Independent Study in Idaho

MUSH 101
Survey of Music

Providing independent study opportunities for more than 40 years.

The University of Idaho in statewide cooperation with Boise State University — Idaho State University — Lewis-Clark State College
Course Guide

Music History 101
Survey of Music
University of Idaho
3 Semester-Hour Credits

Prepared by:
Sean Butterfield, D.M.A.
Lecturer of Trumpet and Music Theory
University of Idaho

RV: 07/2016 Updated to new textbook edition 6-5-19
7-MusH 101
Copyright Independent Study in Idaho/Idaho State Board of Education
## Table of Contents

Welcome! ......................................................................................................................... 1  
Policies and Procedures .................................................................................................. 1  
Course Description ........................................................................................................ 1  
Course Materials ........................................................................................................... 1  
Course Delivery ............................................................................................................ 2  
Course Introduction ....................................................................................................... 2  
Course Objectives ......................................................................................................... 2  
Lessons ......................................................................................................................... 2  
Exams ............................................................................................................................ 3  
Grading .......................................................................................................................... 3  
About the Course Developer ......................................................................................... 4  
Contacting Your Instructor ............................................................................................ 4  

Sample Lesson: Lesson 2 – Materials of Music ............................................................... 6  
(NOTICE: This is an overview of Lesson 2 from the course. To access the online materials and assignments, you will need to log in to the course website through Blackboard Learn.)
**Music History, MusH 101: Survey of Music**  
**3 Semester-Hour Credits: UI**

**Welcome!**
Whether you are a new or returning student, welcome to the Independent Study in Idaho (ISI) program. Below, you will find information pertinent to your course including the course description, course materials, course objectives, as well as information about assignments, exams, and grading. If you have any questions or concerns, please contact the ISI office for clarification before beginning your course.

**Policies and Procedures**
Refer to the ISI website at [www.uidaho.edu/isi](http://www.uidaho.edu/isi) and select Students for the most current policies and procedures, including information on setting up accounts, student confidentiality, exams, proctors, transcripts, course exchanges, refunds, academic integrity, library resources, and disability support and other services.

**Course Description**
Intro to the art and nature of music; emphasis on aural skills, historical styles, musical forms, and the literature of music. General education credit, humanities. Not open for credit to music majors.

Corequisite/Prerequisite: None

14 graded assignments, 0 self-study assignments, 0 proctored exams, 2 graded self-administered exams  
Available online only.

Students may submit up to 2 assignments per week, although there are certain system-graded assignments in this course that do not count against this total. Before taking exams, students MUST wait for grades and feedback on assignments, which may take up to three weeks after date of receipt by the instructor.

ALL assignments and exams must be submitted to receive a final grade for the course.

**Course Materials**

**Required Course Materials**

**Required**
- Forney, Kristine and Andrew Dell' Antonio. The Enjoyment of Music. 13th ed. New York: W.W. Norton & Co., 2018. The e-book comes with full access to inQuizitive, which is necessary to complete the course. InQuizitive is an online, assignment system and includes the music recordings required for listening assignments. To purchase access to the e-book and course materials, click on [https://digital.wwnorton.com/enjmusic13](https://digital.wwnorton.com/enjmusic13). Access is for one year only. If you purchase a four-month extension to extend your course end date, you will need to purchase the access again. A printed copy in addition to the ebook is not required or necessary, but if wanted, the ISBN is 978-0393639032.
- Access to a computer and the Internet
- Two 7-day passes to the Berlin Philharmonic’s Digital Concert Hall (details described under the Concert Reports in the Coursework tab.)
  - Ability to play DVD audio or access streaming audio files
  - Speakers or headphones with a relatively high fidelity
  - Microsoft Word or a word processor with similar capabilities (e.g. Google Documents.) You must be able to save the file on your local disc and then upload it to Blackboard in one of the compatible formats.

**Recommended Course Materials**
  - Or a similar (legal) music service that allows you to search for full recordings of music. Even though YouTube is full of wonderful content, we do not recommend using it as a primary source for recordings. Because of its open nature, much of the music posted to YouTube is of dubious quality.

**Course Delivery**
All ISI courses are delivered through BbLearn, an online management system that hosts the course lessons and assignments and other items that are essential to the course. Upon registration, the student will receive a *Registration Confirmation Email* with information on how to access ISI courses online.

