

# Introduction to Music History: MUSL 1321

## Spring 2015

INSTRUCTOR: Stephen Nordstrom, Visiting Assistant Professor of Violin

EMAIL: [sbnordstrom@utep.edu](mailto:sbnordstrom@utep.edu)

PHONE: (915) 747-5607

OFFICE: Fox Fine Arts Center, Room M434

OFFICE HOURS: Thursday 4–5:00 PM, Friday 11:30 AM - 12:30 PM, or by appointment

### COURSE DESCRIPTION

This course is designed for students with some background in music, including the ability to read music as well as the experience of listening to and analyzing musical selections by ear. Course prerequisite: MUSL 1324 or a passing grade on the Music Department Theory Placement test administered by the theory faculty.

### OBJECTIVES

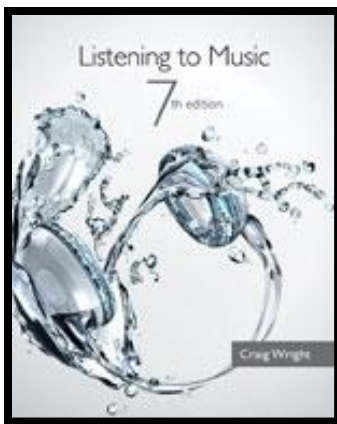
- Acquire an understanding of the role that music plays in various cultures and the place of music and artists in society
- Learn the necessary terminology to knowledgeably discuss and write about music
- Coordinate historical knowledge with listening to music and acquire the ability to identify and describe various styles of music

### MEETING PLACE AND TIMES

Fox Fine Arts Center, Room M402

Tuesdays and Thursdays, 12:00 PM – 1:20 PM

### REQUIRED TEXTS



- Craig Wright, *Listening to Music, 7<sup>th</sup> Edition* (Schirmer, Cengage Learning, 2014). Paperback, 2014.
- ISBN-10: 1133954723
- ISBN-13: 9781133954729
- CourseMate bundle for Online Access to Recordings, Quizzes, Flashcards, etc.

### RECOMMENDED TEXTS

Craig Wright, *Listening to Music, 7<sup>th</sup> Edition* – All ancillaries (CDs, Downloads, etc.)

## **COURSE WEBSITE**

Class readings and online assignments will be posted on the MUSL 1321 BlackBoard site:

<http://blackboard.utep.edu>

Please check this website regularly for additional class materials and announcements.

## **HOMEWORK AND PREPARATION**

Homework for this course will involve assigned readings, score study, and listening for each class meeting. These readings will come from the Listening to Music text, as well as outside textbooks and sources, which will be presented as PDFs on BlackBoard or as handouts in class. Additional scores and listening will be posted on BlackBoard. Please complete the assigned material prior to each class meeting.

## **EVALUATION**

2 Concert Reviews (1 on-campus and 1 off-campus!!!)

Unannounced Quizzes (In-class)

3 Exams (Medieval – Baroque, Classical – Romantic, 20<sup>th</sup>/21<sup>st</sup> Century & Pop/Global)

1 Research Paper (Due Thursday, April 30<sup>th</sup> by 11:59 pm)

Details regarding written assignments and tests will be discussed at the beginning of the semester.

## **GRADING POLICY**

The final grade will be weighted as follows:

Concert Reviews – 20%

Unannounced Quizzes – 10%

Exams – 50%

Research Paper – 20%

Grading Scale:

90-100 = A	80-89 = B	70-79 = C	60-69 = D	0-59 = F
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## **ATTENDANCE POLICY**

Attendance is mandatory and will factor into the final grade for the class. Attendance will be taken through an occasional sign-in sheet and the unannounced quizzes (no make-ups). For each unexcused absence, three points (3) will be deducted from the final grade.

## **ABSENCE FOR RELIGIOUS HOLIDAYS**

In the event that a class meeting, exam, or assignment due date falls on the day of a recognized religious holiday, the student must provide written notice to the instructor of each course. This written notice should be submitted no less than ten (10) days prior to the expected date of absence.

