Instructor:

Dr. Julianne Lindberg
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Office: VSG 30E
Office Hours: W, 12:00a.m.-1:00 p.m., or by appointment

Prerequisites:

Courses: No prior courses are required for MUS 121

Required knowledge and skills: You do not need to know how to read music to take this class: our exploration of music will be entirely through guided listening. The readings for this class assume no prior knowledge of music history or terminology.

Course Description:

MUS 121 will survey the historical and cultural background of various types and genres of music. The course will cover the fundamentals of music, with attention paid to style, form, and instrumentation. In an attempt to better understand how musical sound functions in day-to-day life, the course will explore the role that music plays in social ritual, identity formation, mythmaking, political consciousness, and modern cinema.

Objectives and Learning Outcomes:

This course satisfies Core Objective 7 of the Core Curriculum:

CO7: Artistic Composition, Interpretations, and Expression

Students will apply techniques of critical analysis to study and interpret works of art, dance, music, and theater in the context of culture, society, and individual identity. Students may cast their interpretation in the form of creative expression.

This course will also help develop the goals outlined in Core Objectives 5, 6, and 1:

CO5: History and Culture

Students will be able to describe the processes by which past and present societies have been created and perpetuated through their history, ideas, and cultural products. Students will engage both historical and contemporary cultural texts through critical reading, analysis, and interpretation in the context of culture, society, and individual identity.

CO6: Cultures, Societies, and Individuals

Students will learn how to systematically analyze human social conditions (e.g., individuals, groups, communities, and cultures). In particular, students will learn to observe, theorize, model, experiment, and/or interpret as a means of inquiring into human social relations.
CO1: Effective Composition and Communications

Students will be able to effectively compose written, oral, and multimedia texts for a variety of scholarly, professional, and creative purposes.

The Student Learning Outcomes for this course (and their relationship to the Core Objectives), are as follows:

- You will be able to identify specific works of music through actively engaged listening (CO7)
- You will be able to name and discuss musical elements, instruments, forms, and genres (CO7)
- You will be able to discuss the ways in which music conveys meaning (CO5 and CO7)
- You will begin to discuss and write about the function of music in culture (CO5, CO6, and CO7)
- You will be able to write about specific pieces of music descriptively and historically (CO1, CO5)

**Required materials:**

**Required Text/Listening:**

Available through the campus bookstore

All off your required reading will be in your textbook, or made available online.

**Grading:**

Scale:

A: 93-100%  C+: 77-79.9%
A-: 90-92.9%  C: 73-76.9%
B+: 87-89.9%  C-: 70-72.9%
B: 83-86.9%  D: 60-69.9%
B-: 80-82.9%  F: below 60%

Assignments/Grade Breakdown:

1. **Exams and Quizzes**
   a. Midterm (worth 15% of final grade)
      **October 21st**
   b. Final (worth 15% of final grade)
December 19th—8:00-10:00 a.m.

c. Music Fundamentals Quiz (worth 10% of final grade)

September 12th

d. 3 Listening quizzes (each worth 10% of final grade)

September 26th, November 9th, December 5th

2. Writing Assignments (Each worth 10% of final grade)

    a. Music, Meaning, and Use

    Due September 7th

    b. Music and Protest

    Due November 23rd

4. Participation (worth 10% of final grade)

    I will occasionally require you to complete short in-class or take-home assignments. In addition to this, your attendance, punctuality, attitude, and preparedness are all reflections of your participation.

Exams:
Both the midterm and the final will be comprised of short-answer and essay questions. Exam questions will be drawn from in-class lecture and discussion as well as from the listening and reading assignments.

Exams will only be given at the times scheduled. NO MAKE UPS.

Listening quizzes will require you to be familiar with the audio examples assigned for each class. You will be expected to identify the title of the piece, and the composer and/or performer; also be prepared to answer a few short follow-up questions pertaining to the specifics of each piece, as discussed in class.

Short Writing Assignments:
For each assignment you will be asked to write a 3-4 page response (computer-typed, double spaced) to a prompt that I will provide.

No late assignments will be accepted.

Class Policies and Procedures:

Late assignments: Late papers will not be accepted unless you have a legitimate, documented reason.

Attendance: Regular attendance is critical to your success in this class. Your participation score is dependant on you being in class.

Unacceptable Behavior:
• Disruptive talking
• Texting (I’m serious about this one), talking on your cellphone, etc.
• Anything else that shows disrespect for your classmates and/or me.