**Course Introduction**
In Survey of Music (MusH 101), students will trace the lineage of today's music back through the Classical and Romantic eras and beyond. In addition to exploring classical music, the course also touches on various types of world music, rock, pop, and jazz. Through an easy-to-use online interface, students will learn to understand basic musical concepts and apply these ideas by attending concerts. The course also features the new inQuizitive learning system, which makes many of the assignments far more engaging than traditional online offerings.

**Course Objectives**
- To develop your ability to understand music aurally, particularly Western art music (i.e. “classical music”).
- To acquire a vocabulary of musical terms allowing you to adequately describe what you hear.
- To cultivate the skill of writing about music. This is a combination of the two previous objectives.
- To expose you to music that you may have never heard--most of which, we hope you will enjoy!
- To understand the evolution of Western music from a historical perspective.

**Lessons**
**Overview**
Standard lessons for this course include lesson objectives, an introductory lecture, a reading and listening assignment, and a number of Chapter Quizzes through the inQuizitive system. Also, there are additional written assignments: two are Historical Essays covering the readings from the course and two Concert Reports that will summarizing a concert experience that you will attend either live or online. Detailed instructions are included with each of the lessons in the course.

Each lesson may include the following components:
- lesson objectives
• reading assignments
• lecture
• inQuizitive assignment or a written assignment

Study Hints:
• Dedicate at least one hour for each lesson to active listening; this means listening without
distraction and giving your undivided attention to the music. Do not make the mistake of
thinking that you can absorb the music properly by simply having it on in the background.
Background listening can be helpful once you have fully absorbed a piece but does nothing in
the initial learning phase.
• Complete all reading assignments, and make notes on concepts that are not readily apparent
to you. The opening unit is particularly important as it introduces the basic concepts that will allow
you to discuss music in a knowledgeable and objective manner.
• While the title of the text is “The Enjoyment of Music,” you should take this class as seriously as
you would any other academic pursuit. Do not assume that you can simply listen to the music
and pass this class; we hope that you will learn an entirely new way of listening to all music!
• Use the formula of state, show and explain when writing essays. State the answer to the essay
question. Show or illustrate the concept or issue by using an example. Explain why this concept
or issue is relevant.

Refer to the Course Guide in BbLearn for further details on assignment requirements and submission.

Exams
• You must wait for grades and comments on assignments prior to taking subsequent exams.
• For your instructor’s exam guidelines, refer to the Course Guide in BbLearn.

Refer to Grading for specific information on assignment/exam points and percentages.

Self-Administered Exams
Refer to the Course Guide in BbLearn for details on how the exams of this course are administered. You
also refer to Students, Assignments and Exams on the ISI website for further guidelines on self-
administered exams.

Grading
The course grade will be based upon the following considerations:

There are 2160 possible points in this course. The lessons points totals are divided as:
• Lesson 1: (Introductory Essay) 100 points
• Lesson 2: 70 points
• Lesson 3: 60 points
• Lesson 4: 80 points
• Lesson 5: 90 points
• Lesson 6: 90 points
• Lesson 7: (Historical Essay 1): 50 points (rough draft) + 100 points (final draft)
• Lesson 8: (Concert Report 1): 50 points (rough draft) + 200 points (final draft)
• Lesson 9: (Exam 1): 300 points
• Lesson 10: 80 points
• Lesson 11: 90 points
• Lesson 12: 110 points
• Lesson 13: (Historical Essay 2): 100 points (final draft only)
• Lesson 14: 90 points
• Lesson 15: (Concert Report 2): 200 points (final draft only)
• Lesson 16 (Exam 2): 300 points

The final course grade is issued after all assignments and exams have been graded.

Acts of academic dishonesty, including cheating or plagiarism are considered a very serious transgression and may result in a grade of F for the course.

**About the Course Developer**

Sean Butterfield has been on faculty at the University of Idaho as a Lecturer of Trumpet and Theory since 2010. He is also principal trumpet with the Steamboat Symphony Orchestra, solo trumpet with the International Festival of Conductors, Collaborators, and Composers, principal trumpet with the Idaho Bach Festival, principal trumpet with Idaho Washington Symphony, and is a founding member of the Northwest Brass—a brass quartet featuring faculty members from universities throughout the Northwest. Sean also performed on both of the New Works Recitals at the International Trumpet Guild Conference in May 2014.

