waiving his or her FERPA rights.

CLASS SPECIFIC POLICIES

1. Attendance Policy: while I aim to treat you like responsible adults and do not like the notion of taking attendance, doing so is required for paperwork purposes. I will take attendance (either actively, in written form, or silently) at the beginning of class. Once class activity has begun, I will no longer mark you present. If you enter class late and wish to be marked present (albeit tardy), it will be your responsibility to speak to me AFTER class. That said, walking in late is disruptive to the instructor and your classmates. Don’t do it. The daily class schedule has been changed to give you more time to walk between classes, so if you have back-to-back classes, plan accordingly.

If you are a student athlete, please submit your game schedule to your instructor within the first two weeks of class. You may not miss class due to practice, however, with the proper game schedule documentation, your instructor will work with you on your absences due to your games. You may not, however, submit late work due to a game or a practice. It is your responsibility to follow the course schedule and be aware of any class material and/or homework.

2. Observance of Religious Holidays – Students may miss class to observe religious holidays under the following circumstances:
   • Student must notify instructor in writing during the first two weeks of the semester
     o Make-up work or alternate assignments will be provided. Students must submit make-up work by the assigned due date or they will not be accepted.

3. Late work Policy
   Assignments must be turned in on time. Work that is submitted after that time, but within 24 hours will be deducted 10% of the final grade. Each 24
hours after the due date that passes before work is submitted will drop the 
grade by a further 10%. Work more than 10 days overdue will not be 
accepted. If extreme circumstances prevent you from submitted an 
assignment on time, contact the instructor as soon as possible to make 
alternate arrangements for turning in your work.

4. Make-Up Exam Policy
Make-up exams will not be offered except under extreme, documented 
circumstances. If you are unable to attend an exam, you must contact me 
by the end of that day to make alternate arrangements. If I do not hear from 
you by 11:59pm on the day of the exam, you will not be allowed to make it 
up. You will only be allowed one make-up exam during the course of the 
term, and only if you provide sufficient documentation to warrant to make-
up. 
In class activities cannot be made up.

5. Other Classroom policies
Cell phones and laptops are NOT allowed in the classroom. They provide 
more of a distraction than a benefit to learning, so respect those around 
you, and do not use them. If I find you using these items, I will ask you to 
put them away, further instances will be met with a written warning, and a 
third will result in your withdrawal from the course. BTW, holding your phone 
in your lap and texting during class is easy to spot from the front of the 
room. You're not fooling anyone. So, don't insult my intelligence, and I won't 
embarrass you in front of your classmates.

6. Classroom Discussions and Controversial Issues
Music, by its very nature is a part of the culture and society in which it is created, 
and society is often times messy. There will be instances in our classroom where 
we will discuss issues that may be uncomfortable or controversial. It is important 
that we remember two things when these issues arise:

1) Everyone in the room is entitled to an opinion, and those opinions should be 
expressed with respect and freedom. Just because someone believes 
something that differs from you does not make that person “wrong,” 
“ignorant,” or “evil.” Part of learning critical thinking is parsing out both sides 
of an argument to determine the positions and reasonings on each side. If we 
approach controversies in this manner, we may find that we learn more about 
our own views. No one expects you to change your mind based on a differing 
opinion, but understanding those of others will make you a more 
compassionate and tolerant human being.
2) If/when a topic arises in class makes you uncomfortable, I would encourage you to live with that sense of unease for a few moments, to try to understand why you are responding in this way. Ask yourself whether your reaction is a “knee-jerk” response that you have without really thinking it through, or if it stems from something more specific, visceral, and deeply-seeded. Our classroom is intended to be a brave and safe environment, where you may be challenged, but you can also feel free to explore these ideas, if you feel comfortable doing so. I expect us to address that offense head on by working together, so please feel free to discuss with me privately any issues that you foresee or experience.

**COURSE OUTLINE**: This schedule is subject to change at the instructor's discretion. NOTE: Reading and listening assignments must be completed BEFORE the listed course meeting.

**Wed. 8/14**: Course introduction. Syllabus.

**Fri. 8/16**: ANTIQUITY

**Reading Assignment**: Bonds, pp. 1-8  
**Listening Assignment**: “Epitaph of Seikolos”

**Mon. 8/19**: ANTIQUITY

**Reading Assignment**: Bonds, pp. 9-15

**Wed. 8/21**: MEDIEVAL ERA

**Reading Assignment**: Bonds, pp. 16-24

**Fri. 8/23**: RESEARCH AND LIBRARY BOOT CAMP
Meet in the Lobby of the Library
Bring pen, paper, and ideas for your term paper!

