MUSL 1324: Music Appreciation
University of Texas, El Paso. Spring 2023
Mondays- Wednesdays- Fridays: 10:30 AM – 11:20 AM
Fox Fine Arts Center - Music M402

Course Info
Professor: Juliana Gaona Villamizar (she/her/hers)
Email: jgaonavill@utep.edu
Office Hours: (for one-on-one meetings) or by appointment
Teaching assistant: Noah Schaffrick (nwschaffrick@miners.utep.edu)

Course Description
An overview of Western music from the Middle Ages to the mid-20th Century, with an emphasis on notated concert music. We will consider musical trends of each historical time period, discussing the work of specific composers and exploring the intersection of political, social and musical histories. Music will be regarded as both a sonic and a social experience and attention will be paid to the context in which each composer worked. We will consider how historical narratives have formed, the biases implicit in these narratives, and the way in which our knowledge of Western musical history continues to evolve, as the result of ongoing musicological research. Listening to, and discussion of, musical works will be of critical importance in the class.

Please note: No textbook is required for the course. All readings and supplementary materials will be posted on Blackboard.

Course Objectives
1. Examine the development of notated concert music in the Western world through the study of specific time periods, composers and compositions.
2. Consider the historical development of music in relation to the social and political history of each time period.
3. Develop active listening and critical thinking skills through guided listening prompts, assignments and discussion.

Grade Breakdown:
(5%) Attendance and Participation
(10%) Listening Responses (x2)
(15%) Listening Quiz (x4)
(15%) Concert Reports (x2)

(15%) Presentations

(20%) Midterm Exam

(20%) Final Exam

**Concert reports (15%)**

Two concert reports should each be approximately 500 words long. They are to be uploaded or typed directly into Blackboard. Your report should include the following basic information: date, venue name and location, name of the group, ensemble or orchestra, and (ideally) names of all the musicians and the instruments they play. Take notes as you listen to the performance. In addition to observations about the music, make observations about the venue, the general mood, you should relate your experiences and observations to the topics and contexts discussed in class. Please attach a photo of the program notes or a proof of attendance.

- A list of on campus concerts will be added on Blackboard.

**Listening Responses (10%)**

For each of the two listening responses, students will be asked to respond to 2 prompts related to the assigned listening and reading for the previous weeks, and one “application” question, which asks students to find an example of an idea discussed in class in music that the student listens to. Responses to each prompt should be 1 to 2 paragraphs in length.

**Listening quizzes (15%)**

For each of the four listening quizzes students will be asked to respond multiple choice questions related to the identification of musical excerpts and historical, musical and analytical material from the previous weeks.

**Presentations (15%)**

Each student will be asked to prepare a 13 to 15 minute in-class presentation. You can choose to present individually or in group (max. 3 people)

**Midterm Exam (20%)**

A multiple-choice exam covering the content of the listening, readings and lectures.

**Final Exam (20%)**

A non-accumulative multiple-choice exam covering the content of the listening, readings and lectures.

Grading scale
Course policies
Attendance and Participation: Attendance and participation are key in this course. These items constitute an important portion of your final grade. Our point of departure will be the assigned materials. **You should read/watch/listen these before each lecture.** I expect you to come with questions, critiques, and insights to foster discussion.
Academic integrity: Academic dishonesty in the form of plagiarizing, cheating, etc. won’t be tolerated. UTEP takes these violations seriously and they could lead to academic and administrative sanctions. All suspected violations of academic integrity at The University of Texas at El Paso must be reported to the Office of Student Conduct and Conflict Resolution (OSCCR) for possible disciplinary action. To learn more visit HOOP: Student Conduct and Discipline.
Discussion guidelines and classroom etiquette: Discriminatory vocabulary/attitudes of any kind are not tolerated in my classroom. This is a safe space to discuss, debate, and disagree.
Contact and communication: Email and regular office hours, both included at the top of the syllabus will be our main point of one-on-one communication. Feel free to reach out to me with questions or suggestions via email, office hours, or after class. I do my best to reply to emails in a timely fashion. Note that I don’t check my work email during non-working hours. If you email me Friday night, I won’t see it until the next Monday.
Late assignments: Assignments should be handed-in on time. 5% of the grade will be deducted for each day late.
Student resources
Academic materials: UTEP’s Library is your primary source of information. Get familiar with its website and search engine. The website has several tutorial videos on how to find materials as well as contact information for staff that can advise/help you. Through the library site, you can access a wide range of data bases. Be sure to be connected via VPN if you are doing so off-campus. **This link** offers a nice introduction to using the MinerQuest search engine.
Writing Center: The University Writing Center is a great resource. Students can submit papers here for assistance with writing style and formatting, ask a tutor for help, and explore other writing strategies.
Students with disabilities: Students requesting an accommodation based on a disability must register with the UTEP Center for Accommodations and Support Services (CASS). Contact the Center for Accommodations and Support Services at 915-747-5148, or email them at cass@utep.edu, or apply for accommodations online via the CASS portal. Students are advised to take care of this as soon as possible.
UTEP Food Pantry: [Click here](#).
UTEP Counseling and Psychological Services: [Click here](#).
UTEP Technology Support: [Click here](#)
Course schedule (Subject to change)

