



Course Number, Title and Credits

MUSU 101 - Introduction to Music - 3 credits

Course Catalog Description

A course designed to give the student a grasp of the major styles and trends of Western music, from Gregorian chant to the present. 3 credits.

Learning Outcomes and Assessment

Learning Outcomes are statements that specify what learners will know, understand, or be able to demonstrate at the end of a learning experience.

Types of Learning Outcomes include:

- Course Learning Outcome – Result of finishing a course.
- Program Learning Outcome – Result of finishing a program.
- Institutional Learning Outcome – Result of finishing a degree at an institution, reflecting the core learning values and experiences of all graduates.

A Signature Assignment is an assignment used to measure a student's mastery of a program or institutional learning outcome. If a course you are taking includes a Signature Assignment, it will be clearly marked (**SIGNATURE ASSIGNMENT**).

[Click here](#) to access information on the Program Learning Outcomes (PLOs) and/or Institutional Learning Outcomes (ILOs) and Curriculum Map related to this course.

Essential Equipment

All students must have reliable access to a working computer with Internet access throughout each week of the class. Each student will need to be able to access and work

in the University's online Learning Management System, Blackboard. For more information about personal computer requirements [click here](#).

Additional Required Equipment and Facilities

Students will need access to a sound system or headset to play music from the Leatherby Library.

Academic Integrity

As a learning community of scholars, the University of Massachusetts Global emphasizes the ethical responsibility of all its members to seek knowledge honestly and in good faith. Students are responsible for doing their own work, and academic dishonesty of any kind will not be tolerated. "Violations of academic integrity include, but are not limited to, cheating, plagiarism, or misrepresentation of information in oral or written form. Such violations will be dealt with severely by the instructor, the dean/center director, and the standards committee. Plagiarism means presenting someone else's idea or writing as if it were your own. If you use someone else's idea or writing, be sure the source is clearly documented." Other guidelines for acceptable student behavior are specified in the University Catalog.

UMass Global online library resources: <https://www.chapman.edu/library/umassglobal>

University Policies

Students are responsible for complying with university policies including, but not limited to: incompletes, course drops, and student conduct. Information may be found in the Brandman University Catalog: <http://catalog.brandman.edu/>

Required Textbooks

The History of Music

ISBN 1-59018-123-9 (hardback: alk. paper)

Online Textbook (Log in to Leatherby Library): Kallen, S. (2003).

- Title Page
https://search.alexanderstreet.com.libproxy.chapman.edu/view/work/bibliographic_account_id=10051&usage_group_id=106925
- Table of Contents
https://search.alexanderstreet.com.libproxy.chapman.edu/view/work/bibliographic_account_id=10051&usage_group_id=106925

Kallen, S.
Lucent Books
2003
Online
Free online access through the Leatherby Library
<https://login.libproxy.chapman.edu/login>

Leatherby Library Online Music and Audio/Video Files (Require Brandman Login and Password)

- Music LibGuides - <https://chapman.libguides.com/music>
- Audio/Video LibGuides - https://chapman.libguides.com/music/audio_video
- Grove Music Online - <https://www-oxfordmusiconline-com.libproxy.chapman.edu/>
- Naxos Music Library - <https://chapman-naxosmusiclibrary-com.libproxy.chapman.edu/>
- Music Online - <https://search-alexanderstreet-com.libproxy.chapman.edu/music-performing-arts>
- IPA Source - <https://www-ipasource-com.libproxy.chapman.edu/>

<https://chapman.libguides.com/music>

All student textbooks are available at the University of Massachusetts Global Bookstore:

<https://www.bkstr.com/umassglobal/home>

Course Learning Outcomes

By the end of the course, students should be able to:

1. Define the elements and expressive devices of western music historical styles and cultures.
2. Use music vocabulary to critically and analytically describe the characteristics of music from different historical-cultural periods.
3. Identify and classify the sounds of instrumental and vocal timbres and musical styles of different historical periods through listening.
4. Explain how artistic elements, processes, and organizing principles can be applied to all of the arts: music, dance, visual arts, architecture, dramatic performances, and media.
5. Analyze the roles of sacred and secular, vocal and instrument music in past and present cultures throughout the western world.
6. Explain the contributions of musical composers and performers from different stylistic eras.
7. Describe how music creates images or evokes feelings and emotions in musical works in history.