**Mon. 8/26**: MEDIEVAL ERA

**Reading Assignment**: Bonds, pp. 25-41

**Listening Assignment**:
- Antiphon “Pacem relinquo vobis & Pslam 116”
-Hymn “Pange lingua gloriosi corporis mysterium”

Wed. 8/28: MEDIEVAL ERA
Reading Assignment: Bonds, pp. 42-56
Listening Assignment:
- *Ordo virtutum* – Hildegard of Bingen
- “A Chantar” – Beatriz de Dia
- “Baros, de mon dan covet” – Peire Vidal
- *Cantigas de Santa Maria* no. 140 – Alfonso el Sabor
- “Palästinalied” – Walther von Vogelweide

Chapter 1 Quiz due on CourseDen by 11:59pm

Fri. 8/30: LIBRARY WORK DAY
Get your hands dirty, looking through the stacks!
During the class period, I will be in the area of the music section, come by to check in for attendance, and if you have any questions about your topic, we can discuss them then

Mon. 9/2: NO CLASS MEETING! HAPPY LABOR DAY!

Wed. 9/4: MEDIEVAL ERA
Reading Assignment: Bonds, pp. 56-72
Listening Assignment:

“Kyrie – Cunctipotens genitor deus”
“Viderunt Omnes” – Leonin
“Viderunt Omnes” – Perotin
Clausula on “Dominus”
Motet- “Factum est salutare/Dominus”
Motet- “Super te/Sed fulsit/Primus tenor/Dominus”
Motet- “A Paris/On parole/Frese nouvele”
Conductus- “Flos ut rosa floruit”

Chapter 2 Quiz due on CourseDen by 11:59pm

Fri. 9/6: MEDIEVAL ERA
Reading Assignment: Bonds, pp. 73-91
Listening Assignment:

“Garrit gallus/In nova fert/Neuma” – Philippe de Vitry
*Messe de Nostre Dame* – Guillaume de Machaut
“Je puis trop bien ma dame comparer” – Machaut
“Douce dame jolie” – Machaut
“Ma fin est mon commencement” – Machaut
“Joieux de cuer” – Solage
“Ecco la primavera” – Francesco Landini
“Non al suo amante” – Jacopo da Bologna
“A poste messe” – Lorenzo da Firenze
"Doctorum principem/Melodia suavissima/Vir mitis" – Johannes Ciconia
"Sumer is icumen in" – anonymous
"Edi be thu, heven-queene" – anonymous
"La quinte estampie real" – anonymous

Chapter 3 Quiz due on CourseDen by 11:59pm

Mon. 9/9: Exam I Review

Wed. 9/11: EXAM I

Fri. 9/13: RENAISSANCE ERA
Reading Assignment: Bonds, pp. 92-105
Assignment: Thesis statement due in Dropbox before 11:59 pm

Mon. 9/16: RENAISSANCE ERA
Reading Assignment: Bonds, pp. 106-112
Listening Assignment:
   “Quam pulchra es” – John Dunstable
   “Conditor alme siderum” – Guillaume Du Fay
   “Nuper rosarum flores” – Du Fay

Wed. 9/18: RENAISSANCE ERA
Reading Assignment: Bonds, pp. 113-121
Listening Assignment:
   “Ave Maria…virgo serena” – Joquin des Prez

Chapter 4 Quiz due on CourseDen by 11:59pm

Fri. 9/20: RENAISSANCE ERA
Reading Assignment: Bonds, pp. 122-143
Listening Assignment:
   “Se la face ay pale” – Guillaume Du Fay
   Missa “Se la face ay pale” – Du Fay
   Missa prolationum – Johannes Ockeghem
   “Fortuna desperata” – Ser Felice or Antoine Busnoys
   Missa “Fortuna desperata” – Josquin des Prez
   Missa “Pange lingua” – Josquin
   “Absalon, fili mi” - Josquin or Pierre de la Rue
   “Adieu ces bons vin de Lannoys” – Du Fay
   “Je ne puis vivre ainsy” – Busnoys
   “Innsbruck, ich muss dich lassen” – Heinricus Isaac
   “Hor venduto ho la speranza” – Marchetto Cara
   “El grillo” - Josquin

Mon. 9/23: RENAISSANCE ERA
Reading Assignment: Bonds, pp. 144-152
Chapter 5 Quiz due on CourseDen by 11:59pm

