



**Course** MUSI 1306.005  
**Course Title** Understanding Music  
**Professor** Dr. Catherine Parsoneault  
**Term** Fall 2016  
**Meetings** MWF 9-9:50 am, AH2 1.204

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### Professor's Contact Information

**Office Phone** 972-883-6057 (voice messages if I do not answer, please)

**Office Location** JO 4.114  
(Please note: The carrying of a concealed handgun is prohibited in this office. <http://www.utdallas.edu/campuscarry/policy.pdf> and [provost.utdallas.edu/syllabus-policies/](http://provost.utdallas.edu/syllabus-policies/))

**Email Address** [catherine.parsoneault@utdallas.edu](mailto:catherine.parsoneault@utdallas.edu)

**Office Hours** Wednesday 10 am-11 am and by appointment

**Other Information** You must use UTD Email to contact me. Do not use any other personal, potentially non-secure email accounts. In addition to the increased security of UTD email, this requirement ensures that our correspondence is official, and that any information you convey to me regarding absences, questions, etc. will be on record.

### TEXAS CORE CURRICULUM

This course fulfills a requirement in the Texas Core Curriculum as it is offered at UT Dallas. Thus, it shares characteristics and course objectives with other courses that fulfill the same requirement across the university and among other public colleges and universities in Texas. These objectives will be reflected in assignments and exam questions, as well as in the student learning outcomes specific to this course.

If you complete this course successfully, it is fully transferable among all Texas public colleges and universities.

This information explains the statewide uniform requirements for 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**                    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. The course is designed to enable students to increase their understanding of music as a creative art form within historical context, and focuses primarily on European and American music (Western music).

**Student Learning Outcomes**        Students who successfully complete this course will be able to:

- (1) Define the primary elements of music (pitch, harmony, rhythm, timbre, form, etc.) and identify characteristics of these elements in recorded musical excerpts and in while attending live performances (COM);
- (2) Use appropriate musical terminology to describe style attributes of music from various historical eras and recognize them in recorded excerpts and during live performances (CT);
- (3) Identify and describe genres and sub-genres of Western music in historical context (CT);
- (4) Consider and describe music as a form of expression that may reflect personal creativity and interpretation, and that may be influenced by social, historical, political, religious, and cultural contexts for both the performance and

consumption of music (SR);

- (5) Identify principal composers from each era, their basic biographical information, and examples of their principal compositions, exemplified through the required listening examples (COM);
- (6) Identify the composer, title, genre, and stylistic features of required recorded listening excerpts (COM);
- (7) Compare and contrast the musical, style, and cultural characteristics of different musical compositions or performances, and defend those opinions in collaborative discussion with others (TW);
- (8) Write informed critiques of at least two live music performances, using the understanding and insights gained through participation in the course (CT).

**Required texts  
and materials**

The textbook for this course is:

Title: *The Enjoyment of Music*, 12<sup>th</sup> Edition Shorter (2015)

Authors: Kristine Forney,  
Andrew Dell'Antonio, and  
Joseph Machlis

Publisher: W.W.Norton & Co. ISBN 978-0-393-93638-4 (paperback)

The textbook is available in bookstores that serve UTD students. It can also be purchased in an e-book format.

You may be able to rent this book for \$18.99:

<https://www.bookrenter.com/the-enjoyment-of-music-kristine-0393936384-9780393936384>

**PLEASE NOTE:** New textbooks include an access code for required on-line listening and supplementary materials.

A code can be registered to only one user.

Used codes are non-transferable and nonrefundable.

If you purchase a used copy of the textbook, or if you rent your textbook, please be aware that you will need to purchase access to on-line course materials that accompany the text. Visit

<https://digital.wwnorton.com/enjmusic12s> to purchase access and to find all the resources you'll need to excel in this course!

**Suggested Texts,  
Readings, and  
Materials**

None

## Assignments & Academic Calendar

**NOTE: Dates for Listening quizzes and exams are included in this calendar.**

**NOTE: CONCERT REPORTS are due within two weeks following the event, and must follow the submission guidelines you will receive by the third week of class. The FINAL DEADLINES for concert reports indicated on the syllabus are the last date upon which the concert report will be accepted under any circumstances. This allows you discretion in selecting the events you will attend, while ensuring that you complete your report in a timely manner, while the experience is relatively fresh in your mind.**

**If you know you will be absent during a quiz or exam date in order to participate in a university-approved activity, or due to observance of a religious holy day as provided in Texas Education Code, you must provide me with written notification as far in advance as possible, and in any case, prior to the event, so that you can schedule your “make-up” exam or quiz BEFORE your absence, not following it.**

Week 1:	Mon. 8/22	Introduction, Information Forms, Syllabus, Class Policies
	Wed. 8/24	Read: Materials of Music: Prelude 1, Chapters 1-7, pp. 4-32
	Fri. 8/26	Read: Materials of Music: Chapters 8-10, pp. 33-46

NOTE: Monday, August 29 is the last day to add or swap a course without having it show on your official university transcript.