8. Evaluate the impact of the Internet and new audio/video media on western music.
9. Critically evaluate the quality and effectiveness of live classical western musical performances.
10. Write an in-depth research paper analyzing the significance of a western musical genre, style, era, composer, conductor, or performer.

Major Study Units

1. Listening to Music

- When All Music was Classical
- The Elements of Music: Rhythm, Melody, Harmony, Form, Timbre
- Sound, Pitch, Dynamics, and Tone Color
- The Instruments of the Orchestra
- Benjamin Britten's Young Persons Guide to the Orchestra

2. Music of Medieval Times

- Greek and Roman Music
- Early Church Music
- Pope Gregory and Gregorian Chant
- Secular Music of Troubadours and English Bards
- The Rise of Harmony and the Motet
- Early Music Notation

3. The Musical Renaissance

- The Ars Nova
- Musical Printing
- The Burgundian School
- Renaissance Instruments and Dance
- Machaut, Petrucci, Dufay, Binchois, Ockeghem, des Prez, Palestrina, Byrd
- Polyphony
- Madrigals

4: The Baroque Era

- Baroque Opera and Monteverdi
- The Baroque Orchestra

- Baroque Keyboard Music
- Peri, Monteverdi, Buxtehude, Bach, Handel, Vivaldi, Corelli
- Baroque Musical Forms: Sonatas, Cantatas, Oratorios, Preludes, Fugues, Concertos

5: Music of the Classical Period

- Style Galant and the Symphony
- Classical Chamber Music: String Quartets, Sonatas, Overtures, Concertos, Serenades, Trios
- Vocal Music: Operas, Oratorios, Arias, Cantatas,
- Haydn, Mozart, and Beethoven

6: Music of the Romantic Period

- Romanticism in Music
- Nationalism
- The Art Song – the Lied
- Program Music and Tone Poems
- Roman Italian Opera
- Schubert, Schumann, Mendelssohn, Chopin, Liszt, Berlioz, Rossini, Verdi, Wagner

7: The Modern Era

- Dissonance and Consonance
- Modern Ballet
- Music of the Avant-Garde
- Impressionism, Neoclassicism, and Expressionism
- The Twelve-Tone Scale
- Electronic Music
- Stravinsky, Debussy, Mahler, Schoenberg, Berg, von Webern, Varèse, Stockhausen, Beatles, Cage

8: Popular 20th-21st Century Musical Styles

- Musical Theater
- Music in Film
- Jazz
- Folk
- Rock

- Techno

Instructional Strategies

This class includes readings, textual and video instruction, exercises, discussions, and projects. Instructional Strategies are further explained in the Blackboard course shell.

Attendance Policy

Requirements for student attendance and participation will be defined by each instructor based on the following policy:

- Monday of the first week is considered the first day of class for online and blended instruction. This includes instruction for fully online classes and online instruction supporting blended classes.
- Regular onsite attendance is expected for student success. If a student misses more than one onsite class or one week of engagement in an online class, the student may, at the discretion of the instructor, fail the course. Students are expected to attend all classes, particularly the first night of class.
- Students who will miss more than one class have the responsibility to discuss their attendance with the instructor in advance. Students should also consider withdrawing from a course if they will be absent more than once. Instructors may, but are not obligated to, accommodate students under extraordinary circumstances, but the student must request accommodation and provide requested supporting documentation.
- If a student misses a portion (e.g., arriving late or leaving early) of an onsite course, the student's grade may be adversely affected. Students who are not in attendance for at least 75 percent of any scheduled class may be considered absent for that class. Students should discuss missing portions of a class with their instructor to determine how their grade may be affected.
- Regular online attendance/participation and engagement is expected for student success in both fully online and blended courses. Online participation is evident through posting to a discussion board, wiki, virtual office or classroom meeting, a drop box, attending a virtual seminar, completing real-time activities or quizzes, or other course-related activities (synchronous or asynchronous).
- Schools and programs may have different attendance policies. Refer to school and program specific information for additional attendance policies.