Wed. 9/25: RENAISSANCE ERA
Reading Assignment: Bonds, pp. 153-173
Listening Assignment:
  “Tant que vivray” – Claudin Sermisy
  “Il bianco e dolce cigno” – Jacob Arcadelt
  “Da le belle contrade d’oriente” – Cipriano di Rore
  “Morir non può il mio cuore” – Maddalena Casulana
  “Solo e pensoso” – Luca Marenzio
  “T’amo mia vita” – Luzzasco Luzzaschi
  “Matona mia cara” – Orlando da Lassus
  “Zwischen Berg und tiefen Tal” – Ludwig Senfl
  “Al amor quiero vencer” – Luis Milán
  “Now is the Month of Maying” – Thomas Morley
  “Fair Phyllis” – John Farmer
  “Come, Heavy Sleep” – John Dowland
  “Verily, Verily, I Say Unto You” – Thomas Tallis
  “Sing Joyfully Unto God” – William Byrd
  Missa Papae Marcelli – Giovanni Pierluigi da Palestrina
  “Cum essem parvulus” – Orlando da Lassus
  “Prophetiae sibyllarum” - Lassus

Fri. 9/27: RENAISSANCE ERA
Reading Assignment: Bonds, pp. 174-183
Listening Assignment:
  “Diferencias sobre el canto de la Dama le demanda” – Antonio de Cabezón
  “Recercar quinto” – Vincenzo Capirola
  “Ricercar del duodecimo tuono” – Andrea Gabrieli
  “Pavana, the Earl of Salisbury” – William Byrd
  “Dances from Terpsichore” – Michael Praetorius

Chapter 6 Quiz due on CourseDen by 11:59pm

Mon. 9/30: Exam II Review

Wed. 10/2: EXAM II

Fri. 10/4: NO CLASS MEETING. HAPPY FALL BREAK!

Mon. 10/7: BAROQUE ERA
Reading Assignment: Bonds, pp. 184-192
Assignment: Research paper bibliography due in Dropbox before 11:59pm

Wed. 10/9: BAROQUE ERA
Reading Assignment: Bonds, pp. 193-214
Listening Assignment:
“Dunque fra torbide onde” – Jacopo Peri
“Sfogava con le stele” – Giulio Caccini
“Cruda Amarilli” – Claudio Monteverdi
“T’amo mia vita” – Monteverdi
“Zefiro torna e di soave accenti” – Monteverdi
“Lasciatemi qui soto” – Francesca Caccini
“Tradimento” – Barbara Strozzi
“Enfin la beauté que j’adore” – Etienne Moulinié

Initial Post for Online Debate 1 due on Courseden at 11:59pm
Chapter 7 Quiz due on CourseDen by 11:59pm

Fri. 10/11: BAROQUE ERA
Reading Assignment: Bonds, pp. 215-223
Listening Assignment:
Orfeo – Monteverdi
L’Incoronazione di Poppea – Monteverdi
“Singet dem Herren ein neues Land” – Heinrich Schütz
“Saul, was verfolgst du mich?” – Schütz

Chapter 8 Quiz due on CourseDen by 11:59pm

Mon. 10/14: BAROQUE ERA
Reading Assignment: Bonds, pp. 224-243
Listening Assignment:
Armide – Jean Baptiste Lully
Giulio Cesare – George Frideric Handel
Dido and Aeneas – Henry Purcell
The Beggar’s Opera – John Gay and Johann Christian Pepusch

First response for Debate 1 due on CourseDen at 11:59pm

Wed. 10/16: BAROQUE ERA
Reading Assignment: Bonds, pp. 244-257
Listening Assignment:
Jepthe – Giacomo Carissimi
Zadok the Priest – George Frideric Handel
Judith – Elisabeth Jacquet de la Guerre
Jesu, der du meine Seele – Johann Sebastian Bach

Chapter 9 Quiz due on CourseDen by 11:59pm

Fri. 10/18: BAROQUE ERA
Reading Assignment: Bonds, pp. 258-263
Final Post for Debate 1 due on CourseDen by 11:59pm

