

Course Syllabus  
University of Utah, Spring 2025  
MUSC 1010-1: Introduction to Music (3 credit hours)  
Component: Lecture; Designation: Diversity & Fine Arts Exploration  
DGH room 270 M,W,F 9:40-10:30 (There are no pre-requisites for this course)

Instructor: Dr. Emily Nelson  
Phone Number: 801-649-8522 (no text messages please)  
Email: e.j.nelson@utah.edu or through Canvas  
Office Hours: By appointment

**COURSE DESCRIPTION:** A survey of Western Classical Music from the Middle Ages through the early 21<sup>st</sup> century. Through class discussion, guided listening, and required attendance at concerts, you will examine historically important forms and techniques of the music of Western civilization. We will pay particular attention to historical and formal relationships of music to other fine arts, such as painting and architecture. This class also emphasizes critical listening to discern important elements of musical composition and develop an appreciation of music as art, not just as entertainment.

**LEARNING OUTCOMES:** Highlighted below are the course objectives and the assignments that have been devised to help you achieve these objectives. Each assignment will also enhance your ability to think critically.

**Outcome 1:** You will improve your ability to listen critically to music. You will gain a better understanding of how to aurally break down elements of music and describe what you are hearing. Going beyond superficial rejection or enjoyment of music, you will transcend the boundaries of listening as a consumer and learn to listen like a musician.

**Assignments:** In-class listening and group tasks, quizzes, and exams

**Outcome 2:** You will build a framework of Western Classical music history. By examining concurrent political, philosophical, artistic, and religious movements alongside the music, you will gain context for the music we study and understand something of the worldview of the people who created, performed, used, and enjoyed it when it was created.

**Assignments:** Primary source projects

**Outcome 3:** You will evaluate the meaning of Western Classical music in the context of modern life. Applying knowledge gained from studying music and history, you will consider elements of this music that are both problematic and transcendent. Using this information, you will think critically about where this historical tradition fits into the modern world.

**Assignments:** Term paper, group tasks

**TEACHING AND LEARNING METHODS:** Textbook Readings, Additional Readings, in-class group tasks, Listening, Videos, Weekly quizzes, exams, and Written Projects.

**PROJECTS TO FUFILL LEARNING OUTCOMES:**

**Primary Source Project 1: *Music and Social Control*** (6 readings, 6 thesis statements, discussion): You will read six short primary source excerpts pertaining to music and social control from ancient Greece, the Middle Ages, and the Reformation era. You will submit a thesis statement encapsulating each reading, and then work together in discussion groups to address a series of questions. **See Canvas for assignment details.**

**Primary Source Project 2: *A Snapshot of the Experience of Women Composers*** (3 readings, questions, and discussion): You will read primary and secondary sources pertaining to the careers of Clara Wieck Schumann and Robert Schumann, including excerpts from their shared diaries. You will answer a series of questions and discuss in groups. **See Canvas for assignment details.**

**Primary Source Project 3: *The Premier of Stravinsky's Rite of Spring*** (in-class viewing, 2 readings, short paper in the form of a letter): After watching the original choreography to Stravinsky's *Rite of Spring* in class, you will read primary and secondary source materials related to its premier in 1913. Using these materials, you will imagine that you are a musician, a dancer, a stagehand, an audience member, or anyone else who would have been present for this event. You will write a letter to a friend or relative, describing your experience of the evening. **See Canvas for assignment details.**

**Concert Report 2 (3 page essay):** Attend a concert of classical music and write a report about it within ten days of attending the concert. Using Oxford Music Online as one of your sources, write a short paper about one piece of music performed. Include a biographical sketch of the composer, an in-depth look at the piece, and some background of the performers. **See Canvas for assignment details before you attend the concert.**

**REQUIRED TEXTBOOK & LISTENING:** *Listen*, 10<sup>th</sup> Edition by Joseph Kerman and Gary Tomlinson and its accompanying music tracks (Norton, 2023)

Unless you have opted out of inclusive access, the textbook and listening will be automatically available on the Canvas site in Modules.

The textbook is available on non-circulating reserve at the McKay Music Library (first floor of Gardner Hall). Music tracks are available for streaming through their website: <https://music.utah.edu/mckay-music-library/> From there, click on McKay Streaming Course Reserve, McKay Music Library, Music 1010 Intro to Music History (2019) to listen to required tracks.

