

Core Course Syllabus – Spring 2023



Course MUSI 2322.001
Course Title Music in Western Civilization
Professor Lori Gerard
Term Spring 2023
Meetings MW, 4:00–5:15, PHY 1.202

Professor's Contact Information

Office Phone 972-883-6007
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Office Location JO 3.927
Email Address lag091020@utdallas.edu
Office Hours By appointment in MS Teams. Either send an email or message me in Teams to let me know you would like to meet, and I will send a Teams invite. (As a student, you have a right to office hours. You will not be wasting my time.)
Other Information You are welcome to message me in Teams.

General Core Area 050 Creative Arts

Description: Courses in this category focus on the appreciation and analysis of creative artifacts and works of the human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.

Objectives: **Critical Thinking (CT)**—to include creative thinking, innovation, inquiry, and analysis, evaluation, and synthesis of information
Communication (COM)—to include effective development, interpretation, and expression of ideas through written, oral, and visual communication
Teamwork (TW)—to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal
Social Responsibility (SR)—to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities

General Course Information

Pre-requisites, Co-requisites, & other restrictions None

**Course
Description**

MUSI 2322 is a broad survey of the major genres (types of pieces) and forms (structures) of Western classical music. This class will focus on music composed between 1600 and 1905, — beginning with Claudio Monteverdi's *L'Orfeo* (1607) and ending with Richard Strauss's *Salome* (1905) — a timespan known as the common practice period of Western harmony. The music of this period is marked by the approach to harmony according to which chords are purposely built up from their bass note. This approach is the basis for the Western tonal system, a system that encourages and supports structural complexity. In this class students will learn how the Western tonal system was established and how composers over these 300 years stretched that system and the musical forms to their limits. These shifts did not occur in a vacuum: they were informed by the political, social, and economic environments in which the composers lived and worked. Students will develop the basic listening skills required to recognize aurally the key characteristics of these progressions, and they will be able to place the works studied in their social and cultural contexts.

**Learning
Objectives**

Students will:

- critique music compositions and performances based on objective reasons. (CT)
- verbally articulate, in a listening journal, their evaluation of the course listening examples. (COM)
- work together in small groups on in-class assignments to identify and verbally articulate, in terms of the elements of music, what they are hearing in a piece of Western art music. They will also attempt to identify the musical era and composer based on how the elements of music are presented in the work. (TW)
- develop the basic listening skills to identify and be able to place works in their social and cultural contexts. (CT and SR)
- use various paid music subscription services to complete their assignments (SR) (Subscription costs are covered by UTD)
- discuss and identify the principal musical eras and composers from each era, their basic biographical information, and examples of their principal compositions. (COM)

Required Texts & Materials

- Barbara Russano Hanning. *Concise History of Western Music*, 5th ed. (W.W. Norton): Access Card not necessary (see eLearning Course Homepage for instructions on how to purchase or rent the text legally, for the least amount of money.)
- Readings outside of the textbook will be provided in the “Reading PDFs” link in eLearning.
- Sheet music will be provided via the Microsoft OneNote Class Notebook.
- Listening is set up in Naxos Music Library Playlists (accessed via the UTD Library website or the Naxos Music Library Mobile App for Android or iOS)
- Videos will be accessed via links to the Naxos Video Library in eLearning
- Earbuds, not headphones, that can be plugged into a standard (3.5 mm) headphone jack for exams.

Supplemental Texts, Readings, & Materials

Will be provided in the “Supplemental Information” link in eLearning

Assignments & Academic Calendar

[Topics, Reading Assignments, Due Dates, Exam Dates

Listening Journal entries are due each Thursday, beginning the week of January 23, by 9:00 p.m.

