



University of Texas at Dallas

School of Arts and Humanities

MUSI 1306 Understanding Music

AH2 1.204

Instructor: Dr. Linda Salisbury

E-mail: Linda.Salisbury@utdallas.edu

Office: JO 4.622

Office Hours: Open door policy & by appointment

Phone: (972)883-2318

SYLLABUS FOR FALL 2015

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.

Core 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

Prerequisite: None: Core curriculum.

Course Description: [MUSI 1306](#) - ([MUSI 1306](#)) Understanding Music (3 semester hours) An introduction to the elements and basic forms of music, with particular emphasis on the composer's creative process and the listener's participation. Methods of analytical and aesthetic appreciation will be applied to musical examples, with corollaries in literature, history, theater, and the visual arts. (3-0)

MUSI 1306 Description: Understanding Music is a 3-credit course designed for students with no previous training in music history. This course is an introduction to music terminology, history, and literature. It is designed to help students critically listen, understand and enjoy music. The course will be solely focused on Western Music covering the following major style periods: Middle Ages (400-1400), Renaissance (1400-1600), Baroque (1600-1750), Classical (1750-1825), Romantic (1820-1900), Post Romanticism, Impressionism, and Early Twentieth Century (1900-1940).

Learning Objectives

General Education Core Objectives: Students who successfully complete this course will demonstrate competency in the following core objectives:

- **Critical thinking skills** – Students will engage in creative and/or innovative thinking, and/or inquiry, analysis, evaluation, synthesis of information, organizing concepts and constructing solutions.
- **Communication skills** – Students will demonstrate effective written, oral and visual communication.
- **Teamwork** – Students will demonstrate the ability to work effectively with others to support a shared purpose or goal and consider different points of view.
- **Social responsibility** – Students will demonstrate intercultural competency and civic knowledge by engaging effectively in local, regional, national and global communities.

Learning Outcomes

MUSI 1306 Course Objectives:

- **Critical thinking skills** – Students will learn to apply information and concepts covered in class to the critical analysis and evaluation of live musical performances (assessed via the concert critiques, final presentation, final project, and final exam) to the extent that they will correctly identify the purpose of a piece of music (sacred, secular, civic, or military), the period in which the piece was written (by identifying key elements present in the work, i.e. the types and numbers of musical instruments being used and their effect on the timbre, and the complexity of the rhythm, harmony, and melody).
- **Communication skills** – Students will learn to use music-related terminology in written critiques of live performances (assessed via the Concert Critiques and the take-home team essay) to the extent that they will correctly employ musical terms in sentence form.
- **Teamwork** – Students will effectively present a group critique about a significant musical composer, work and musical period of Western music to the extent that they demonstrate a shared purpose, goal, and consideration of different points of view (assessed via the take-home team essay).
- **Social responsibility** – Students will demonstrate knowledge of the relationship between periods of Western music and the cultures in which they occurred (assessed via the Concert Critiques, final presentation, and final exam) to the extent that they are able to correctly identify, compare, and contrast the elements of music in two different pieces of music from two different musical periods. In addition, they will establish the purpose of both pieces and the role they played within society at the time of each composition.

Required Materials:

TEXT – *Understanding Music* plus *MySearchLab* with e-text - - Access Card Package, 7/E (or 8th Edition with *MyMusicLab*) Jeremy Yudkin, Boston University. ISBN-10: 020590985X ISBN-13: 9780205909858

Assignments & Academic Calendar:
Topics, Reading Assignments, Due Dates, Exam Dates

(This schedule is subject to modification).

NOTE: All reading and listening assignments are to be prepared BEFORE the class for which they are scheduled.