**ADDITIONAL MATERIALS** (These materials are all in Files on Canvas.):

Readings from primary and secondary sources on the topic of Western Classical music, additional listening in Modules, lecture outlines distributed in class and posted in Files.

Required work	Date	Percent of Grade
<b>Assignments</b>		<b>40% See Canvas for details</b>
Syllabus quiz	Jan. 10 <sup>th</sup>	
Primary Source Project 1: Music and Social Control	Jan. 29 <sup>th</sup>	
Primary Source Project 2: The Schumann Diaries	Mar. 19 <sup>th</sup>	
Opera in Controversy Readings	Mar. 26 <sup>th</sup>	
Primary Source Project 3: <i>The Rite of Spring</i>	Apr. 2 <sup>nd</sup> and 14 <sup>th</sup>	
Term Paper	Anytime throughout semester	
<b>Weekly Quizzes</b>	ongoing	<b>25%</b>
Lowest 3 quiz scores dropped automatically		
<b>Exams</b>		<b>35% See Canvas for details</b>
Midterm Exam I	Feb. 3 <sup>rd</sup>	
Midterm Exam II	March 3 <sup>rd</sup>	
Final Exam	Apr. 25 <sup>th</sup>	

**Grading Scale:**

A 93-100	A- 90-92	B+ 87-89	B 83-86	B- 80-82	C+ 77-79
C 73-76	C- 70-72	D+ 67-69	D 63-66	D- 60-62	E >60

**Attendance and conduct**

Your in-person attendance is essential for your success in this class. There is no Zoom/hybrid option. If you need to miss a session, please get notes from another student, ask clarifying questions of the TA and professor, and check things in the textbook. **If you feel that attendance or punctuality will be a problem, please consider taking the online (asynchronous) section instead.**

Your undivided attention is expected in this class. I recommend putting away your phone and taking notes on paper, since you will need paper notes for the exams anyway. I will provide printed outlines for each week of the semester to support your note-taking. If you talk/disrupt class during lectures, you may be asked to move seats or leave.

You are expected to do all of the reading for this class prior to the meeting to which the reading is assigned. Come prepared to discuss what you have read.

#### **Policy on late assignments:**

Reading annotations: -2 point for lateness. Not accepted after 2 weeks.

Other written assignments: See individual rubrics for late penalty. Not accepted after 2 weeks.

#### **Weekly quizzes**

Each week, there will be a low-stakes quiz in class. Your three lowest quiz scores will be dropped automatically. The format will be a combination of multiple choice and short answer questions. Some questions will be based on listening examples. These quizzes will support your foundational knowledge of the material and help you build up a store of information and critical listening ability. They will also help to prepare you for the midterm and final exams. The quiz must be completed in the time provided during class. No make-up or online quizzes will be offered.

#### **Midterm and Final Exams**

The midterms and final will be open-note, closed book (you may use your paper class notes only; no electronic devices may not be used during exams). Format will be a combination of multiple choice and short answer questions. Some questions will be based on listening examples that I will play during the exam. Exams will be cumulative.

#### **Reading Annotations**

I have provided supplementary readings in Canvas, including many primary sources. Some of these readings will pertain directly to class activities and structured discussions. To encourage preparedness, I have assigned annotations for those readings. **See Canvas for assignment details and examples.**

#### **Extra Credit Options**

Mid semester, I will give an optional feedback survey in Canvas worth 3 extra-credit points.

**Calendar:** I will try to stay on this schedule as much as possible, but adjustments may be necessary.

Week/Date	Lectures/Class Content	Reading : See weekly outlines for listening assignments and detailed textbook readings	Assignment due
<b>The Middle Ages</b>			
Week 1 (Jan. 6-10) Monday	Intro to class	<b>From <i>Listen</i>:</b> Unit I in the textbook provides a good intro to musical elements. Read it first and refer back to it later to review concepts as needed.	
Wednesday	Medieval	<b>From <i>Listen</i>:</b> Chapter 6	
Friday	Medieval <b>Quiz 1</b> Group task: Ground rules for class discussion		Syllabus Quiz (in Canvas)
Week 2 (Jan. 13-17) Monday	Medieval		
Wednesday	Medieval		
Friday	Medieval <b>Quiz 2</b>		
Week 3 (Jan. 20-24) Monday	<b>Class cancelled: Martin Luther King Jr. Day holiday</b>		
<b>The Renaissance Era</b>			
Wednesday	Renaissance	<b>From <i>Listen</i>:</b> Chapter 7	