Week 2:	Mon. 8/29	Review: Materials of Music: Chapters 2-4
	Wed. 8/31	Review: Materials of Music: Chapters 8-9, pp. 47-58
	Fri. 9/2	Review: Materials of Music: Chapters 10-12, pp. 47-58 Listening Repertoire: Britten, <i>Young Person's Guide to the Orchestra</i>

Week 3:        Mon. 9/5        Labor Day -- University Holiday -- No Class

NOTE: Wednesday, September 7 is the last day to drop a course without a grade of "W" on your official university transcript.

Wed. 9/7	<b>Listening Quiz 1: Materials of Music</b> Read: The Middle Ages and Renaissance: Prelude 2
Fri. 9/9	Read: The Middle Ages and Renaissance: Chapters 13-14 Listening Repertoire: Hildegard von Bingen: <i>Alleluia</i> Notre Dame School: <i>Gaude Maria virgo</i>

Week 4:	Mon. 9/12	Read: The Middle Ages and Renaissance: Chapters 15-17 Listening Repertoire: Machaut: <i>Ma fin est mon commencement</i> Arcadelt: <i>Il bianco e dolce cigno</i> Farmer: <i>Fair Phyllis</i> Josquin: <i>Ave Maria</i>
	Wed. 9/14	Read: The Middle Ages and Renaissance: Chapters 18-19 Listening Repertoire: Palestrina: <i>Pope Marcellus Mass</i> Susato: <i>Three Dances</i>
	Fri. 9/16	<b>Listening Quiz 2: The Middle Ages and Renaissance</b> Read: The Baroque Era: Prelude 3
Week 5:	Mon. 9/19	Read: The Baroque Era: Chapters 20-21 Listening Repertoire: Cozzolani: <i>Magnificat</i> Purcell: <i>Dido and Aeneas</i> Purcell: Rondo from <i>Abdelazar</i>
	Wed. 9/21	Read: The Baroque Era: Chapters 22-24 Listening Repertoire: Bach: <i>Wachet auf</i> Handel: <i>Messiah</i> Billings: <i>David's Lamentation</i>
	Fri. 9/23	Read: The Baroque Era: Chapters 25-27 Listening Repertoire: Handel: <i>Water Music</i> Vivaldi: <i>The Four Seasons</i> Bach: <i>Contrapunctus I</i>
Week 6:	Mon. 9/26	<b>Listening Quiz 3: The Baroque Era</b> Read: Eighteenth-Century Classicism: Prelude 4
	Wed. 9/28	Read: Eighteenth-Century Classicism: Chapters 28-29 Listening Repertoire: Haydn: <i>Emperor</i> String Quartet Haydn: Symphony in G major (No. 100 <i>Military</i> )
	Fri. 9/30	<b>EXAM ONE: Materials of Music, Middle Ages and Renaissance, Baroque Era</b>
Week 7:	Mon. 10/3	Read: Eighteenth-Century Classicism: Chapters 30-31 Listening Repertoire: Mozart: <i>Eine Kleine Nachtmusik</i> Mozart: Piano Concerto in G Major (K. 453)

	Wed. 10/5	Read: Eighteenth-Century Classicism: Chapters 32-33 Listening Repertoire: Beethoven: <i>Moonlight</i> Sonata Beethoven: Symphony No. 5 in C Minor, Op 67
	Fri. 10/7	Review: Eighteenth-Century Classicism: Chapters 32-33 Listening Repertoire: Beethoven: Symphony No. 5 in C Minor, Op. 67
Week 8:	Mon. 10/10	Read: Eighteenth-Century Classicism: Chapters 34-35 Listening Repertoire: Mozart: <i>Don Giovanni</i> Mozart: <i>Requiem</i>
	Wed. 10/12	Read: Nineteenth-Century Romanticism: Prelude 5, Chapter 36 Listening Repertoire: Schubert: <i>Erkönig</i>
	Fri. 10/14	<b>Listening Quiz 4: Eighteenth-Century Classicism</b> Read: Nineteenth-Century Romanticism: Chapter 37 Listening Repertoire: Schumann: <i>In the Lovely Month of May</i>
Week 9:	Mon. 10/17	<b>FINAL DEADLINE: First Concert Report Due (in class)</b> Read: Nineteenth-Century Romanticism: Chapters 38-39 Listening Repertoire: Foster: <i>Jeanie with the Light Brown Hair</i> Chopin: Mazurka in B-flat minor Hensel: <i>Das Jahr</i>
	Wed. 10/19	Read: Nineteenth-Century Romanticism: Chapters 40-41 Listening Repertoire: Gottschalk: <i>The Banjo</i> Berlioz: <i>Symphonie fantastique</i>
	Fri. 10/21	Read: Nineteenth-Century Romanticism: Chapters 42-43 Listening Repertoire: Grieg: <i>Peer Gynt</i> Brahms: Symphony No. 3 in F Major
Week 10:	Mon. 10/24	Read: Nineteenth-Century Romanticism: Chapters 44-45 Listening Repertoire: Verdi: <i>Rigoletto</i> Wagner: <i>Die Walküre</i>
	Wed. 10/26	<b>Listening Quiz 5: Eighteenth-Century Classicism and Nineteenth-Century Romanticism (through Monday, Oct. 24)</b> Read: Nineteenth-Century Romanticism: Chapters 46 Listening Repertoire: Tchaikovsky: <i>The Nutcracker</i>