## **EXCUSED ABSENCES FOR UNIVERSITY-RECOGNIZED ACTIVITIES**

Students representing the University in officially recognized University activities such as sporting events, band, or professional conferences must notify the Dean of Students of their upcoming absence no less than ten (10) days prior to the absence. The student is responsible for providing the professor with a letter from the Dean of Students prior to the officially recognized activity. Make-up assignments and exams will be permitted with the consultation of the faculty and provided that the student follows the proper procedures.

## **ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES**

Students with disabilities (e.g., physical, learning, psychiatric, visual, hearing, etc.) who need to arrange special classroom accommodations must notify me at the beginning of the semester with a letter from the Center for Accommodations and Support Services (CASS). For greater success, students are strongly encouraged to contact CASS at 747-5148 or at [dss@utep.edu](mailto:dss@utep.edu) or visit the Union East Building, Room 106.

## **ACADEMIC INTEGRITY**

University of Texas at El Paso students are expected to be honest and individual in their pursuit of truth and knowledge, and will be held to the highest standards of academic integrity. Students are strongly encouraged to familiarize themselves with the university's policies on academic infringement from the Office of Student Conduct and Conflict Resolution:

<http://sa.utep.edu/osccr/academic-integrity/>

<http://sa.utep.edu/osccr/student-conduct/student-conduct-process-appendix/>

## **UNIVERSITY WRITING CENTER**

Students are encouraged to visit the University Writing Center for free and individualized assistance for both academic and non-academic writing. Location: Library Building, Room 227. Phone: 747-5112

<http://academics.utep.edu/Default.aspx?alias=academics.utep.edu/writingcenter>

# Introduction to Music History: MUSL 1321 – Course Schedule

Tuesday, January 20<sup>th</sup>

- ❖ Introduction, Syllabus, Class Structure
- ❖ The Power of Music (Chapter 1, pp. 2-12)
- ❖ Rhythm, Melody, and Harmony (Chapter 2, pp. 13-30)

Thursday, January 22<sup>nd</sup>

- ❖ Color, Texture, and Form (Chapter 3, pp. 31-50)
- ❖ Musical Style (Chapter 4, pp. 51-57)

## THE MIDDLE AGES AND RENAISSANCE, 476-1600

Tuesday, January 27<sup>th</sup>

- ❖ Medieval Music, 476-1450 (Chapter 5, pp. 60-72)

Thursday, January 29<sup>th</sup>

- ❖ Renaissance Music, 1450-1600 (Chapter 6, pp. 73-85)

## THE BAROQUE PERIOD, 1600-1750

Tuesday, February 3<sup>rd</sup>

- ❖ Introduction to Baroque Art and Music (Chapter 7, pp. 88-95)
- ❖ Early Baroque Vocal Music (Chapter 8, pp. 96-107)

Thursday, February 5<sup>th</sup>

- ❖ Toward Late Baroque Instrumental Music (Chapter 9, pp. 108-119)

Tuesday, February 10<sup>th</sup>

- ❖ Late Baroque: Bach (Chapter 10, pp. 120-135)
- ❖ **RESEARCH PAPER TOPIC PROPOSAL DUE**

Thursday, February 12<sup>th</sup>

- ❖ **NO CLASS: TMEA CONFERENCE**

Tuesday, February 17<sup>th</sup>

- ❖ The Late Baroque: Handel (Chapter 11, pp. 136-145)

Thursday, February 19<sup>th</sup>

- ❖ **EXAM #1: The Middle Ages and Renaissance and The Baroque Period (Chapters 5-11)**

## THE CLASSICAL PERIOD, 1750-1820

Tuesday, February 24<sup>th</sup>

- ❖ Classical Style (Chapter 12, pp. 148-156)

- ❖ Classical Composers: Mozart and Haydn (Chapter 13, pp. 157-163)

Thursday, February 26<sup>th</sup>

- ❖ Classical Forms: Ternary and Sonata-Allegro (Chapter 14, pp. 164-175)
- ❖ Classical Forms: Theme and Variations, Rondo (Chapter 15, pp. 176-184)
- ❖ **CONCERT REPORT #1 DUE**