Dr. Butterfield maintains an active orchestral freelancing schedule and has performed regularly with many orchestras and chamber ensembles, including the Colorado Ballet, Colorado Music Festival, Boulder Brass, Walla Walla Symphony, Greeley Philharmonic, Colorado MahlerFest, Emerald City Opera, and Michigan Bach Collegium. Beginning in 2006, Dr. Butterfield spent two years performing and touring with the Apollo Chamber Brass, a brass quintet specializing in educational outreach. From 2011 to 2012, Dr. Butterfield held a one-year appointment as Instructor of Trumpet at Washington State University.

In 2011, Dr. Butterfield graduated with a Doctor of the Musical Arts from the University of Colorado-Boulder. His dissertation, “Influences in American Orchestral Trumpet Playing,” was a survey of the teaching and musical styles of orchestral trumpeters. For one year, he had the pleasure of studying with almost every member of six major U.S. symphonies—New York, Boston, Philadelphia, Cleveland, Chicago, and Los Angeles. This project was awarded a $25,000 Devaney Dissertation Fellowship, an award given to one person per year across all fields of study. The document and a detailed description of the project can be found at butterfieldtrumpet.com.

Dr. Butterfield completed a Master of Music (2005) at Western Michigan University, where his teachers were Scott Thornburg and Steven Jones. Born and raised in the mountains of Colorado, he studied with Terry Sawchuk at the University of Colorado-Boulder and received a Bachelor of Music with highest honors (2003) with an emphasis in jazz. His primary mentors also include Eric Berlin and Christopher Still.

Dr. Butterfield is a Bach Trumpet Artist. Currently, Sean lives in Moscow, Idaho with his wife Miranda Wilson, his daughter, Eliana, and his miniature schnauzer, Cyril.

**Contacting Your Instructor**

Instructor contact information is posted on your BbLearn site under Course Rules.
Sample Lesson: Lesson 2
Materials of Music, Part 1

Lesson Objectives

- To aurally recognize the individual elements of music and to define their roles
- To memorize the terminology to be used for the entirety of the course
- To examine the universality of certain musical concepts in various world cultures
- To understand form as a conscious unifying structure in music
- To study the development of the Western orchestra and its instruments
- To explore the different classification systems, means of sound production, and characteristic sound and effects of each instrument
- To appreciate and better understand the role of the conductor in an ensemble
- To learn the instrumentation of musical ensembles in various styles including vocal music, jazz, and rock
- To study the role music plays in various societies
- To discern differences in musical styles

Reading Assignment

Enjoyment of Music, Prelude 1 and Chapters 1-6, pp. 1-29
Make sure to pay attention to the musical examples and their Interactive Listening Guide. You can find the music and iLGs on either your DVD or through inQuizitive.

Introductory Lecture

In every culture, human beings create, perform, and listen to music; it is a quintessential human experience. Yet as modern listeners, we are often only aware of the most superficial aspects of the music that we claim to enjoy: Is the tune catchy? Does it have a good beat? Is it easy to access the music? People in modern society take music for granted.

Contrast this to the music listeners of the eighteenth and nineteenth centuries. The average concert attendee of these times possessed a much greater knowledge of music than the modern listener. The composers of the time knew this and were able to interject humor, surprise and a myriad of other emotions into the music simply by defying the audience’s well-informed expectations. Franz Josef Haydn, a well-known Classical era composer, was a master of this; audience members often found his music to be almost scandalous in its use of humor. Yet unless you understand the music of his time and its associated preconceptions, Haydn’s pieces can sound simple when compared to the bombastic compositions of later styles.

For audiences prior to the twentieth century, it was necessary to possess a developed understanding of music composition as live performances were their only opportunity to experience the music—recordings had yet to be invented. Therefore, to enjoy the rare opportunity of hearing music, each audience member strove to find any listening advantage that might help them better remember the pieces performed that evening. When Ludwig van Beethoven premiered his Seventh Symphony, the audience rose to their feet in thunderous applause in the middle of the piece—an unusual breach of etiquette. Of course, they were applauding their enjoyment of the music, but the audience understood
something more: they had just heard one of the most brilliant compositions ever written, and most of them would never experience the piece again. The audience refused to quiet themselves until Beethoven agreed to repeat the previous section. When was the last time you had such strong feelings toward a piece of music? Imagine how your listening habits would change if you could only listen to your favorite music one time. You certainly wouldn’t use it as a background to another task, would you?