Friday	Renaissance <b>Quiz 3</b>		
Week 4 (Jan. 27-31) Monday	Renaissance dance party!		
Wednesday	Renaissance Group task: Primary Source Project 1	Readings for Primary Source Project 1	Primary Source Project 1 Annotations and Thesis Statements (submit in Canvas, bring to class)
Friday	Renaissance <b>Quiz 4</b> Exam review (essays in class, general with Leila in Zoom)		
<b>The Baroque Era</b>			
Week 5 (Feb. 3-7) Monday	<b>Midterm 1</b>		
Wednesday	Baroque	From <i>Listen</i> : Chapter 8	
Friday	Baroque <b>Quiz 5</b>		
Week 6 (Feb. 10-14) Monday	Baroque		
Wednesday	Baroque Group task: Vivaldi's <i>Four Seasons</i>	From <i>Listen</i> : Chapters 9, 10, & 11	
Friday	Baroque <b>Quiz 6</b>		

Week 7 (Feb. 17-21) Monday	Class cancelled: Presidents Day holiday		
Wednesday	Baroque		
The Classical Era			
Friday	Classical <b>Quiz 7</b>	From <i>Listen</i> : Chapter 12, 13 & 14	
Week 8 (Feb. 24-28) Monday	Classical forms cookie party		
Wednesday	Classical Group task: Commedia dell'arte, Opera Buffa, and the Birth of Dwight Schrute		
Friday	Classical <b>Quiz 8</b> Exam review (essays in class, general with Leila in Zoom)		
Week 9 (Mar. 3-7) Monday	<b>Midterm 2</b>		
The Romantic Era			
Wednesday	Romantic	From <i>Listen</i> : Chapters 15 & 16	
Friday	Romantic <b>Quiz 9</b>		
Spring Break! (Mar. 9-16)			
Week 10 (Mar. 17-21) Monday	Romantic Primary Source Project 2	From <i>Listen</i> : Chapter 17	
Wednesday	Romantic	Readings for Primary Source Project 2	Primary Source Project 2 Questions (submit in Canvas, bring to class)

Friday	Romantic <b>Quiz 10</b>	From <i>Listen</i> : Chapter 18	
Week 11 (Mar. 24-28) Monday	Romantic		
Wednesday	Romantic Group task: Controversy in Opera!	<b>From Canvas:</b> Article: <i>Classical music is finally reckoning with racism</i>  Article: <i>Beyond black and yellowface</i>	Reading annotations (2 readings)
Friday	Romantic <b>Quiz 11</b>	From <i>Listen</i> : Chapter 19	
<b>The Modernist Era</b>			
Week 12 (Mar. 31-Apr. 4) Monday	Modernist	From <i>Listen</i> : Chapter 20	
Wednesday	Watch and Discuss <i>Rite of Spring</i>	<b>From Canvas:</b> Readings for Primary Source Project 3	Reading annotations (2 readings)
Friday	Modernist <b>Quiz 12</b>	From <i>Listen</i> : Chapter 21	
Week 13 (Apr. 7-11) Monday	Modernist	From <i>Listen</i> : Chapter 23-1	
Wednesday	Modernist <b>Group Task: Fun with Film Music</b>		
Friday	Modernist <b>Quiz 13</b>		
Week 14 (Apr. 14-18) Monday	Modernist Group task: Primary Source Project 3	From <i>Listen</i> : Chapter 22	Primary Source Project 3 Paper (submit in Canvas and bring to class)



Wednesday	Modernist	From <i>Listen</i> : Chapter 23	
Friday	Modernist Quiz 14		Term paper
Week 15 (Apr. 21-25) Monday	Modernist Exam review (essays)		
Wednesday	Reading day (no class)		
Friday	Final exam: Friday, April 25, 8:00 am, usual classroom (DGH rm 270)		
	Last day to submit work in Canvas, including term paper: April 30, 11:59 PM		

**Non-Contract Note:** The syllabus is not a binding legal contract. It may be modified by the instructor when the student is given reasonable notice of the modification.

Americans With Disabilities Act (ADA)

The University of Utah seeks to provide equal access to its programs, services, and activities for people with disabilities.