Letter Grade/Percentage Equivalents

Grade Point System (Rounded up at .5 and up)

A = 94%-100%	B = 84%-86%	C = 74%-76%	D = 64%-66%
A- = 90%-93%	B- = 80%-83%	C - = 70%-73%	D - = 60%-63%
B+ = 87%-89%	C+ = 77%-79%	D+ = 67%-69%	F = 59% and below

Methods of Evaluation for Determining Grades

Assignment Detail for Fully Online Course:

Assignments for Fully Online course - Refer to Rubric(s) in Course Information on Blackboard	Possible Points
Weekly Discussions in Blackboard (10 points each)	80
Weekly Listening Journal Reflections (10 points each, Weeks 3-6)	40
Weekly Quizzes on Readings and Music Listening (10 points each, Weeks 1-7)	70
Week One Music Listening Quiz on the Instruments of the Orchestra (Week 1)	10
Week Eight Music Listening Quiz: Medieval through 20th-21st Century Modern (Week 8)	10
Classical Music Research Paper Topic Proposal (Week 4)	5
Classical Music Research Paper Bibliography (APA or MLA) (Week 5)	10
Classical Music Discography (Use Template) (Week 6)	10
Classical Music Research Paper (Week 7)	25
Online Group Wiki Sharing: 20th-21st Century American Popular Music Styles Wiki Sharing with Peers (Weeks 7-8)	20
Classical Musical Performance Reflection Paper (Week 8)	20
	Total: 300 Points

Class by Class Outline for Fully Online Course:

Week	Topics	Assignments
Week 1	The Instruments and Elements of Classical Music	Readings: <ul style="list-style-type: none"> • Online Leatherby Library Textbook Forward (pp. 6-7) and Introduction:

		<p>When All Music was Classical (pp. 8-11)</p> <ul style="list-style-type: none"> • The Elements of Music and the Music Terminology Glossary <p>Quiz: The Elements of Music</p> <p>Listening: Britten – Young Person’s Guide to the Orchestra</p> <p>Listening Quiz: Identify the Instruments of the Orchestra, Benjamin Britten’s Young Person’s Guide to the Orchestra.</p> <p>Discussion: Music in your Life</p>
Week 2	Music of Medieval Times	<p>Reading: Music of Medieval Times (pp. 12-22)</p> <p>Listening: Greek and Roman Music, Gregorian Chant, Troubadours and Bards, Early Scales and Notation Systems, Polyphony and the Motet.</p> <p>Quiz: Medieval Music</p> <p>Discussion: My Musical Playlist</p>
Week 3	The Musical Renaissance	<p>Reading: The Musical Renaissance (pp. 23-34)</p> <p>Listening: Machaut, Petrucci, Dufay, Binchois, Ockeghem, des Prez, Palestrina, Byrd, Praetorius</p> <p>Quiz: Renaissance Music</p> <p>Discussion: Music of the Renaissance</p> <p>Listening Journal: Music Listening Reflection Journal: Renaissance Sacred and Secular Music</p>
Week 4	The Baroque Era	<p>Reading: The Baroque Era (pp. 35-47)</p> <p>Listening: Peri, Monteverdi, Buxtehude, Bach, Handel, Vivaldi, Corelli</p> <p>Quiz: Baroque Music</p> <p>Discussion: Music of Baroque Period</p>

		<p>Assignment: Classical Music Research Paper Topic Proposal</p> <p>Listening Journal: Music Listening Reflection Journal: the Baroque Period</p>
Week 5	The Classical Period	<p>Reading: The Classical Period (pp. 48-64)</p> <p>Listening: Mozart, Haydn, Beethoven</p> <p>Quiz: Classical Music</p> <p>Discussion: Music of the Classical Period</p> <p>Assignment: Classical Music Research Paper Bibliography (APA or MLA)</p> <p>Listening Journal: Music Listening Reflection Journal: The Classical Period</p>
Week 6	The Romantic Era	<p>Reading: The Romantic Era (pp. 65-78)</p> <p>Listening: Schubert, Schumann, Mendelssohn, Chopin, Liszt, Berlioz, Rossini, Verdi, Wagner</p> <p>Quiz: Romantic Music</p> <p>Discussion: Music of the Romantic Period</p> <p>Assignment: Classical Music Discography (Use Template)</p> <p>Listening Journal: Music Listening Reflection Journal: The Romantic Period</p>
Week 7	The Modern Era	<p>Reading: The Modern Era (pp. 79-91)</p> <p>Listening: Stravinsky, Debussy, Mahler, Schoenberg, Berg, von Webern, Varèse, Stockhausen, Cage</p> <p>Quiz: Modern Music</p> <p>Discussion: 20th-21st Century Modern Music</p>