Week 1	W, 1/18	Course Intro, Housekeeping, melody, harmony, texture
UNIT 1: BAROQUE		
Week 2	M, 1/23	“Baroque” defined & characteristics, polyphonic madrigal, Artusi-Monteverdi controversy, <i>prima pratica</i> & <i>seconda pratica</i> , Listening Journal CP 10: 1, 2 (Journal 1) [Due 1/26]
	W, 1/25	rhythm & meter, Florentine Camerata, figured bass, monody, solo madrigal, Monteverdi cont’d., early opera CP 10: 3, 5 (Journal 1) [Due 1/26]
Week 3	M, 1/30	concertato medium, Strozzi, cantata, Carissimi, oratorio CP: 11: 1, 3, 4 (Journal 2) [Due 2/2]
	W, 2/1	<i>stile antico</i> , G. Gabrieli, Schütz, sacred concerto, CP 11: 2, 5 (Journal 2) [Due 2/2]
Week 4	M, 2/6	keyboard music - Frescobaldi, toccata, Jacquet de la Guerre, dance music, binary form, Buxtehude CP 12: 1, 2, 4 (Journal 3) [Due 2/9]
	W, 2/8	Late-C17 Opera – Lully, <i>tragédie lyrique</i> , Purcell, English opera CP 13: 1, 2, 3, 4 (Journal 3) [Due 2/9]
Week 5	M, 2/13	Late-C17/Early-C18 Inst. Music – Corelli, sonata, modulation, Vivaldi, concerto, CP 12: 5, 6 & CP 14: 1 (Journal 4) [Due 2/16]
	W, 2/15	Early-C18 Inst. Music – J.S. Bach, prelude & fugue CP 14: 13, 14 (Journal 4) [Due 2/16]
Week 6	M, 2/20	J.S. Bach, Lutheran cantata, chorus, chorale CP 14: 8, 9 (Journal 5) [Due 2/23]
	W, 2/22	Handel, English oratorio, da capo aria, dry recitative, accompanied recitative CP 14: 17, 19, 20 (Journal 5) [Due 2/23]
	F, 2/24	Exam 1: Baroque, at UTD Testing Center, anytime between 8:30 a.m. and 8:45 p.m. Must be submitted by 8:45 p.m.

UNIT 2 – CLASSICAL

Week 7	M, 2/27	“Classical” defined & characteristics, Enlightenment, French Revolution, reason vs. sentiment, public concerts
	W, 3/1	Haydn I: Eszterháza, string quartets Classical multi-movement form, sonata-allegro form, theme and variation, minuet & trio/scherzo & trio, rondo/sonata rondo form CP 17: 1, 2, 3, 4 (Journal 6) [Due 3/2]
Week 8	M, 3/6	Haydn II: symphonies, London, oratorios CP 17: 5, 6, 7, 8 (Journal 7) [Due 3/9]
	W, 3/8	Mozart I: Salzburg, Vienna, symphonies, concerti CP 17: 10, 11 (Journal 7) [Due 3/9]
Week 9	3/13–3/17	Spring Break – No Classes
Week 10	M, 3/20	Mozart II: operas, Da Ponte CP 17: 12, 13, 14 (Journal 8) [Due 3/23]
	W, 3/22	Beethoven I: early CP 18: 1 (Journal 8) [Due 3/23]
Week 11	M, 3/27	Beethoven II: middle & Heiligenstadt CP 18: 5, 6, 7, 8 (Journal 9) [Due 3/30]
	W, 3/29	Beethoven III: late CP18: 3, 4 (Journal 9) [Due 3/30]
	F, 3/31	Exam 2 - Classical, at UTD Testing Center, anytime between 8:30 a.m. and 8:45 p.m. Must be submitted by 8:45 p.m.