All written information in this course can be made available in an alternative format with prior notification to the [Center for Disability & Access](#) (CDA). CDA will work with you and the instructor to make arrangements for accommodations. Prior notice is appreciated. To read the full accommodations policy for the University of Utah, please see Section Q of the [Instruction & Evaluation regulations](#).

In compliance with ADA requirements, some students may need to record course content. Any recordings of course content are for personal use only, should not be shared, and should never be made publicly available. In addition, recordings must be destroyed at the conclusion of the course.

If you will need accommodations in this class, or for more information about what support they provide, contact:

## Center for Disability & Access

801-581-5020

[disability.utah.edu](http://disability.utah.edu)

162 Union Building

200 S. Central Campus Dr.

Salt Lake City, UT 84112

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## Safety at the U

The University of Utah values the safety of all campus community members. You will receive important emergency alerts and safety messages regarding campus safety via text message. For more safety information and to view available training resources, including helpful videos, visit [safeu.utah.edu](http://safeu.utah.edu).

To report suspicious activity or to request a courtesy escort, contact:

### Campus Police & Department of Public Safety

801-585-COPS (801-585-2677)

[dps.utah.edu](http://dps.utah.edu)

1735 E. S. Campus Dr.

Salt Lake City, UT 84112

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## Addressing Sexual Misconduct

Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran's status, or genetic information.

If you or someone you know has been harassed or assaulted, you are encouraged to report it to university officials:

Title IX Coordinator & Office of Equal Opportunity and Affirmative Action

801-581-8365

[oeo.utah.edu](http://oeo.utah.edu)

135 Park Building

201 Presidents' Cir.

Salt Lake City, UT 84112

Office of the Dean of Students

801-581-7066

[deanofstudents.utah.edu](http://deanofstudents.utah.edu)

270 Union Building

200 S. Central Campus Dr.

Salt Lake City, UT 84112

To file a police report, contact:

Campus Police & Department of Public Safety

801-585-COPS (801-585-2677)

[dps.utah.edu](http://dps.utah.edu)

1735 E. S. Campus Dr.

Salt Lake City, UT 84112

If you do not feel comfortable reporting to authorities, the U's Victim-Survivor Advocates provide free, confidential, and trauma-informed support services to students, faculty, and staff who have experienced interpersonal violence.

To privately explore options and resources available to you with an advocate, contact:

Center for Student Wellness

801-581-7776

[wellness.utah.edu](http://wellness.utah.edu)

328 Student Services Building

201 S. 1460 E.  
Salt Lake City, UT 84112

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## Academic Misconduct

It is expected that students comply with University of Utah policies regarding academic honesty, including but not limited to refraining from cheating, plagiarizing, misrepresenting one's work, and/or inappropriately collaborating. This includes the use of generative artificial intelligence (AI) tools without citation, documentation, or authorization. Students are expected to adhere to the prescribed professional and ethical standards of the profession/discipline for which they are preparing. Any student who engages in academic dishonesty or who violates the professional and ethical standards for their profession/discipline may be subject to academic sanctions as per the University of Utah's Student Code: [Policy 6-410: Student Academic Performance, Academic Conduct, and Professional and Ethical Conduct](#).

Plagiarism and cheating are serious offenses and may be punished by failure on an individual assignment, and/or failure in the course. Academic misconduct, according to the University of Utah Student Code:

*"...Includes, but is not limited to, cheating, misrepresenting one's work, inappropriately collaborating, plagiarism, and fabrication or falsification of information...It also includes facilitating academic misconduct by intentionally helping or attempting to help another to commit an act of academic misconduct."*

For details on plagiarism and other important course conduct issues, see the U's [Code of Student Rights and Responsibilities](#).

## Student Names and Personal Pronouns

Class rosters are provided to the instructor with the student's legal name as well as "Preferred first name" (if previously entered by you in the Student Profile section of your CIS account, which managed can be managed at any time). While CIS refers to this as merely a preference, I will honor you by referring to you with the name and pronoun that feels best for you in class or on assignments. Please advise me of any name or pronoun changes so I can help create a learning environment in which you, your name, and your pronoun are respected. If you need any assistance or support, please reach out to the LGBT Resource Center. [https://lgbt.utah.edu/campus/faculty\\_resources.php](https://lgbt.utah.edu/campus/faculty_resources.php)

## Diversity/Inclusivity Statement

It is my intent that students from all diverse backgrounds and perspectives be well served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength and benefit. It is my intent to present materials and activities that are respectful of diversity: gender, sexuality, disability, age, socioeconomic status, ethnicity, race, and culture. Your suggestions are

encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally or for other students or student groups. In addition, if any of our class meetings conflict with your religious events, please let me know so that we can make arrangements for you.