NOTE: Thursday, October 27 is the last day to drop course with required approval.

	Fri. 10/28	Read: Nineteenth-Century Romanticism: Chapters 47-49 Listening Repertoire: Puccini: <i>Madame Butterfly</i> Fauré: <i>Requiem</i>
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Week 11:	Mon. 10/31	Review: Nineteenth-Century Romanticism: Chapter 49 Read: Read: Nineteenth-Century Romanticism: Chapters 50-51 Listening Repertoire: Debussy: <i>Prelude to "The Afternoon of a Faun"</i> Spiritual: <i>Swing Low, Sweet Chariot</i> Joplin: <i>Maple Leaf Rag</i>
	Wed. 11/2	Read: Twentieth-Century Modernism: Prelude 6 and Chapter 52 Listening Repertoire: Schönberg: <i>Pierrot lunaire</i>
	Fri. 11/4	<b>Exam Two: Classicism and Romanticism</b>
Week 12:	Mon. 11/7	Read: Twentieth-Century Modernism: Chapters 53-55 Listening Repertoire: Stravinsky: <i>The Rite of Spring</i> Boulanger: <i>Psalm 24</i> Berg: <i>Wozzeck</i>
	Wed. 11/9	Read: Twentieth-Century Modernism: Chapters 56-58 Listening Repertoire: Holiday: <i>Billie's Blues</i> Strayhorn: <i>Take the A Train</i> Still: Suite for Violin and Piano
	Fri. 11/11	Read: Twentieth-Century Modernism: Chapter 59 Listening Repertoire: Gershwin: <i>Porgy and Bess</i> Ives: <i>Country Band March</i> Copland: <i>Appalachian Spring</i>
Week 13:	Mon. 11/14	Read: Twentieth-Century Modernism: Chapters 60-61 Listening Repertoire: Revueltas: <i>Homage to Federico Garcia Lorca</i> Bartok: <i>Concerto for Orchestra</i>
	Wed. 11/16	<b>Listening Quiz 6: Nineteenth-Century Romanticism (from 10/26), Twentieth-Century Modernism</b>
	Fri. 11/18	Read: Postmodernism: Prelude 7, Chapter 62 Listening Repertoire: Cage: <i>Sonatas and Interludes</i> Crumb: <i>Caballito negro</i>
Week 14:	11/21-11/25	<b>FALL BREAK NO CLASSES</b>
Week 15:	Mon. 11/28	Read: Postmodernism: Chapters 63-64 Listening Repertoire: Bernstein: <i>West Side Story</i> Reich: <i>Electric Counterpoint, III</i>

	Wed. 11/30	Read: Postmodernism: Chapters 65-66 Listening Repertoire: Dylan: <i>Mr. Tambourine Man</i> Corigliano : <i>Mr. Tambourine Man</i>
	Fri. 12/2	<b>FINAL DEADLINE -- Second Concert Report due (in class)</b> Read: Postmodernism: Chapters 66-67 Listening Repertoire: Higdon: <i>Blue Cathedral</i> Williams: <i>Imperial March</i> Tan Dun: <i>Farewell</i>
Week 16:	Mon. 12/5	Read: Postmodernism: Chapters 68-69 Listening Repertoire: Tavener: <i>A Hymn to the Mother of God</i> Adams: <i>Doctor Atomic</i>
	Wed. 12/7	<b>Listening Quiz 7: Postmodernism</b> Review and Wrap Up LAST DAY OF CLASSES FOR FALL 2016

**The Final Exam for this course is tentatively scheduled for Wednesday, December 14,  
from 8 am until 10:45 am.**



### Grading Policies:

Your grade in this course depends on a number of different criteria.