**Week 1** Wednesday, January 18th - Introduction to the course
- Review the syllabus and work schedule
- How to use Blackboard
- Introductions

**Friday, January 20th** – Musical and Life: The Sources of Musical Imagery
- How do we listen to music?
- Melody: Musical Line

**Week 2** Monday, January 23rd – The Middle Ages: Gregorian chant and the development of notation
- LISTEN: Anonymous, *Tecum principium* (antiphon) and *Dixit Dominus* (accompanying psalm)

**Wednesday, January 25th**–The Middle Ages: Hildegard of Bingen
- LISTEN: Hildegard of Bingen, *Spiritui Sancto*
- LISTEN: Hildegard of Bingen, *Ordo virtutum, “In principio omnes”*
- In group discussion

**Friday, January 27th** – Musical and Life: The Sources of Musical Imagery
- How do we listen to music?
- Rhythm: Musical Time

**Week 3** Monday, January 30th - The Renaissance: Secular song
- LISTEN: Gilles Binchois, *De Plus en Plus*
- LISTEN: Guillaume Du Fay, *Se la face ay pale*
- READ/LOOK: “Music Printing History” [https://musicprintinghistory.org/](https://musicprintinghistory.org/) (Links to an external site.)

**Wednesday, February 1st** - The Renaissance: The Catholic Mass and the Palestrina style
- LISTEN: Guillaume Du Fay, *Missa Se la face ay pale*, “Gloria”
- LISTEN: Giovanni Pierluigi da Palestrina, Missa Papae Marcelli, “Agnus Dei”
- Listening Quiz # 1 posted on Blackboard due on Sunday, February 5th

**Friday, February 3rd** - Musical and Life: The Sources of Musical Imagery
- How do we listen to music?
- Harmony: Musical space and texture

**Week 4 Monday February 6th- The Renaissance and Baroque: Secular vocal music and expression**

- LISTEN: **Claudio Monteverdi, Cruda Amarilli**
- LISTEN: **Barbara Strozzi, Lagrime mie**
- READ: Ellen Rosand, “Barbara Strozzi, ‘virtuosissima cantatrice’” (p. 241 to 260)
- READ: Jane A. Bernstein, “Publish or Perish? Palestrina and Print Culture in 16th-Century Italy”

**Wednesday, February 8th - NO CLASS**

**Friday, February 10th - Musical and Life: The Sources of Musical Imagery**

- How do we listen to music?
- Tempo: Musical Pace

**Week 5 Monday, February 13th - The Baroque**

- WATCH IN CLASS: Film “All the Mornings in the World”

**Wednesday, February 15th - The Baroque: The development of instrumental music**

- LISTEN: **Johann Sebastian Bach, Brandenburg Concerto No. 5 (first movement)**
- LISTEN: **Antonio Vivaldi, “Spring Concerto” from The Four Seasons (first movement)**
- READ: Nicholas Temperley and Peter Wollny, “Bach Revival”

Listening Quiz # 2 posted on Blackboard due on Sunday, February 19th

**Friday, February 17th - Musical and Life: The Sources of Musical Imagery**

- How do we listen to music?
- Dynamics: Musical Volume
- Instruments of the orchestra

**Week 6 Monday, February 20th - The Classical Period: The symphonie-concertante and the symphony**

- LISTEN: **Joseph Bologne Chevalier de Saint-Georges, Symphony Concertante in B-flat major (first movement)**
- LISTEN: **Franz Joseph Haydn, Symphony No. 88 (first movement)**
Wednesday, February 22nd - The Classical Period: The influence of the Ottoman Empire

- LISTEN: Franz Joseph Haydn, Symphony No. 100 (second movement)
- LISTEN: Wolfgang Amadeus Mozart, Sonata in A Major K. 331 (third movement)
- WATCH/LISTEN: Examples of Janissary music
- READ: Ralph P. Locke “Exoticism”

Concert report #1 due Sunday, February 26th

Friday, February 24th - Musical and Life: The Sources of Musical Imagery

- How do we listen to music?
- Form: Musical Structure

Week 7 Monday, February 27th - Beethoven, the supremacy of the composer and music as expression

- LISTEN: Ludwig van Beethoven, Symphony No. 3 (Eroica) (first movement)

Wednesday, March 1st - Early Romantic Period: Music in the home and works for solo piano

- LISTEN: Fryderyk Chopin, Nocturne Op. 9 No. 2
- LISTEN: Fanny Hensel, Das Jahr, “September: At the River”
- READ: “Nineteenth-Century Classical Music” www.metmuseum.org/toah/hd/amcm/hd_amcm.htm (Links to an external site.)