		Assignment: Classical Music Research Paper (APA or MLA)
		Online Group Wiki Sharing: Begin 20th-21st Century Popular Music Style Wiki
Week 8	20th-21st Century Popular Musical Styles	Reading: Choice of Online Readings on American 20th Popular Music – Jazz, Musical Theatre, Music for Film, Music for Dance, Folk Music, Rock Music. Listening Quiz: Medieval through Modern Music Discussion: 20th – 21st Century Popular Music Assignment: Classical Music Performance Reflection Paper Online Group Wiki Sharing: 20th–21st Century Popular Music Style Wiki

Methods of Evaluation for Determining Grades

Assignment Detail for Blended Course:

Assignments for Blended course - Refer to Rubric(s) in Course Information on Blackboard	Possible Points
Weekly Discussions in Blackboard (10 points each)	80
Weekly Listening Journal Reflections (10 points each, Weeks 3-6)	40
Weekly Quizzes on Readings and Music Listening (10 points each, Weeks 1-7)	70
Week One Music Listening Quiz on the Instruments of the Orchestra (Week 1)	10
Week Eight Music Listening Quiz: Medieval through 20th-21st Century Modern (Week 8)	10
Classical Music Research Paper Topic Proposal (Week 4)	5
Classical Music Research Paper Bibliography (APA or MLA) (Week 5)	10
Classical Music Discography (Use Template) (Week 6)	10
Classical Music Research Paper (Week 7)	25
Class Presentation or Wiki Sharing: 20th-21st Century American Popular Music Styles Wiki Sharing with Peers (Weeks 7-8)	20
Classical Musical Performance Reflection Paper (Week 8)	20
	Total: 300 Points

Class by Class Outline for Blended Course:

Week	Topics	Assignments
Week 1	The Instruments and Elements of Classical Music	<p>Readings:</p> <ul style="list-style-type: none"> • Online Leatherby Library Textbook Forward (pp. 6-7) and Introduction: When All Music was Classical (pp. 8-11) • The Elements of Music and the Music Terminology Glossary <p>Quiz: The Elements of Music</p> <p>Listening: Britten – Young Person’s Guide to the Orchestra</p> <p>Listening Quiz: Identify the Instruments of the Orchestra, Benjamin Britten’s Young Person’s Guide to the Orchestra.</p> <p>Discussion: Music in your Life</p>
Week 2	Music of Medieval Times	<p>Reading: Music of Medieval Times (pp. 12-22)</p> <p>Listening: Greek and Roman Music, Gregorian Chant, Troubadours and Bards, Early Scales and Notation Systems, Polyphony and the Motet.</p> <p>Quiz: Medieval Music</p> <p>Discussion: My Musical Playlist</p>
Week 3	The Musical Renaissance	<p>Reading: The Musical Renaissance (pp. 23-34)</p> <p>Listening: Machaut, Petrucci, Dufay, Binchois, Ockeghem, des Prez, Palestrina, Byrd, Praetorius</p> <p>Quiz: Renaissance Music</p> <p>Discussion: Music of the Renaissance</p> <p>Listening Journal: Music Listening Reflection Journal: Renaissance Sacred and Secular Music</p>
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Week 5	The Classical Period	<p>Reading: The Classical Period (pp. 48-64)</p> <p>Listening: Mozart, Haydn, Beethoven</p> <p>Quiz: Classical Music</p> <p>Discussion: Music of the Classical Period</p> <p>Assignment: Classical Music Research Paper Bibliography (APA or MLA)</p> <p>Listening Journal: Music Listening Reflection Journal: The Classical Period</p>
Week 6	The Romantic Era	<p>Reading: The Romantic Era (pp. 65-78)</p> <p>Listening: Schubert, Schumann, Mendelssohn, Chopin, Liszt, Berlioz, Rossini, Verdi, Wagner</p> <p>Quiz: Romantic Music</p> <p>Discussion: Music of the Romantic Period</p> <p>Assignment: Classical Music Discography (Use Template)</p> <p>Listening Journal: Music Listening Reflection Journal: The Romantic Period</p>
Week 7	The Modern Era	<p>Reading: The Modern Era (pp. 79-91)</p> <p>Listening: Stravinsky, Debussy, Mahler, Schoenberg, Berg, von Webern, Varèse, Stockhausen, Cage</p> <p>Quiz: Modern Music</p> <p>Discussion: 20th-21st Century Modern Music</p>