Attendance/Participation:	10%
Listening Quizzes (7):	20%
Concert Reports (2):	15%
Exam One:	15%
Exam Two:	15%
Final Exam:	<u>25%</u>
<b>TOTAL</b>	<b>100%</b>

The final exam is cumulative. If your final exam achieves a grade that is ten or more percentage points higher than Exam One or Exam Two, I will replace the lower earlier exam **percentage grade** with a duplicate of the final exam **percentage grade**, to acknowledge improvement fairly.

#### **Extra Credit:** Inquisitives

Inquisitives are online chapter quizzes that coach you by focusing on areas where you may be having difficulty, while offering more challenging questions in areas where you are already achieving at a high level. Completing the Inquisitives prior to each exam will provide you with excellent supplementary preparation, and may help you achieve a higher grade on your exams and listening quizzes.

Completion of Inquisitives with 100% grades will improve your final semester percentage grade as follows:

- 20 Inquisitives: +1%
- 30 Inquisitives: +2%
- 40 Inquisitives: +3%
- 50 Inquisitives: +4%
- 60 or more Inquisitives: +5%

## Course Policies

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

These general course policies won't answer every single question you may have, and are subject to revision throughout the semester if additional clarification is necessary. However, these policies are likely to remain in effect during the semester.

<b>Grading (credit) Criteria</b>	Your final grade will reflect your mastery of the course materials, your proficiency in satisfactorily completing written assignments, your attendance and participation in activities as assigned. See the <u>previous page</u> for additional details.
<b>Make-up Exams</b>	<p>Make-up exams may be scheduled <u>in advance</u> for those students who must miss a scheduled exam due to another UT-Dallas approved event.</p> <p>Make-up exams following an exam date only permitted in certain circumstances. If Dr. Parsonneault has been notified at least one day in advance, make-up exams may be scheduled following an exam date only due to contagious illness with a physician's notification, or serious emergency.</p>
<b>Late Work</b>	Students are expected to manage their time efficiently. Late assignments will not be accepted, and will result in a grade of zero for the missing assignment.
<b>Special Assignments</b>	You will be provided with information about a variety of music and music-related performances at the university. You will attend two events, and will write concert reports of at least 1000 words.
<b>Classroom Citizenship</b>	<p>Unless you have requested and received <u>written/email</u> permission to use a notebook or laptop in class to take notes, electronic devices need to be silenced and put away during class.</p> <p>If an in-class activity will require you to use an electronic device, you will be notified in advance so that you can bring an appropriate device to class.</p> <p>If your device interrupts the class, or if you remove yourself from the classroom environment by using a device during class for any purpose unrelated to the classroom activity, such as texting, tweeting, web-surfing, checking email, or playing games, you will be asked to leave the room immediately, and will be marked absent for that day.</p>

<b>Extra Credit</b>	<p>Extra credit assignments will be made available during the semester. See the Grading Policies above for additional information.</p>
<b>Class Attendance</b>	<p>Attendance is required for this course. Class sessions will include a variety of activities, including some interactive and team activities. Attending class will greatly increase your understanding and comfort level with the kinds of written assignments, such as analyses of musical performances, which contribute to your final grade.</p> <p><b>Absences:</b> If you must miss a class because you are participating in another UT-Dallas approved event, you must provide Dr. Parsoneault with documentation at least one week <u>in advance and in writing</u>. If you must miss class FOR ANY REASON, you should notify Dr. Parsoneault prior to the day of the class you will miss.</p> <p>Excessive absences will result in a lowered FINAL GRADE; do not miss more than three class sessions during the semester.</p> <p><b>Attendance:</b> I expect you to arrive on time for class, remain alert for the duration of the class period, and to stay through the entire class period. Sleeping in class, distracted attention, late arrivals, and early departures may result in a lowered final grade.</p>
<b>Classroom Citizenship</b>	<p>Unless you have requested and received <u>written/email</u> permission to use a notebook or laptop in class to take notes, electronic devices need to be silenced and put away during class.</p> <p>If an in-class activity will require you to use an electronic device, you will be notified in advance so that you can bring an appropriate device to class.</p> <p>If your device interrupts the class, or if you remove yourself from the classroom environment by using a device during class for any purpose unrelated to the classroom activity, such as texting, tweeting, web-surfing, checking email, or playing games, you will be asked to leave the room immediately, and will be marked absent for that day.</p>
<b>Comet Creed</b>	<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><b>"As a Comet, I pledge honesty, integrity, and service in all that I do."</b></p>
<b>UT Dallas Syllabus Policies and Procedures</b>	<p><i>The information contained in the following link constitutes the University's policies and procedures segment of the course syllabus.</i></p> <p>Please go to <a href="http://go.utdallas.edu/syllabus-policies">http://go.utdallas.edu/syllabus-policies</a> for these policies.</p>

