



**Course** MUSI 1306.003 Understanding Music  
**Professor** Lori Gerard  
**Term** Fall 2016  
**Meetings** TR 2:30–3:45 p.m. AH2 1.204

---

### Professor's Contact Information

**Office Phone** 972-883-6007  
**Office Location** JO 3.927  
**Email Address** lag091020@utdallas.edu  
**Office Hours** T 1:00–2:00 p.m., W 3:00–4:00 p.m.

### 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. Just bring an open mind.

**Course Description** An introduction to the elements and basic forms of Western art music, with a particular emphasis on active listening. Methods of analytical and aesthetic appreciation will be applied to musical examples, with corollaries in literature, history, theater, and the visual arts.

**Learning Outcomes**

Students will:

- **CT:** critique music performances based on objective reasons, rather than mere gut reaction.
- **COM:** verbally articulate, in a written concert review, their evaluation of a live Classical music performance.
- **TW:** work together in small groups on in-class listening assignments to identify and discuss, in terms of the elements of music, what they are hearing in a piece of Western art music.
- **SR:** attend a live Classical music performance within the local and/or regional community.

**Textbook**

Kristine Forney, Andrew Dell'Antonio, and Joseph Machlis. *The Enjoyment of Music*, 12th shorter edition (W.W. Norton)

**Required Texts & Materials**

Robert Bellman. *A Short Guide to Writing about Music*, 1st edition (Longman)

**Materials**

A set of headphones or earbuds for exams.

**Suggested Texts, Readings, & Materials**

TBD

**Assignments & Academic Calendar**

[Topics, Reading Assignments, Due Dates, Exam Dates]

**InQuizitives**

Prior to Exam 1: 10 InQuizitives

Prior to Exam 2: 10 InQuizitives

Prior to Exam 3: 10 InQuizitives

**Concert Reviews – All reviews are due within one week of attending the concert**

Unit	Week	Dates	Chapter	Listening Guides & Exam dates
1. Materials of Music	1	• T	• Syllabus, Intro	
		• R	• 2: Rhythm/Meter	
	2	• T	• 1: Melody & 3: Harmony	
		• R	• 3: Harmony & 4: Organization of Musical Sounds	
	3	• T	• 5: Texture	
		• R	• 6: Form	
	4	• T	• 7: Expression & 8: Music and Words	
		• R	• 9: Voices and Instrument Families & 10: Instruments	
	5	• T	• 10: Instruments	
		• R	• 11: Ensembles	• Britten: <i>Young Person's Guide to the Orchestra</i>
	6	• T	• 12: Style and Function	
		• R	• Group Listening #1/Catch up & Review	

2. Music in Sacred Places	7	• T	<ul style="list-style-type: none"> <li>• Prelude 1: Listening to Music Today</li> <li>• 13: Voice and Worship</li> <li>• 14: Layering Lines</li> <li>• 17: Remember Me</li> </ul>	<b>Exam 1: Mon., 10/3</b> <ul style="list-style-type: none"> <li>• Hildegard: <i>Alleluia</i></li> <li>• Notre Dame School: <i>Gaude Maria virgo</i></li> <li>• Josquin: <i>Ave Maria</i></li> </ul>
		• R	<ul style="list-style-type: none"> <li>• 18: Glory Be</li> <li>• 22: Musical Sermons</li> <li>• 23: Textures of Worship</li> </ul>	<ul style="list-style-type: none"> <li>• Palestrina: <i>Pope Marcellus Mass</i></li> <li>• Bach: <i>Wachet auf</i></li> <li>• Handel: <i>Messiah</i></li> </ul>
3. Music Among Friends	8	• T	<ul style="list-style-type: none"> <li>• 35: Mourning a Hero</li> <li>• YouTube Review</li> </ul>	• Mozart: <i>Requiem</i>
		• R	<ul style="list-style-type: none"> <li>• YouTube Review</li> <li>• 27: Process as Meaning</li> </ul>	• Bach: <i>Contrapunctus I</i>
	9	• T	<ul style="list-style-type: none"> <li>• 28: Musical Conversations</li> <li>• 30: Expanding the Conversation</li> <li>• 32: Personalizing the Conversation</li> </ul>	<ul style="list-style-type: none"> <li>• Haydn: <i>Emperor Quartet</i></li> <li>• Mozart: <i>Eine kleine Nachtmusik</i></li> <li>• Beethoven: <i>Moonlight Sonata</i></li> </ul>
		• R	<ul style="list-style-type: none"> <li>• 38: Dancing at the Keyboard</li> <li>• 52: Anything Goes</li> <li>• 62: New Sound Palettes</li> <li>• 64: Less Is More</li> </ul>	<ul style="list-style-type: none"> <li>• Chopin: <i>Mazurka in B-flat minor</i></li> <li>• Schoenberg: <i>Pierrot lunaire</i></li> <li>• Cage: <i>Sonatas and Interludes</i></li> <li>• Reich, <i>Electric Counterpoint, III</i></li> </ul>
4. Music in Public Places	10	• T	<ul style="list-style-type: none"> <li>• 25: Grace and Grandeur</li> <li>• 26: Sounding Spring</li> <li>• 29: The Ultimate Instrument</li> </ul>	<ul style="list-style-type: none"> <li>• Handel: <i>Water Music</i></li> <li>• Vivaldi: <i>The Seasons</i></li> <li>• Haydn: <i>Symphony No. 100 (Military)</i></li> </ul>
		• R	<ul style="list-style-type: none"> <li>• 31: Conversation with a Leader</li> <li>• 33: Disrupting the Conversation</li> <li>• 41: Personal Soundtracks</li> </ul>	<ul style="list-style-type: none"> <li>• Mozart: <i>Piano Concerto in G, K. 453</i></li> <li>• Beethoven: <i>Symphony No. 5</i></li> <li>• Berlioz: <i>Symphonie fantastique</i></li> </ul>
	11	<ul style="list-style-type: none"> <li>• T</li> <li>•</li> <li>• R</li> </ul>	<ul style="list-style-type: none"> <li>• 43: Absolutely Classic</li> <li>• 49: Mythical Impressions</li> <li>• 66: Neo-Romantic Evocations</li> </ul>	<ul style="list-style-type: none"> <li>• Brahms: <i>Symphony No. 3</i></li> <li>• Debussy: <i>Prelude to "The Afternoon of a Faun"</i></li> <li>• Higdon: <i>blue cathedral</i></li> </ul>
			<ul style="list-style-type: none"> <li>• Group Listening #2/Catch up &amp; Review</li> </ul>	