		<p>Assignment: Classical Music Research Paper (APA or MLA)</p> <p>Presentation or Wiki Sharing: Begin 20th-21st Century Popular Music Style</p>
Week 8	20th-21st Century Popular Musical Styles	<p>Reading: Choice of Online Readings on American 20th Popular Music – Jazz, Musical Theatre, Music for Film, Music for Dance, Folk Music, Rock Music.</p> <p>Listening Quiz: Medieval through Modern Music</p> <p>Discussion: 20th – 21st Century Popular Music</p> <p>Assignment: Classical Music Performance Reflection Paper</p> <p>Class Presentation or Wiki Sharing: 20th–21st Century Popular Music Style</p>

Americans with Disabilities Act Statement

For students who require disability-related services or accommodations to access to their educational experience can register with the Office of Accessible Education (OAE). The Office of Accessible Education (OAE) is committed to ensuring equal educational access and opportunity for all members of our academic community. Students will be provided equitable and reasonable accommodations and services that are in compliance with [Section 504 of the Federal Rehabilitation Act of 1973](#) and the [Americans with Disabilities Act of 1990 \(ADA\)/Americans with Disabilities Act Amendments Act of 2008 \(ADAA\)](#). Registration with OAE is on a voluntary, self-identifying basis. Please visit the [Office of Accessible Education \(OAE\)](#) website for more information about how to register for services, eligibility requirements, and information about potential academic accommodations and services.

UMass Global's Behavioral Intervention Team

The University of Massachusetts Global Behavioral Intervention Team (BIT) addresses situations in which students, faculty, staff, vendors, contractors, or general visitors are displaying behaviors that are concerning, disruptive, or threatening in nature and that potentially impede their own or others' ability to function successfully or safely. The mission of the University Behavioral Intervention Team is to provide a proactive and

supportive multidisciplinary team approach to prevention, assessment, and early intervention of situations or individuals that may pose a threat to the safety and wellbeing of themselves or the University community as a whole.

It is the responsibility of faculty, staff, and students to immediately report any situation that could possibly result in harm to anyone at the University to the BIT by calling 949-383-3119, emailing safe@umassglobal.edu, or by filling out the BIT referral form [here](#). For more additional information on the University Behavioral Intervention Team, please visit our website [here](#). A “crisis” is defined as a situation in which a person may pose an active or immediate risk of violence to self or others. In these cases, the local police should be contacted by calling 911.

UMass Global's Title IX Statement

The University of Massachusetts Global strives to maintain and foster a climate that promotes respect and human dignity. Sexual misconduct and relationship violence in any form is antithetical to the university’s mission and core values, violates university policies, and may also violate federal and state law. The office of Title IX is primarily concerned for students' safety and well-being and is tasked with investigating all reports of sexual misconduct experienced by our community members. Title IX prohibits sex-based and gender-based discrimination and harassment, which includes discrimination based on pregnancy and/or pregnancy-related complications, parental status, and marital status. Students expecting or experiencing pregnancy-related complications, that may require educational accommodations, should contact the University’s Title IX Coordinator and/or the Office of Accessible Education.

The University and Title IX’s prohibition of sex discrimination also covers sexual harassment, sexual violence, and any other form of sexual misconduct. We offer options and resources to all students affected by these issues and are committed to providing a fair, thorough, and prompt investigation and adjudication process. If you or someone you know has been impacted by sexual assault, dating, and domestic violence, stalking, or sexual exploitation, please visit the [University's Title IX Resource Page](#) to access additional resources and information.

UMass Global's staff and faculty are tasked with reporting any possible sex or gender-based discrimination or Title IX violations to the University’s Title IX Coordinator at civilrightscomplaints@umassglobal.edu.

[Click on this Link to our University Title IX Policy](#)