Mon. 10/21: BAROQUE ERA
Reading Assignment: Bonds, pp. 263-287
Listening Assignment:
Sonata in D minor, op. 16, no. 12 – Isabella Leonarda
Concerto grosso, op. 6, no. 2 – Arcangelo Corelli
Concerto in A minor, op. 3, no. 8 – Antonio Vivaldi
Pièces de clavecin – Francois Couperin
Les élemens – Jean-Féry Rebel
Toccata IX – Girolamo Frescobaldi
Praeludium in G minor, BuxWV 149 – Dietrich Buxtehude
Well-Tempered Clavier Book I, Prelude and Fugue in C Major and Prelude and Fugue in C# minor – Johann Sebastian Bach
Chorale Prelude on Magnificat peregrini toni – Johann Pachelbel
Chorale Prelude on Meine Seele erhebt den Herren – J.S. Bach
“Goldberg” Variations – J.S. Bach

Chapter 10 Quiz due on CourseDen by 11:59pm

Wed. 10/23: Exam III Review

Fri. 10/25: EXAM III

Mon. 10/28: Research Work Day
Bring a laptop/tablet/phone, etc. to work on paper outline

Wed. 10/30: Writing Center Workshop: Have your introduction complete and bring a printed copy in with your paper outline.

Fri. 11/1: Writing Center Workshop: Have your introduction complete and bring a printed copy in with your paper outline.

Mon. 11/4: CLASSICAL ERA
Reading Assignment: Bonds, pp. 288-297
Assignment: Research Paper Outline and Introduction due in Dropbox before 11:59pm

Wed. 11/6: CLASSICAL ERA
Reading Assignment: Bonds, pp. 298-304

Fri. 11/8: CLASSICAL ERA
Reading Assignment: Bonds, pp. 305-313
Listening Assignment:
Symphony in B minor: Georg Matthias Monn (ca. 1740)
Sonata in D Major, K. 492: Domenico Scarlatti (1750)
Symphony in D Major, op. 3, no 2: Johann Stamitz (1755)
Sonata in D Major, op. 5, no. 2: J.C. Bach (1766)
Fantasia in C minor: C.P.E. Bach (1753)

Chapter 11 Quiz due on CourseDen by 11:59pm
Mon. 11/11: CLASSICAL ERA
Reading Assignment: Bonds, pp. 314-317

Wed. 11/13: CLASSICAL ERA
Reading Assignment: Bonds, pp. 318-322
Listening Assignment:
  Piano Sonata in C minor, Hob. XVI:20: Franz Josef Haydn (1771)
  String Quartet in C Major, op. 33, no. 3: F.J. Haydn (1781)

Fri. 11/15: CLASSICAL ERA
Reading Assignment: Bonds, pp. 323-335
Listening Assignment:
  Symphony no. 103 in E flat Major: F.J. Haydn (1795)
  Piano Concerto in D Major, K. 107, no. 1: W.A. Mozart (1772)
  Piano Concerto in D minor, K. 466: W.A. Mozart (1785)
Chapter 12 Quiz due on CourseDen by 11:59pm

Mon. 11/18: CLASSICAL ERA
Reading Assignment: Bonds, pp. 336-338
Listening Assignment:
  *La Serva Padrona*: Giovanni Battista Pergolesi (1733)
  Initial Post for Debate 2 due on CourseDen at 11:59pm

Wed. 11/20: CLASSICAL ERA
Reading Assignment: Bonds, pp. 339-342
Listening Assignment:
  *Alceste*: Christoph Willibald Gluck (1769)
  First response for Debate 2 due on CourseDen by 11:59pm

Fri. 11/22: CLASSICAL ERA
Reading Assignment: Bonds, pp. 343-346
Listening Assignment:
  *Don Giovanni*: W.A. Mozart (1787)
  Final post for Debate 2 due on CourseDen by 11:59pm

Mon. 11/25: NO CLASS MEETING. HAPPY THANKSGIVING!

Wed. 11/27: NO CLASS MEETING. HAPPY THANKSGIVING!

Fri. 11/29: NO CLASS MEETING. HAPPY THANKSGIVING!

Mon. 12/2: CLASSICAL ERA
Reading Assignment: Bonds, pp. 347-355
Listening Assignment:
  *Requiem*: W.A. Mozart (1791)
“Italien”: Johann Friedrich Reinhardt (1810)
“Africa”: William Billings (1770)

Chapter 13 Quiz due on CourseDen by 11:59pm

Wed. 12/4: CLASSICAL ERA
Discussion
Wrap-up
Course Evaluations
Assignment: Complete research paper due by 11:59pm

Fri. 12/6: Final Exam Review

WEDNESDAY, 12/12. 8:00 – 10:00 am: Final Exam