UNIT 3 - ROMANTIC

Week 12	M, 4/3	Beethoven Symphony No. 9, "Romantic" defined & characteristics, autonomy, program vs. absolute music, instrument manufacture, Schubert, <i>Lieder</i> , Schubertiade CP 19: 1, 2 (Journal 10) [Due 4/6]
	W, 4/5	Robert & Clara Schumann, piano cycle, character piece, <i>Neue Zeitschrift für Musik</i> , <i>Neue Bahnen</i> CP 19: 3, 4, 5, 10 (Journal 10) [Due 4/6]
Week 13	M, 4/10	Felix Mendelssohn & Fanny Mendelssohn Hensel, <i>Gewandhaus</i> , Bach revival, virtuosity CP 19: 9, 11 (Journal 11) [Due 4/13]
	W, 4/12	Chopin, rubato, salon music, Liszt, recital, Lisztomania CP 19: 6, 7 & CP 21: 1 (Journal 11) Due [4/13]
Week 14	M, 4/17	Berlioz, program music CP 19: 8 (Journal 12) Due [4/20]
	W, 4/19	Wagner: Tristan chord, <i>Festspielhaus</i> , <i>Leitmotif</i> , <i>Gesamtkunstwerk</i> All in Naxos Video Library (Journal 12) [Due 4/20]
Week 15	M, 4/24	Brahms, <i>Neue Bahnen</i> , absolute music, War of the Romantics CP 21: 2 (Journal 13) [Due 4/27]
	W, 4/26	Mahler: Modernism, conducting, Curse of the Ninth CP 22: 1 (Journal 13) [Due 4/27]
Week 16	M, 5/1	R. Strauss I: tone poem, <i>Salome</i> , decadence CP 22: 1 & Naxos Video Library (Journal 14) [Due 5/4]
	W, 5/3	R. Strauss II: copyright, Emancipation of Dissonance, <i>Der Rosenkavalier</i> , & Wrap up No journal entries for this class meeting
	F, 5/5	Exam 3 Romantic & Twentieth Century, at UTD Testing Center, anytime between 8:30 a.m. and 8:45 p.m. Must be submitted by 8:45 p.m.

Course Policies

<p>Grading (credit) Criteria</p>	<p>Participation: 15 Listening Journal: 20 Quizzes (Individual Listening/Score ID quizzes (unannounced) & Group Listening quizzes (unannounced) (the three lowest grades will be dropped): 20 Exam 1: 15 Exam 2: 15 Exam 3: 15</p> <p>Exams are cumulative. Quizzes are not cumulative after the unit exam date.</p>	<p>Grading Scale:</p> <p>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 60–69 F below 60</p>
<p>Class Participation</p>	<p>Regular class participation is expected. Students who fail to participate in class regularly are inviting scholastic difficulty. A portion of the grade for this course is directly tied to your participation in this class. Participation includes engaging in individual and group activities during class that solicit your feedback on homework assignments, readings, or materials covered in the lectures.</p> <p>Note: you cannot participate if you are not present.</p>	
<p>Listening Journals</p>	<p>Your Listening Journals will be submitted on eLearning on Thursday each week by 9:00 p.m. It will be graded weekly on a complete/incomplete basis. There must be an entry for all pieces assigned for the week for that week’s journal to be complete. If a piece is missing, the journal will be marked incomplete. Complete instructions can be found in the Listening Journals section in eLearning.</p> <p>You may discuss the listening with each other, but your entries must be written in your own words. Failure to comply will result in a referral to the Office of Community Standards and Conduct.</p>	
<p>Quizzes</p>	<p>There will be a minimum of 10 quizzes. They will be taken either on your phone in eLearning or on paper, depending on the quiz, at the beginning of class and are closed notes, unless otherwise instructed. Quizzes cannot be made up unless you have communicated with me at the latest by 3:30 p.m. on the day of the class in question.</p>	

