

# Introduction to Music History: MUSL 1321

The University of Texas at El Paso, Department of Music - Fall 2015

INSTRUCTOR: Dr. Stephen Nordstrom, Assistant Professor of Violin

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OFFICE: Fox Fine Arts Center, Room M434

OFFICE HOURS: By appointment

## COURSE DESCRIPTION

Introduction to Music History 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. This course is a broad survey of classical art music encompassing all western musical styles and genres from the Medieval to the twentieth century. 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 throughout history
- 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 and genres 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.
- *Listening to Music, 7<sup>th</sup> Edition* – All ancillaries, including CDs, downloads, etc. (recommended)

## COURSE WEBSITE

All readings and assignments for the class will be posted on BlackBoard under the MUSL 1321 course module:

<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 Tuesday, December 1<sup>st</sup> in class)

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, August 25<sup>th</sup>

- ❖ Introduction, Syllabus, Class Structure
- ❖ The Power of Music (Chapter 1, pp. 2-12)

Thursday, August 27<sup>th</sup>

- ❖ Rhythm, Melody, and Harmony (Chapter 2, pp. 13-30)
- ❖ Color, Texture, and Form (Chapter 3, pp. 31-50)
- ❖ Musical Style (Chapter 4, pp. 51-57)

## THE MIDDLE AGES AND RENAISSANCE, 476-1600

Tuesday, September 1<sup>st</sup>

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

Thursday, September 3<sup>rd</sup>

- ❖ Medieval Music (continued), 476-1450 (Chapter 5, pp. 60-72)
- ❖ Renaissance Music, 1450-1600 (Chapter 6, pp. 73-85)

Tuesday, September 8<sup>th</sup>

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

## THE BAROQUE PERIOD, 1600-1750

Thursday, September 10<sup>th</sup>

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

Tuesday, September 15<sup>th</sup>

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

Thursday, September 17<sup>th</sup>

- ❖ Toward Late Baroque Instrumental Music (continued) (Chapter 9, pp. 108-119)
- ❖ Late Baroque: Bach (Chapter 10, pp. 120-135)
- ❖ **RESEARCH PAPER TOPIC PROPOSAL DUE**

Tuesday, September 22<sup>nd</sup>

- ❖ Late Baroque: Bach (continued) (Chapter 10, pp. 120-135)

Thursday, September 24<sup>th</sup>

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

Tuesday, September 29<sup>th</sup>

- ❖ The Late Baroque: Handel (continued) (Chapter 11, pp. 136-145)
- ❖ Exam #1 Review

Thursday, October 1<sup>st</sup>

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

### THE CLASSICAL PERIOD, 1750-1820

Tuesday, October 6<sup>th</sup>

- ❖ Classical Style (Chapter 12, pp. 148-156)
- ❖ Classical Composers: Mozart and Haydn (Chapter 13, pp. 157-163)

Thursday, October 8<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 (In class)**

Tuesday, October 13<sup>th</sup>

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

Thursday, October 15<sup>th</sup>

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

### ROMANTICISM, 1820-1900

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

- ❖ Introduction to Romanticism (Chapter 19, pp. 228-238)
- ❖ The Art Song (Chapter 20, pp. 239-249)
- ❖ Piano Music (Chapter 22, pp. 267-275)

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

- ❖ Program Music, Ballet, and Musical Nationalism (Chapter 21, pp. 250-266)
- ❖ **RESEARCH PAPER OUTLINE DUE**

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

- ❖ Romantic Opera: Italy (Chapter 23, pp. 276-284)
- ❖ Romantic Opera: Germany (Chapter 24, 285-293)

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

- ❖ Romantic Opera: Germany (continued) (Chapter 24, 285-293)
- ❖ Nineteenth-Century Realistic Opera (Chapter 25, pp. 294-301)

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

- ❖ Late Romantic Orchestral Music (Chapter 26, pp. 302-315)
- ❖ Exam #2 Review

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

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

## MODERN AND POSTMODERN ART MUSIC, 1880-PRESENT

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

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

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

- ❖ Early Twentieth-Century Modernism (Chapter 29, pp. 336-348)
- ❖ **CONCERT REPORT #2 DUE**

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

- ❖ Russian and Eastern European Modernism (Chapter 30, pp. 349-358)
- ❖ American Modernism (Chapter 31, pp. 359-369)

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

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

## AMERICAN POPULAR and GLOBAL MUSIC

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

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

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

- ❖ **NO CLASS: THANKSGIVING HOLIDAY**

Tuesday, December 1<sup>st</sup>

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

Thursday, December 3<sup>rd</sup>

- ❖ The Far East (Chapter 37, pp. 426-437)
- ❖ The Near East and Africa (Chapter 38, pp. 438-448)
- ❖ The Caribbean and Latin America (Chapter 39, pp. 449-458)

Tuesday, December 8<sup>th</sup>

- ❖ **FINAL EXAM: 1:00 – 3:45 pm, Modern and Postmodern Art Music, American Popular Music (Chapters 27-36)**