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Fall 2015

## MUS 2201

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*University of New Orleans*

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**University of New Orleans**  
**Department of Music**  
**MUS 2201 History of Music**  
**Dr. Raymond Gitz, Instructor**

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Office: PAC 347

Phone: 280-6036

Semester: Fall 2015

Time: 12:00-12:50 M,W,F

Room: PAC 317

**Required TEXT:**     The Oxford History of Western Music, College Edition, Richard Taruskin and Christopher H Gibbs (The Oxford University Press, Inc.), 2013  
ISBN 978-0-19-509763-7

**Supplementary Resources**

A free Companion Website ([www.oup.com/us/taruskin](http://www.oup.com/us/taruskin)) with key terms and definitions, suggested links; through an access code card included with the purchase of a new text, students will also gain free 18-month access to **Oxford Music Online**.

**Course Description:**

**MUS 2201 History of Music**

**3 credit**

Fall semester. Prerequisite: MUS 1102. An historical survey of the art of music in the West from its tentative beginnings in Greek and Jewish music through the compositions of Beethoven.

This course offers a unique focus on the people behind music history; places musical works within their larger cultural, social, and political contexts; builds listening and analysis skills through comprehensive discussion of key works.

**Course Rationale and Goals:**

The purpose of this course is to help the student get deeper into any musical experience in order to make intelligent and satisfying choices as a performers, listener, and music consumer in the future. The course also provides a solid foundation for future study of music history and literature. It also provides critical thinking by offering differing perspectives on how Western music developed.

Upon completion of this course, the student should be able to perform the following tasks:

1. Discuss musical developments in the Middle Ages, Renaissance, Early Baroque, and the Eighteenth Century
2. Place musical compositions in their proper style period;
3. Identify the surface elements of music concerned with timbre, melody, rhythm, and dynamics;

4. Recognize the underlying elements of music concerned with texture, harmony, and structure;
5. Describe the musical experience in selected musical compositions.
6. Understand the evolution of important musical forms/genres.
7. Identify musical compositions of various styles and periods.

**Attendance and Conduct:**

Students are expected to attend all class meetings, for class participation will constitute a significant part of the final grade. When class attendance is not possible, the student must complete an assigned project corresponding to the material discussed in class; this will be documented with additional listening added to the required listening assignment.

It is assumed that students will conduct themselves in a professional manner.

**Listening Assignment:**

Students are to prepare a commentary of their outside listening experiences, containing objective and subjective information about the recorded music or live performances. A Required Listening List for this course will be provided. Half of the listening assignment is due on Wednesday, October 7<sup>th</sup>; the remaining half is due on Wednesday, November 25<sup>th</sup>.

**Testing and Grading:**

There will be three tests as outlined in the course contents.  
The Final Exam will cover Beethoven.

The three tests are 15% each, totaling 45% of the final grade.  
The Final Exam is 15% of the final grade.  
Class Preparation and participation constitute 10% of the final grade  
The combined Listening Assignment is 30% of the final grade.

**Outline of Course Contents: (tentative schedule)**

**Weeks 1 - 3**

Chapter 1: First Literate Repertory in Western Music: Gregorian Chant  
Chapter 2: Secular and Cathedral Music in the High Middle Ages  
Chapter 3: The *Ars Nova*: Musical Developments in the Fourteenth Century  
Chapter 4: Island and Mainland: Toward a Pan-European Style  
Chapter 5: A Perfected Art: Church Polyphony in the Late Fifteenth Centuries  
Chapter 6: After Perfection: Pressures for Change

**Test One:** Wednesday, September 9<sup>th</sup>.

### **Weeks 4 – 8**

Chapter 7: Humanism and the Birth of Opera

Chapter 8: Music Travels: Trends in Italy, Germany, France, and England

Chapter 9: The Height of Italian Dominance: Opera Seria and the Italian Concerto Style

Chapter 10: Class of 1685 (I) The Instrumental Music of Bach and Handel

Chapter 11: Class of 1685 (II) The Vocal Music of Handel and Bach

**Test Two:** Friday, October 9<sup>th</sup>.

### **Weeks 9 - 13**

Chapter 12: Mid-Eighteenth Century Stylistic Changes: From Bach's Sons to the Comic Style

Chapter 13: Concert Life Lifts Off: Haydn

Chapter 14: The Composer's Voice: Mozart

**Test Three:** Wednesday, November 11<sup>th</sup>

### **Weeks 14 - 16**

Chapter 15: The Emergence of Romanticism

Chapter 16: Beethoven

**FINAL EXAM (Beethoven), Wednesday, December 9<sup>th</sup>, 12:30-2:30**

### **Academic Integrity**

Academic Integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty includes, but is not limited to, the following: Cheating, plagiarism, tampering with university records and examinations, Falsifying identity, and being an accessory to acts of academic dishonestly. For further information, refer to the UNO judicial ode available online at

[http://www.uno.edu/~stlf/policy%20Manual/judicial\\_code\\_pt2.htm](http://www.uno.edu/~stlf/policy%20Manual/judicial_code_pt2.htm)

### **Disability Notice**

Students with disabilities and/or special needs must notify the instructor before the end of the first week of class. It is also the responsibility of the student to register with the Office of Disability Services (UC260) each semester and follow their procedures for obtaining assistance.