Listening Response #1 posted on Blackboard due on Sunday, March 5th

Friday, March 3rd - Musical and Life: The Sources of Musical Imagery

- How do we listen to music?
- Timbre: “all what is left”

Week 8 Monday, March 6th – Midterm review

Wednesday, March 8th – Midterm exam (ONLINE): no class

Friday, March 10th - Musical and Life: The Sources of Musical Imagery

- How do we listen to music?
- Presentations begin
Week 9  March 13th to March 17th  SPRING BREAK

Week 10  Monday, March 20th  - Early Romantic period: Music in the home, Lieder and “Lied Without Words”

- LISTEN: Fanny Hensel, Lied in E flat major
- LISTEN: Franz Schubert, Gretchen am Spinnrade

Wednesday, March 22nd  - The Romantic Period: Innovations in opera and German nationalism (Part I)

- LISTEN: Richard Wagner, Tristan und Isolde, Prelude
- LISTEN: Richard Wagner, Tristan und Isolde, “Liebestod”

Friday, March 24th  - Musical and Life: The Sources of Musical Imagery

- How do we listen to music?
- Presentations

Week 11  Monday, March 27th  - The Romantic Period: Innovations in opera and German nationalism (Part II)

- LISTEN: Richard Wagner, Die Meistersinger von Nürnberg, Act 3
- READ: Alex Ross, “The Nazi Wagner” in Wagernism (p. 533 to 542)

Wednesday, March 29th  - Musical and Life: The Sources of Musical Imagery

- How do we listen to music?
  Presentations
  Listening Quiz #3 posted on Blackboard due on Sunday, April 2nd

Friday, March 31st  - No class- Cesar Chavez Holiday

Week 12  Monday, April 3rd  - The turn of the century: New approaches to harmony and expression

- LISTEN: Claude Debussy, Three Nocturnes, “Nuages”
- LISTEN: Arnold Schoenberg, Pierrot Lunaire, No. 8 and No. 13

Wednesday, April 5th  - The 20th Century: Vernacular and concert music of the Americas

- LISTEN: Carlos Chavez, Sinfonia India
- WATCH: Examples of music of the Aztec civilization
- LISTEN: Florence Price, Symphony No. 4, Third Movement
- WATCH: Examples of Juba music and dance

Listening Response #2 posted on Blackboard due Sunday, April 9th

Friday, April 7th – Study Day

Week 13 Monday, April 10th - The 20th Century: Western music in a global context
- LISTEN: Toru Takemitsu, November Steps
- WATCH: Examples of the biwa and shakuhachi in music of Japan

Wednesday, April 12th - Musical and Life: The Sources of Musical Imagery
- How do we listen to music?
- Presentations

Friday, April 14th - Musical and Life: The Sources of Musical Imagery
- How do we listen to music?
- Presentations

Week 14 Monday, April 17th - The 20th Century: Graphic scores and indeterminacy and improvisation
- LISTEN/LOOK: John Cage, Aria
- LISTEN/LOOK: Cathy Berberian, Stripsody

Wednesday, April 19th - The 20th Century: free improvisation
- LISTEN/LOOK: Anthony Braxton, TBD
- LOOK: A selection of graphic scores: https://www.classicfm.com/discover-music/latest/graphic-scores-art-music-pictures/ (Links to an external site.)
- READ: George Lewis, “Improvised Music after 1950: Afrological and Eurological Perspectives” (excerpt)
- Listening Quiz #4 posted on Blackboard due on Sunday, April 23rd

Friday, April 21st - Musical and Life: The Sources of Musical Imagery
- How do we listen to music?
- Presentations
Week 15 Monday, April 24th - The 20th Century: Minimalism in music

- LISTEN: Steve Reich, *Music for 18 Musicians*
- LISTEN: Julius Eastman, *Stay On It*
- LISTEN: Julius Eastman, *Gay Guerilla*
- READ: Mary Jane Leach, “An Accidental Musicologist Passes the Torch” in *Gay Guerilla*

Wednesday, April 26th- Soundscapes: Musique Concrete, Pierre Schaeffer

- LISTEN: Edgard Varese: *Poeme Electronique*
- LISTEN: Pierre Schaeffer: *Study of Objects*
- READ: Article: “Musician of Sounds, Noise, Pierre Shaeffer and Musique Concrete” Concert report #2 due on Sunday, April 31st

Friday, April 28th- Musical and Life: The Sources of Musical Imagery

- How do we listen to music?
- Presentations

Week 16 Monday, May 1st - the 20th Century: Latin American electroacoustic practices

- LISTEN: Jacqueline Nova, *La Creación de la Tierra*
- LISTEN: Coriún Aharonián, *Homenaje a la Flecha Clavada en el Pecho de Don Juan Díaz Solís*
- READ: Eduardo Herrera, “That’s Not Something to Show in a Concert” in Experimentalisms in Practice

Wednesday, May 3rd – Final exam review

Friday, May 5th - Dead Day

Week 17 Wednesday, May 12th – FINAL EXAM (ONLINE)
## Course Summary:

<table>
<thead>
<tr>
<th>Date</th>
<th>Details</th>
<th>Due</th>
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<tbody>
<tr>
<td>Wed Feb 1, 2023</td>
<td>Listening Quiz #1</td>
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