# 8/12/2020

# brcc keystone logo

Baton Rouge Community College

*Academic Affairs Master Syllabus*

Date Approved: 2 September 2020

Term and Year of Implementation: Fall 2020

**Course Title:** Music History I

**BRCC Course Rubric:** MUSC 2013

**Previous Course Rubric**: MUSC 201

**Lecture Hours per week-Lab Hours per week-Credit Hours**: 3-0-3

**Per semester: Lecture Hours-Lab Hours-Instructional Contact Hours**: 45-0-45

**Louisiana Common Course Number:**

**CIP Code:** 50.0902

**Course Description:** Studies major global musical periods from the Middle Age to the 18th century with an emphasis on how composers were influenced by economic, political, religious, and social conditions; includes a study of the developments in musical notation.

**Prerequisites:**  None

**Co-requisites:** None

**Suggested Enrollment Cap:** 35

**Learning Outcomes.** *Upon successful completion of this course, the students will be able to:*

1. Identify the key composers, dates, and compositions of the Medieval, Renaissance, and Baroque eras.

2. Describe the musical styles between Medieval and Baroque eras.

3. Recognize the instruments used between Medieval and Baroque eras.

4. Discuss the role and impact of economics, politics, religion, and social forces on compositional and performance music from 476-1750.

5. Describe the origin and development of musical notation from 476-1750.

6. Identify the characteristics of the major composers and their compositions during the Medieval, Renaissance, and Baroque eras.

**Assessment Measures.** Assessment of all learning outcomes will be measured using the following methods:

1. Listening to compositions

2. Instructor designed quizzes, tests, and written assignments

3. Instructor designed midterm and final exams

**Information to be included on the Instructor’s Course Syllabi:**

* ***Disability Statement*:** Baton Rouge Community College seeks to meet the needs of its students in many ways. See the Office of Disability Services to receive suggestions for disability statements that should be included in each syllabus.
* ***Grading:*** The College grading policy should be included in the course syllabus. Any special practices should also go here. This should include the instructor’s and/or the department’s policy for make-up work. For example in a speech course, “Speeches not given on due date will receive no grade higher than a sixty” or “Make-up work will not be accepted after the last day of class”.
* ***Attendance Policy*:** Include the overall attendance policy of the college. Instructors may want to add additional information in individual syllabi to meet the needs of their courses.
* ***General Policies*:** Instructors’ policy on the use of things such as beepers and cell phones and/or hand held programmable calculators should be covered in this section.
* ***Cheating and Plagiarism*:** This must be included in all syllabi and should include the penalties for incidents in a given class. Students should have a clear idea of what constitutes cheating in a given course.
* ***Safety Concerns:*** In some courses, this may be a major issue. For example, “No student will be allowed in the lab without safety glasses”. General statements such as, “Items that may be harmful to one’s self or others should not be brought to class”.
* ***Library/ Learning Resources:*** Since the development of the total person is part of our mission, assignments in the library and/or the Learning Resources Center should be included to assist students in enhancing skills and in using resources. Students should be encouraged to use the library for reading enjoyment as part of lifelong learning.

**Expanded Course Outline:**

A. Ancient Greek Music

B. Early Christian Church, Liturgies, Chants

C. Secular Monody and Early Polyphony

D. 13th Century Motet

E. Philippe de Vitry and Guillaume de Machaut

F. Burgundy in the Fifteenth Century

G. Josquin and his Contemporaries

H. Italian Madrigal/French Chanson

I. Renaissance Instrumental Music

J. Cantata and Oratorio

K. Early Baroque Vocal Styles

L. Instrumental Baroque Music

M. National Styles in Opera

N. Johann Sebastian Bach : Late Instrumental Music

O. George Frideric Handel: Operas, Oratorios and Instrumental Music