### **Undocumented Student Support Statement**

Immigration is a complex phenomenon with broad impact—those who are directly affected by it, as well as those who are indirectly affected by their relationships with family members, friends, and loved ones. If your immigration status presents obstacles to engaging in specific activities or fulfilling specific course criteria, confidential arrangements may be requested from the Dream Center. Arrangements with the Dream Center will not jeopardize your student status, your financial aid, or any other part of your residence. The Dream Center offers a wide range of resources to support undocumented students (with and without DACA) as well as students from mixed-status families. To learn more, please contact the Dream Center at 801.213.3697 or visit [dream.utah.edu](http://dream.utah.edu).

### **Wellness Statement**

Personal concerns such as stress, anxiety, relationship difficulties, depression, cross-cultural differences, etc., can interfere with a student's ability to succeed and thrive at the University of Utah. For helpful resources, contact the Center for Student Wellness - [www.wellness.utah.edu](http://www.wellness.utah.edu); 801-581-7776.

### **Veterans Center**

If you are a student veteran, I want you to know that the U of Utah has a Veterans Support Center on campus. They are located in Room 161 in the Olpin Union Building. Hours: M-F 8-5pm. Please visit their website for more information about what support they offer, a list of ongoing events and links to outside resources: <http://veteranscenter.utah.edu/>. Please also let me know if you need any additional support in this class for any reason.

### **Learners of English as an Additional/Second Language**

If you are an English language learner, please be aware of several resources on campus that will support you with your language development and writing. These resources include: the Department of Linguistics ESL Program (<http://linguistics.utah.edu/esl-program/>); the Writing Center (<http://writingcenter.utah.edu/>); the Writing Program (<http://writing-program.utah.edu/>); the English Language Institute (<http://continue.utah.edu/eli/>). Please let me know if there is any additional support you would like to discuss for this class.

### **Faculty and Student Rights and Responsibilities**

All students are expected to maintain professional behavior in the classroom setting, according to the Student Code, spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations, it is the faculty responsibility to enforce responsible classroom behaviors, and I

will do so, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee.

### **Accommodations Policy / Content Warning**

Some of the writings, lectures, films, or presentations in this course may include material that conflicts with the core beliefs of some students. Please review the syllabus carefully to see if the course is one that you are committed to taking. If you have a concern, please discuss it with me at your earliest convenience.

### **Policy on Bringing Children to Class**

I regret that I cannot allow children to be brought to class in lieu of having a regular childcare provider. On occasion, extenuating circumstances may arise when students in their role as parent/guardian must bring their children with them to campus. Upon such occasions, with the instructor's permission, children may be brought into the classroom, but they must remain under the direct supervision of the parent/guardian and shall not be permitted to disrupt the learning environment.

### **Plagiarism Software Policy**

I have elected to use a plagiarism detection service in this course, in which case you will be required to submit your paper to such a service as part of your assignment.

### **Statement of Teaching Philosophy**

I love to teach because I love to learn. I think it's important to keep looking at things with fresh eyes, and to try to tell the difference between what I expect to see and what is really there. My goal is to guide students to develop how they think, but never to tell them what to think. Wherever possible, I favor primary source material and encourage dynamic interaction with the music itself. I encourage students to ask questions of me, of one other, and most of all, of themselves. I believe that liberal arts education is vital because it teaches us to truly appreciate diversity and gain respect for people who experience life in a way not our own.

I try to accommodate as many learning styles as possible. I frequently incorporate kinetic involvement by asking the students to clap rhythms or sing. I show numerous pictures, maps, and video clips with each lecture, and I try to create an engaging narrative structure. One of my central goals as a teacher is to establish a safe space where students feel free to speak up. At the start of each semester, I take time to work with the students to establish ground rules for class discussion, setting the stage for respectful and meaningful interactions. I frequently use small groups in class to address specific questions or tasks connected with my lectures and class assignments, scaffolding these activities with free writing to give them time to organize their thoughts, and following up with plenary discussion. I want each student's learning process to be a door that I help open, and one which stays open long after the course is finished.