**Academic Honesty:**

Don’t cheat. You will get caught, and the consequences are very serious, ranging from failure in this class to expulsion from the university. For UNR’s Academic Dishonesty Procedures, see http://www.unr.edu/sjmas/Academicstandards1.htm

**ADA Statement:**

Individuals with disabilities are entitled to appropriate accommodations. Please contact me, or the Disability Resource Center (Thompson Building, Suite 101; 784-6000), during the first week of classes if you are in need of such accommodations.

**Audio and Video Recording:**

Surreptitious or covert video-taping of class or unauthorized audio recording of class is prohibited by law and by Board of Regents policy. This class may be videotaped or audio recorded only with the written permission of the instructor. In order to accommodate students with disabilities, some students may be given permission to record class lectures and discussions. Therefore, students should understand that their comments during class may be recorded.

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The instructor of this course is committed to teaching equitably and inclusively, addressing the academic needs, concerns, and interests of every student, regardless of age, gender, race/ethnicity, religion, social class, sexual orientation, English language proficiency, or disability.

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**TENTATIVE COURSE SCHEDULE** (this outline is subject to change)

***Students are expected to read and listen to the assigned material before class meetings***

**WEEK 1**

August 29th: **Introduction**
- Overview of syllabus and requirements
- Introduction to listening
- What is music?

August 31st: **Music Fundamentals**

  - **Reading:** Listen: Introduction, Prelude, Chapter 1
  - **Listening:** Unit I examples (on companion DVD)

September 2nd: **Musical Form and Style**
Reading: Listen: Chapter 2 (all, except interlude A)
Listening: Unit I examples (on companion DVD)

WEEK 2

September 5th: No Class

September 7th: Musical Form and Style, cont.

**Paper #1 Due **

Reading: Listen: Chapter 3
Listening: Unit I examples (on companion DVD)

September 9th: Musical Form and Style, cont.

Reading: Listen: Chapter 4
Listening: Unit I examples (on companion DVD)

WEEK 3

September 12th: Sacred Chant—Music for Worship

**Music Fundamentals Quiz**

Reading: Listen: Chapter 5 (57-64);
Listening: Plainchant (anonymous), “In Paradisum”

September 14th: Sacred Chant, cont.

Reading:
Listening: Hildegard of Bingen, “Columba aspexit”

September 16th: Contextualizing the Popular—Gospel and Soul

Reading: David Brackett, “Soul Music” (Grove Music Online)

WEEK 4

September 19th: Love in the Medieval Courts
**Reading:** Listen: Chapter 5 (64-72);
“The Art of Courtly Love” (Selections online);
**Listening:** Ventadorn, “La douza votz”; Machaut, “Quant en moi”

**September 21st: Renaissance Madrigals**

**Reading:** Listen: Chapter 6 (86-94)
**Listening:** Weelkes “As Vesta Was from Latmos Hill Descending”; Arcadelt “El Bianco e Dolce Cigno” (online); Gesualdo “Moro lasso” (online)

**September 23rd: Contextualizing the Popular — Love Songs**

**Listening:** Joni Mitchell, “A Case of You,” The Beatles, “I Will”

**WEEK 5**

**September 26th: Baroque Opera**

**Listening Quiz #1**

**Reading:** Listen: Chapter 7 (95-105)
**Listening:** Monteverdi’s *The Coronation of Poppea*

**September 28th: Opera, cont.**

**Reading:** Listen: Chapter 7 (105-107)
**Listening:** Purcell’s *Dido and Aeneas*

**September 30th: Contextualizing the Popular — The Blues**

**Reading:** Paul Oliver, “Blues” (Grove Music Online)

**WEEK 6**

**October 3rd: Rise of Instrumental Music—Late Baroque**

**Reading:** Listen: Chapter 8 (all)
**Listening:** Vivaldi, Violin Concerto in G, first and second movements (discussed in chapter 9)

**October 5th: Baroque Instrumental music, cont.**
October 7th: Contextualizing the Popular — Heavy Metal and the Baroque

**Reading:** Robert Walser, “Heavy Metal” (Grove Music Online)
**Listening:** Eddie Van Halen, “Eruption”

**WEEK 7**

October 10th: The Enlightenment; The Classical Symphony

**Reading:** Chapter 11 (all), Chapter 12 (182-189)
**Listening:** Mozart, Symphony No. 40, first movement

October 12th: Opera Buffa

**Reading:** Chapter 13 (intro and section 4)
**Listening:** selections from Mozart's Don Giovanni

October 14th: Contextualizing the Popular — Class Consciousness and 60s Protest Music (Midterm Review)

**Listening:** Country Joe MacDonald, “I Feel Like I’m Fixin’ to Die” Rag

**WEEK 8**

October 17th:

****MIDTERM EXAM**

October 19th: Romanticism: Music as Art

**Reading:** Chapter 14 (section 1, 2)
**Listening:** Beethoven Symphony No. 5, first movement

October 21st: Romanticism, cont.