5. Music for Stage and Screen	12	• T	<ul style="list-style-type: none"> <li>• 21: Performing Grief</li> <li>• 34: Making It Real</li> <li>• 44: Multimedia Hits</li> </ul>	<b>Exam 2: Mon., 11/7</b> <ul style="list-style-type: none"> <li>• Purcell: <i>Dido and Aeneas</i></li> <li>• Mozart: <i>Don Giovanni</i></li> <li>• Verdi: <i>Rigoletto</i></li> </ul>
		• R	<ul style="list-style-type: none"> <li>• 45: Total Art</li> <li>• 46: Poetry in Motion</li> <li>• 47: Exotic Allure</li> </ul>	<ul style="list-style-type: none"> <li>• Wagner: <i>Die Walküre</i></li> <li>• Tchaikovsky: <i>The Nutcracker</i></li> <li>• Puccini: <i>Madame Butterfly</i></li> </ul>
	13	• T	<ul style="list-style-type: none"> <li>• 53: Calculated Shock</li> <li>• 55: War is Hell</li> </ul>	<ul style="list-style-type: none"> <li>• Stravinsky: <i>The Rite of Spring</i></li> <li>• Berg: <i>Wozzeck</i></li> </ul>
		• R	<ul style="list-style-type: none"> <li>• 58: Folk Opera?</li> <li>• 63: Staged Sentiment</li> </ul>	<ul style="list-style-type: none"> <li>• Gershwin: <i>Porgy and Bess</i></li> <li>• Bernstein: <i>West Side Story</i></li> </ul>
	14		• <b>FALL BREAK – NO CLASS</b>	
6. Music and Identity	15	• T	<ul style="list-style-type: none"> <li>• 57: Modern America</li> <li>• 59: Sounds American</li> </ul>	<ul style="list-style-type: none"> <li>• Still: Suite for Violin and Piano</li> <li>• Ives: <i>Country Band March</i></li> <li>• Copland: <i>Appalachian Spring</i></li> </ul>
		• R	<ul style="list-style-type: none"> <li>• Reading to be provided (Rtbp)</li> <li>• 42: Sounding a Nation</li> <li>• Rtbp</li> </ul>	<ul style="list-style-type: none"> <li>• Smetana: <i>Ma Vlast</i></li> <li>• Grieg: <i>Peer Gynt</i></li> <li>• Dvořák: Symphony No. 9</li> </ul>
	16	• T	<ul style="list-style-type: none"> <li>• Rtbp</li> <li>• Rtbp</li> <li>• Rtbp</li> <li>• 61: Classic Rethinking</li> </ul>	<ul style="list-style-type: none"> <li>• Rimsky-Korsakov: <i>Scheherezade</i></li> <li>• Prokofiev: <i>Lt. Kijé Suite</i></li> <li>• Kodály: <i>Háry János Suite</i></li> <li>• Bartók: <i>Concerto for Orchestra</i></li> </ul>
• R		<ul style="list-style-type: none"> <li>• Group Listening #2/Catch up &amp; Review</li> </ul>	<b>Exam 3: Mon., 12/12</b>	