WEEK 1

Tuesday, August 25	Introduction to Understanding Music
Thursday, August 27	Introduction to Understanding Music, continued

WEEK 2

Tuesday, September 1	Chapter 2 & 3, Elements of Music and the Art of Listening
Thursday, September 3	Chapter 2 & 3, Elements of Music, continued

WEEK 3

Tuesday, September 8	1st Concert Critique Due (take-home team critique)* Chapter 4 & 5, the Middle Ages (400-1400) and The Renaissance (1400-1600)
Thursday, September 10	Chapter 4 & 5, the Middle Ages (400-1400) and The Renaissance (1400-1600), continued

WEEK 4

Tuesday, September 15	Chapter 6, the Baroque Era (1600-1750)
Thursday, September 17	The Baroque Era, continued

WEEK 5

Tuesday, September 22	The Baroque Era, continued
Thursday, September 24	2nd Concert Critique Due Chapter 7, the Classic Era (1750-1800)

WEEK 6

Tuesday, September 29	The Classic Era continued
Thursday, October 1	The Classic Era continued

WEEK 7

Tuesday, October 6	Review for Exam
Thursday, October 8	Written Exam 1: Chapters 2-7

**Take-home team critique: You and two other students will create a team to write an essay comparing musical elements from a live or recorded musical performance. The essay will require individual work (the analysis of a piece of music from your chosen musical performance) and group work (the comparison of the similarities and differences of the elements of music present in different sections of the work and how they contribute to the establishment of form and musical time period).*

WEEK 8

Tuesday, October 13

Chapter 8, Beethoven

Thursday, October 15

Chapter 9, Early to Mid-1800s – Early Romantic Music

WEEK 9

Tuesday, October 20

Early Romantic Music, continued

Thursday, October 22

Chapter 10, Mid to Late 1800s – Late Romantic Music

WEEK 10

Tuesday, October 27

Late Romantic Music, continued

Thursday, October 29**3rd Concert Critique Due**

Chapter 11, Twentieth Century Music – the ‘Classic’ Scene

WEEK 11

Tuesday, November 3

Twentieth Century Music, continued

Thursday, November 5

Chapter 12, Jazz and its roots

WEEK 12

Tuesday, November 10

Review for Exam

Thursday, November 12**Written Exam 2: Chapters 8-12****WEEK 13****Tuesday, November 17****Presentations Begin**

Thursday, November 19

Presentations, continued

WEEK 14**Tuesday, November 24****FALL BREAK – NO CLASS****Thursday, November 26****FALL BREAK – NO CLASS****WEEK 15**

Tuesday, December 1

Presentations, continued

Thursday, December 3**4th Concert Critique Due**

Presentations, continued

WEEK 16**Tuesday, December 8****FINAL PAPER DUE – Last Day of Class**

Presentations, continued

Thursday, December 10**Reading Day – No Class****TBD****Final Exam**

COURSE POLICIES

Grading

In order to assist each student in attaining the goals of the course, a combination of quizzes, written exams, concert critiques, a class presentation and a final paper will be used to assess progress, understanding, and mastery. Assignments and exams will be weighted in the following manner:

Class Participation	5 %	Includes class discussions, preparedness, etc.
Pop Quizzes	20 %	At least 8 quizzes, keep best 5
Concert Critiques	20 %	4 Performance critiques (at least 2 Live Professional Concerts)
Written Exam 1	15 %	
Written Exam 2	15 %	
Class Presentation	10 %	
Final Paper	<u>15 %</u>	
	100%	

**Late assignments and exams will not be accepted barring the professors' discretion to the contrary.*

University Evaluation Scale:

A = excellent	C = competent	F = failing
B = good	D = poor	

Final grades and their numerical equivalents are:

A+ = 4.00	B+ = 3.33	C+ = 2.33	D+ = 1.33
A = 4.00	B = 3.00	C = 2.00	D = 1.00
A- = 3.67	B- = 2.67	C- = 1.67	D- = 0.67
			F = 0.00

Attendance

Regular and punctual class attendance is expected. Students who fail to attend class regularly are inviting scholastic difficulty and will jeopardize their class grade. Students are allowed three absences. Beyond three absences, whether excused or unexcused, each absence will lower the final grade by one point. Also, every three unexcused late arrivals to class will count as an absence.

SPECIAL ASSIGNMENTS

Performance Critique Guidelines: Students must turn in four performance critiques (each worth five percent), by the due dates listed in the course outline. Late assignments will not be accepted. Each critique will be type written, double-spaced, in Times New Roman 12-point font, and include the student's name, the name of the performing group, the location of the performance, and the name of the piece(s) being critiqued written at the top of the page. Critiques will be approximately one to two pages long.