Exams	<p>Exams will be taken in eLearning at the UTD Testing Center. Exams are cumulative and will cover materials from both the readings and the lectures. They will consist of multiple choice, fill in the blank, matching, true/false, short answer, and listening identification questions. The listening lists are available in eLearning. I will go over the exact format as the exam approaches.</p> <p>Exams may be taken at any time between 8:30 a.m. and 8:45 p.m. on the scheduled day. The exam must be submitted by 8:45 p.m.</p>
Make-up Exams	<p>Make-up exams are given only for students who have made a prior arrangement, at least 48 hours in advance of their exam time, with the instructor, or for those quarantining or who bring a doctor's note due to other illness.</p>
Extra Credit	<p>I give bonus questions on the exams (six points added to the unit exam grade). I will also add two extra-credit assignments (available in eLearning) for an extra 4% total, 2% per assignment, added to your final course grade.</p> <p>That's it. Do not ask if there is anything else you can do.</p>
Late Work	<p>Not accepted. Now, if you communicate with me and give me a good reason (I decide whether it is a good reason) as to why you are not able to get an assignment submitted by the deadline, then it will not be considered late. Notice that the previous sentence does not say, "why you were not able."</p>
Class Attendance	<p>I will take attendance daily at the beginning of class, either by roll call or quiz. If you have three or fewer absences at the end of the semester, your final percentage grade will be increased to the next grade level, e.g., if you have 0–3 absences (there is no differentiation between excused and unexcused), a final grade of C+ will be "upgraded" one level to a B-, B to B+, etc. There are two exceptions: I will not bump an A to an A+ or an F to a D.</p> <p>I do not take points off or lower grades for absences, but frequent absences will hurt your grade in much more fundamental ways.</p> <p>If you arrive late, it is your responsibility to talk to me at the end of class. Do not assume that I will remember to change your attendance status for that day.</p> <p>If you become seriously ill and need to miss class for an extended period, talk to me, and I will work with you if you provide a valid doctor's note.</p>

Classroom Conduct Requirements Related to Public Health Measures	<p>UT Dallas will follow the public health and safety guidelines put forth by the Centers for Disease Control and Prevention (CDC), the Texas Department of State Health Services (DSHS), and local public health agencies that are in effect at that time during the Fall 2021 semester to the extent allowed by state governance. Texas Governor Greg Abbott’s Executive Order GA-38 prohibits us from mandating vaccines and face coverings for UT Dallas employees, students, and members of the public on campus. However, we strongly encourage all Comets to get vaccinated and wear face coverings as recommended by the CDC. Check the Comets United: Latest Updates webpage for the latest guidance on the University’s public health measures. Comets are expected to carry out Student Safety protocols in adherence to the Comet Commitment. Unvaccinated Comets will be expected to complete the Required Daily Health Screening. Those students who do not comply will be referred to the Office of Community Standards and Conduct for disciplinary action under the Student Code of Conduct – UTSP5003.</p>
Classroom Citizenship	<p>All written work and class discussion for this course must employ gender-neutral, nonsexist language, and rhetorical constructions. Such practice is part of a classroom environment giving full respect and opportunity to all participants.</p>
Comet Creed	<p><i>This creed was voted on by the UT Dallas student body in 2014. It is a standard that Comets choose to live by and encourage others to do the same:</i></p> <p><i>“As a Comet, I pledge honesty, integrity, and service in all that I do.”</i></p>
Academic Dishonesty	<p>It will not be tolerated. If I suspect academic dishonesty, I will notify you by email and will then submit a referral to the Office of Judicial Affairs. My minimum suggested sanction would be that you receive a 0 for the assignment/exam and your final overall grade be reduced by a full letter.</p>
Academic Support Resources	<p><i>The information contained in the following link lists the University’s academic support resources for all students.</i></p> <p>Please go to http://go.utdallas.edu/academic-support-resources.</p>
UT Dallas Syllabus Policies and Procedures	<p><i>The information contained in the following link constitutes the University’s policies and procedures segment of the course syllabus. Please review the sections regarding the credit/no credit grading option and withdrawal from class.</i></p> <p>Please go to http://go.utdallas.edu/syllabus-policies for these policies.</p>

The descriptions and timelines contained in this syllabus are subject to change at the discretion of the Professor.