**Reading:** Chapter 15 (all)
**Listening:** Beethoven Symphony No. 5 (all movements)
WEEK 9

October 24th: Early Romanticism

**Reading:** Listen: Chapter 16 (section 1, 3)
**Listening:** Schubert, “Erlkönig”; Berlioz *Symphonie Fantastique,* fifth movement

October 26th: Romantic Opera

**Reading:** Listen: Chapter 17
**Listening:** Verdi *Aida,* Act IV, scene ii; Wagner “Prelude” to *Tristan and Isolde*

October 28th: No Class (Nevada Day)

WEEK 10

October 31st: Film Music and the Legacy of Romanticism: The Classic Hollywood Film Score

**Reading:** “Symphonic Orchestration” from *On the Track: A Guide to Contemporary Film Scoring* (eds. Karlin, Wright)
**Listening:** Selections from *The Sea Hawk* (score by Erich Korngold); selections from *Laura* (score by David Raskin)

November 2nd: Film Music, cont.

**Reading:** TBA
**Listening:** John Williams, various selections

November 4th: Film Music after the “Golden Age”

**Listening:** Selections from *The Graduate* (Simon and Garfunkel)

WEEK 11

November 7th: Music and Modernism: Impressionism

**Reading:** Listen: Chapter 19 (319-330); Chapter 20 (section 1)
**Listening:** Debussy, *Clouds;*

November 9th: Satie, Cocteau and the Apaches, *Les Six*

**Listening Quiz #2**

**Listening:** Satie, *Gymnopédie* (1), excerpts from *Parade*
November 11th: No Class (Veteran's Day)

WEEK 12

November 14th: Early Modernism: Stravinsky

Reading: Listen: Chapter 20 (section 2, 3)
Listening: Stravinsky *The Rite of Spring*, from Part I

November 16th: Early Modernism: Schoenberg

Reading: Listen: Chapter 20 (section 2, 3)
Listening: Schoenberg, “Night” from *Pierrot Lunaire*

November 18: Contextualizing the Popular — Punk Rock and Revolt

Reading: Dave Laing, “The Sex Pistols” (Grove Music Online)
Listening: The Sex Pistols, “Anarchy in the UK”

WEEK 13

November 21st: Alternatives to Modernism

Reading: Listen: Chapter 21 (sections 1, 3)
Listening: Ravel, Piano Concert in G, first movement; Copland, *Appalachian Spring* (excerpts)

November 23rd: Modernism in the Late 20th Century

**Paper #2 Due**

Reading: Listen: Chapter 22 (section 1, 3)
Listening: Ligeti, *Lux aeterna*; Reich, *Music for 18 Musicians* (excerpt)

November 25th: No Class (Family Day/Thanksgiving Holiday)

WEEK 14

November 28th: Jazz—America’s Classical Music?

Reading: Listen: Chapter 23 (sections 1, 2)
Listening: Ellington, “Conga Brava”; Parker, “Out of Nowhere”

November 30th: Jazz, Cont.

Reading: Listen: Chapter 23 (section 3)
Listening: Davis, “Bitches Brew”

December 2nd: Jazz Outside the Box: Free Jazz and Beyond

Reading: Gunther Schuller, “Ornette Coleman” (Grove Music Online)
Listening: Ornette Coleman, “Lonely Woman”

WEEK 15:

December 5th: Rock and Roll, Rock, and the battle for the Authentic

**Listening Quiz #3**

Reading: Listen (415-420)
Listening: various

December 7th: Hip-Hop and Social Consciousness

Reading: Listen (420-424)
Listening: Public Enemy, “Fight the Power”

December 9th: Global Pop

Listening: Angélique Kidjo, “Djin Djin”

WEEK 16

December 12th: Finish Up/Review

December 14th: No Class (Dead Day)

December 19th: Final Exam

***8:00am-10:00am***