The Performances: At least two of the critiques must be of live performances no less than forty-five minutes in length, and performed in a professional venue (i.e. Meyerson Concert Hall, Winspear Opera Hall, a university campus, etc.) **Accepted performances must be professional or collegiate** in nature and may include orchestral groups, choral groups, concert bands, jazz bands, chamber groups, or solo recitals. The non-live performances must be of the same caliber musicianship and at least thirty minutes in total duration.

***Take-Home Team Critique:** This assignment will follow the same procedures as the other critiques with the exception that the students' personal critique is included in a combined two to three page type-written team essay which addresses the guidelines delineated by the professor at the time of the assignment, and outlined in the course learning objectives and outcomes.

Class Presentations and Final Papers/Projects are scheduled to begin the class after the Written Exam #2 and continue through the final examination day. Content of presentations is to include materials and subject matter from the FINAL PAPER which is due on the last day of class. Students will choose from one of the three options.

OPTION 1 Write a 3-4 page paper (following the same guidelines as the performance critiques) comparing and contrasting at least two pieces of music. Each work must be at least three minutes in length and come from different musical eras. Be prepared to play excerpts from each work (approximately two minutes for each). Total presentation time is seven minutes.

OPTION 2 Engineer and build your own original instrument. It must be able to play a scale.

Guidelines:

1. Establish its purpose (communication device/ceremonial/cultural heritage, etc.)
2. Describe the frequencies each pitch vibrates at and how tone production is established
3. Determine the family of instruments it belongs to and why
4. Share any difficulties/problems you experienced with designing the instrument and strengths/weaknesses with the design itself
5. Determine a period of music history for it to belong to and why it should come from that time. Also, what type of people would play it (military personnel, musicians of the court, aristocracy, etc.)

OPTION 3 Compose your own original musical composition. Project must be at least three minutes in length and submitted in an audio or audio/visual format. It is not required to be written in musical notation. Be prepared to play the piece for the class and talk about required aspects.

Guidelines:

1. Establish the form of the piece as ABA, Rondo, Sonata Form, Theme and Variations, 12-bar Blues, etc. Maintain the same analytical style as techniques used for the performance critiques
2. Determine the style and why you chose it, why you like it
3. Share any difficulties you experienced composing the piece or any technical issues
4. Choose an era of music history for your piece to belong to and establish its purpose, what type of people might play it and for what reasons (realizing that will be 'neo-classical', 'neo-romantic', etc.)

Students with Disabilities

It is the policy and practice of The University of Texas at Dallas to make reasonable accommodations for students with properly documented disabilities. However, written notification from the Office of Student AccessAbility (OSA) is required. If you are eligible to receive an accommodation and would like to request it for this course, please discuss it with me and allow one week advance notice. Students who have questions about receiving accommodations, or those who have, or think they may have, a disability (mobility, sensory, health, psychological, learning, etc.) are invited to contact OSA for a confidential discussion. OSA is located in the Student Services Building, SSB 3.200. They can be reached by phone at 972-883-2098, or by email at studentaccess@utdallas.edu.

Academic Integrity and Classroom Citizenship

The University expects from its students a high level of responsibility with respect to academic honesty. Because the value of an academic degree depends on the absolute integrity of the work done by the student for that degree, it is imperative that a student maintain a high standard of individual honor in his or her scholastic work.

Scholastic Dishonesty: Any student who commits an act of scholastic dishonesty is subject to discipline. Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, submitting for credit any work or materials that are attributable in whole or in part to another person, taking an examination for another person, or any act designed to give unfair advantage to a student or the attempt to commit such acts.

Plagiarism, especially from the web, from portions of papers for other classes, and from any other source, is unacceptable and will be dealt with under the university policy on plagiarism (see general catalog for details). This course will use the resources of *turnitin.com*, which searches the web for possible plagiarism and is over 90% effective.

For more information visit the UTD website:

<http://www.utdallas.edu/judicialaffairs/UTDJudicialAffairs-HOPV.html>

Electronic Devices

No cell phones, computers, tablets, or other electronic devices are permitted for use in this class. If your device interrupts the class you will be asked to leave and marked absent.

UT Dallas Syllabus Policies and Procedures : *The information contained in the following link constitutes the University's policies and procedures segment of the course syllabus.*

Please go to <http://go.utdallas.edu/syllabus-policies> for these policies.

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