## Course Policies

<p><b>Grading (credit) Criteria</b></p>	<p>Participation: 10%          YouTube review: 10%          Live Concert Review: 20%          Group Listening 1: 5%          Group Listening 2: 5%          Group Listening 3: 5%          Exam 1 + InQuizitives: 15%          Exam 2 + InQuizitives: 15%          Exam 3 + InQuizitives: 15%</p>	<p>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 60–69</p>
<p><b>Make-up Exams</b></p>	<p>Make-up exams are given only for students who have made a prior arrangement with the instructor, or for those who bring a doctor's note due to illness.</p>	
<p><b>Extra Credit</b></p>	<p>TBD</p>	
<p><b>Late Work</b></p>	<p>Concert reviews are due on the assigned due date. They will be accepted up to one week after the due date, but your grade will be reduced for being late. Assignments that are more than one week late will not be accepted and will receive a grade of "F," unless you have obtained prior approval of the instructor. This grading policy is in fairness to those students who submit their work on time. If there are extenuating circumstances that preclude your submitting an assignment on time (such as a serious illness or a death in the family, for example), contact the instructor <i>before</i> the due date so we can discuss your circumstance and see if a special accommodation can be made in your case. If you notify the instructor of your dilemma <i>after</i> the assignment due date, it will be considered a late and will be graded accordingly.</p>	
<p><b>InQuizitives</b></p>	<p>InQuizitives must be for chapters covered on the upcoming exam and be completed prior to going to take that exam. You must complete the InQuizitive for it to count. Complete means “score 100%.”</p> <p>Prior to Exam 1: 10 InQuizitives          Prior to Exam 2: 10 InQuizitives          Prior to Exam 3: 10 InQuizitives</p> <p>These quizzes will count for 10 points of each exam. Each completed InQuizitive counts for 1 exam point.</p>	
<p><b>Class Attendance</b></p>	<ul style="list-style-type: none"> <li>You are permitted three absences (excused or unexcused) from class. <b>Each</b> absence <b>over three</b> will result in <b>one percent</b> being <b>deducted</b> from your final percentage grade. For example, if your final grade is a 90%, but you had fifteen absences, the final grade you will receive is a 78%, which is a C+.</li> <li>If, however, you have <b>three or fewer</b> absences at the end of the semester, your final percentage grade will be <b>increased</b> to the next grade level: e.g., if you have 0–3 absences, a final grade of C+ will be “upgraded” one level to a B-, B to B+, etc.</li> </ul>	
<p><b>Classroom Citizenship</b></p>	<ul style="list-style-type: none"> <li>The use of laptops and/or tablets/iPads in the classroom setting can hinder instruction and learning, not only for the student using the device but also for other students in the class. However, I do understand that some of you may be more comfortable and accustomed to taking notes on a computer. If this is the case, please come and speak to me outside of class. <b>Only students who have spoken with me and have been granted permission</b></li> </ul>	

	<p><b>will be allowed to use a laptop or tablet in class.</b></p> <ul style="list-style-type: none"> <li>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 according full respect and opportunity to all participants by all others.</li> </ul>
<b>Comet Creed</b>	<p><i>The UT Dallas student body voted on this creed in 2014. It is a standard that Comets choose to live by and encourage others to do the same:</i></p> <p>“As a Comet, I pledge honesty, integrity, and service in all that I do.”</p>
<b>Academic Dishonesty</b>	<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 that your final overall grade be reduced a full letter.</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>

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

## MUSI 1306 - Participation Grade Rubric

Excellent (A): Present and on time; no cell phone; comes to class with books as well as questions and observations from lectures, readings, and listening; engaged and interested in course material and the ideas of peers; thoughtful listener; contributions to class discussion are insightful and move conversations forward; makes connections between different readings/concepts; applies class material to everyday experiences.

Good (B): Present and on time; no cell phone; engaged and comes with books and a *basic* understanding of lectures/readings/listening; contributes to class discussion but does not move conversation forward and does not make connections between readings; offers surface-level comments (sometimes frequently) but they do not reflect rigorous engagement with peers and course material.

Fair (C): Present but often late; unengaged and unprepared; reluctant to participate, passive in small-group work, and barely listening; poor understanding of readings and unsatisfactory completion of assignments.

Poor (D—F): Absent frequently or not mentally present in class (sleeps, dozes, zones out, doodles, works on homework for other classes, sends text messages, disruptively chats with others); does not participate (does not answer questions or offer comments, writes or talks instead of actively listening to peers); not prepared for in-class activities; poor understanding of course discourse, lecture points, and reading materials; unsatisfactory completion of assignments.