Tuesday, March 3<sup>rd</sup>

- ❖ Classical Genres: Instrumental Music (Chapter 16, pp. 185-197)
- ❖ Classical Genres: Vocal Music (Chapter 17, pp. 198-205)

Thursday, March 5<sup>th</sup>

- ❖ Beethoven: Bridge to Romanticism (Chapter 18, pp.206-225)

Tuesday, March 10<sup>th</sup> - Thursday, March 12<sup>th</sup>

- ❖ **NO CLASS: SPRING BREAK**

### **ROMANTICISM, 1820-1900**

Tuesday, March 17<sup>th</sup>

- ❖ Introduction to Romanticism (Chapter 19, pp. 228-238)
- ❖ Romantic Music: The Art Song (Chapter 20, pp. 239-249)

Thursday, March 19<sup>th</sup>

- ❖ Romantic Music: Program Music, Ballet, and Nationalism (Chapter 21, pp. 250-266)

Tuesday, March 24<sup>th</sup>

- ❖ Romantic Music: Piano Music (Chapter 22, pp. 267-275)
- ❖ Romantic Opera: Italy (Chapter 23, pp. 276-284)

Thursday, March 26<sup>th</sup>

- ❖ Romantic Opera: Germany (Chapter 24, 285-293)
- ❖ **CONCERT REPORT #2 DUE**

Tuesday, March 31<sup>st</sup>

- ❖ **NO CLASS: CESAR CHAVEZ BIRTHDAY**

Thursday, April 2<sup>nd</sup>

- ❖ Nineteenth-Century Realistic Opera (Chapter 25, pp. 294-301)

Tuesday, April 7<sup>th</sup>

- ❖ Late Romantic Orchestral Music (Chapter 26, pp. 302-315)

Thursday, April 9<sup>th</sup>

- ❖ **EXAM #2: Classical Period and Romanticism (Chapters 12-26)**

## MODERN AND POSTMODERN ART MUSIC, 1880-PRESENT

Tuesday, April 14<sup>th</sup>

- ❖ Impressionism and Exoticism (Chapter 27, pp. 318-329)
- ❖ Modernism in Music and the Arts (Chapter 28, pp. 330-335)

Thursday, April 16<sup>th</sup>

- ❖ Early Twentieth-Century Modernism (Chapter 29, pp. 336-348)
- ❖ Russian and Eastern European Modernism (Chapter 30, pp. 349-358)

Tuesday, April 21<sup>st</sup>

- ❖ American Modernism (Chapter 31, pp. 359-369)
- ❖ Postmodernism (Chapter 32, pp. 370-381)

## AMERICAN POPULAR MUSIC

Thursday, April 23<sup>rd</sup>

- ❖ American Popular Music to World War II (Chapter 33, pp. 384-397)
- ❖ Postwar Jazz (Chapter 34, pp. 398-404)

Tuesday, April 28<sup>th</sup>

- ❖ Broadway, Film, and Video Game Music (Chapter 35, pp. 405-415)

Thursday, April 30<sup>th</sup>

- ❖ Rock: Music of Rebellion (Chapter 36, pp. 416-424)
- ❖ **RESEARCH PAPER DUE: Topic selected by student in consultation with instructor. Topic could be a composer, musician, genre, musical work, etc.**

## GLOBAL MUSIC

Tuesday, May 5<sup>th</sup>

- ❖ The Far East (Chapter 37, pp. 426-437)
- ❖ The Near East and Africa (Chapter 38, pp. 438-448)

Thursday, May 7<sup>th</sup>

- ❖ The Near East and Africa (Chapter 38, pp. 438-448)
- ❖ The Caribbean and Latin America (Chapter 39, pp. 449-458)

Tuesday, May 12<sup>th</sup>

- ❖ **FINAL EXAM: 1:00 – 3:45 pm, Modern and Postmodern Art Music, Popular and Global Music**