Some music, particularly older music, can seem inaccessible to the uninitiated listener. The goal of this course is to begin the process of expanding your listening skills, so that you may enjoy music in the same manner as those that write and perform the music. The textbook for this class, The Enjoyment of Music: 12th edition-Shorter Version, takes you through the evolution of Western art music (what is commonly referred to as ‘Classical’ music), in order to make this once inaccessible music seem less daunting and considerably more enjoyable.

The text begins by discussing modern concert etiquette in Prelude 1. Pay particular attention to this chapter, because you will be expected to attend multiple concerts for this course. You can save yourself some possible embarrassment by understanding the protocol expected of an audience member. The general rule at your first concert experience is to simply follow the lead of those around you—applaud only after others applaud, talk only when others talk, etc. You will figure the details out quickly if you just pay attention, and more importantly, you will begin to understand why the etiquette exists in the first place. Many of these rules may sound arcane and intimidating, but you will find that most are simply common sense and courtesy.

In Part 1 (Chapters 1 through 12,) each chapter is dedicated to one aspect of music: melody, rhythm and meter, harmony, the structure of music, texture, form, expression, instrumentation, style and societal function. While each chapter is actually quite short, understanding the diagrams and listening to the online examples will require quite a bit of extra work. Please spend the time to truly understand these concepts and their accompanying details. In later units, you will be required to use these concepts to analyze music and to describe your thoughts. Simply saying, “I liked this piece because it was exciting,” is not an acceptable description of a piece. However, “I enjoyed the simple harmonies and how they contrasted the disjunct melodies of the soprano’s aria,” will demonstrate your comprehension of these basic musical concepts as well as deepen your understanding, and hopefully enjoyment, of the music.

In later lessons, you will have many required listening assignments (accessed through your inQuizitive playlists or your Norton Recordings DVD) in addition to your reading. For this first week, however, the only required listening is Benjamin Britten’s The Young Person’s Guide to the Orchestra, available online through inQuizitive. While the title may sound like a piece for children, remember that it was written at a time when audiences’ relationship to music was more involved than the modern listener. In naming the piece, Britten likely assumed that only children would not be familiar with the basics of musical instruments, theory, and style. Follow the Interactive Listening Guide in inQuizitive not only to better understand the details of the music, but also as an example of how to apply the musical elements (e.g. melody, harmony, timbre) in a description of a piece of music. If it seems overwhelming at first, do not be discouraged. Use the CD track listings in conjunction with the Listening Guide to follow the structure of the piece closely. By the time we get to the rest of the music from this piece’s era, these analyses will seem routine to you. This is just a starting point!

After completing the readings, required listening and suggested listening, this first full assignment and short answers should seem fairly simple. Due to the introductory nature of this week, this lesson is heavy with vocabulary. Do not take this lightly. Again, it is very important for the vocabulary of this
lesson to be internalized as soon as possible, as you will be required to use it constantly in all later chapters as well as your exams. For example, if you are writing your first Concert Report and you find yourself writing statements such as “I like the second part where it got soft. It was prettier than the other parts,” you will likely not receive the score for which you had hoped. An high-level description would be, “I enjoyed the second movement, particularly during the softer dynamics. The ostinato and shift to a pentatonic tonality reminded me of a lullaby I enjoyed as a child.” While you will probably not quite get to this level of comfort in this introductory course, you can at least begin understanding this new approach to listening. You can prove that you have begun to understand the music at much deeper level—and will consequently earn the score on the essay that you desire. If you are having particular troubles with any of the concepts in this lesson, please email your instructor with questions so that you will not struggle in later chapters. Also, please take advantage of the interactive guides in inQuizitive; these are excellent tools to better understand these basic concepts. This lesson is critical to your success in the course!

**Lesson Assignment**

inQuizitive assignment system: Chapter Quizzes for Prelude 1 and Chapters 1-6

Please read the instructions before beginning the quizzes, because these quizzes are probably unlike any assignment you have had in the past. Most students will earn 100% on every assignment, but it is possible to score lower if you do not reach the point threshold. *Even if you miss questions, you can still earn 100%!* Just keep going until you reach the point threshold. You can even stop the assignment and begin again later, but if you do this please notify your instructor so that they can update your grade.