



Course MUSI 1306.502
Course Title Understanding Music
Professor James Wilder
Term Fall 2020
Meetings MW 5:30-6:45 pm

Professor’s Contact Information

Jew042000@utdallas.edu

Sessions online can be scheduled if you have questions about the class

Class Recordings

Students are expected to follow appropriate University policies and maintain the security of passwords used to access recorded lectures. Unless the Office of Student AccessAbility has approved the student to record the instruction, students are expressly prohibited from recording any part of this course. Recordings may not be published, reproduced, or shared with those not in the class, or uploaded to other online environments except to implement an approved Office of Student AccessAbility accommodation. Failure to comply with these University requirements is a violation of the [Student Code of Conduct](#).

The instructor may record meetings of this course. Any recordings will be available to all students registered for this class as they are intended to supplement the classroom experience. Students are expected to follow appropriate University policies and maintain the security of passwords used to access recorded lectures. Unless the Office of Student AccessAbility has approved the student to record the instruction, students are expressly prohibited from recording any part of this course. Recordings may not be published, reproduced, or shared with those not in the class, or uploaded to other online environments except to implement an approved Office of Student AccessAbility accommodation. If the instructor or a UTD school/department/office plans any other uses for the recordings, consent of the students identifiable in the recordings is required prior to such use unless an exception is allowed by law. Failure to comply with these University requirements is a violation of the [Student Code of Conduct](#).

Course Modality and Expectations

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| Instructional Mode | Online, remote/virtual |
| Course Platform | BlackBoard Collaborate, MS Teams, or Zoom (office hours) |
| Asynchronous Learning Guidelines | If you need to access the class material outside of our posted times, please check for recordings on BB. |

COVID-19 Guidelines and Resources

Please see <http://go.utdallas.edu/syllabus-policies>.

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: Core curriculum.

[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)

Course Description

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 (1750-1820), Romantic (1820-1900), Post Romanticism, Impressionism, and Early Twentieth Century (1900-1940).

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) 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 Texts & Materials

Listen (9th ed) by Kerman and Tomlinson.

---including the key for extra listening examples “total access” (eBook is also ok with an e-reader)

A COPY OF THE TEXTBOOK/eBOOK IS REQUIRED DURING CLASS

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.

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| Week 1 | |
| Monday, Aug 17 | Intro to Understanding Music |
| Wednesday, Aug 19 | Intro continued, Chapter 1: Rhythm, Meter, and Tempo |
| Week 2 | |
| Monday, Aug 24 | Chapter 2: Pitch, Dynamics, and Tone Color |
| Wednesday, Aug 26 | Chapter 3: Scales and Melody |
| Week 3 | |
| Monday, Aug 31 | Chapter 4: Harmony, Texture, Tonality, and Mode Chapter 5**: Form and Style |
| Wednesday, Sep 2 | Chapter 6: Middle Ages |
| Week 4 | |
| Monday, Sep 7 | NO CLASS September 7th |
| Wednesday, Sep 9 | Chapter 7: Renaissance |
| Week 5 | |
| Monday, Sep 14 | Chapter 8: Baroque |
| Wednesday, Sep 16 | Chapter 9** and 10: Baroque continued |
| Week 6 | |
| Monday, Sep 21 | Chapter 11: Review for Exam 1 |
| Wednesday, Sep 23 | <u>Written exam 1 – Chapters 1-11</u> |
| Week 7 | |
| Monday, Sep 28 | Chapter 12: Classical Era |
| Wednesday, Sep 30 | Chapter 13: The Symphony Chapter 14: Other Classical forms |
| Week 8 | |
| Monday, Oct 5 | Chapter 15: Beethoven Simple format Critique (1 page) due ¹ |

¹ **Simple format critique:** The simple critique will only require specific descriptive elements (meter, tempo, dynamics, etc.) found in Chapters 1-5. You will be provided with an outline that will be useful for “live” events and can help focus your

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| Wednesday, Oct 7 | Chapter 16**: Music after Beethoven Chapter 17: Romanticism |
| Week 9 | |
| Monday, Oct 12 | Chapter 18: Romantic Opera |
| Wednesday, Oct 14 | Chapter 19: Late Romanticism |
| Week 10 | |
| Monday, Oct 19 | Chapter 20**: Modernism |
| Wednesday, Oct 21 | Chapter 21: Early Modernism and Impressionism |
| Week 11 | |
| Monday, Oct 26 | Chapter 22: Between the wars Chapter 23: Late 20 th century** |
| Wednesday, Oct 28 | Chapter 24: American music |
| Week 12 | |
| Monday, Nov 2 | Chapter 24: American music continued |
| Wednesday, Nov 4 | Review for written exam 2 |
| Week 13 | |
| Monday, Nov 9 | <u>Written exam 2</u> |
| Wednesday, Nov 11 | Prep for presentations (last class to ask questions about final project) |
| Week 14 | |
| Monday, Nov 16 | Presentations begin (submit online) (details on elearning) |
| Wednesday, Nov 18 | Presentations continued |
| Week 15 | |
| Monday, Nov 23 | Presentations continued <u>Second simple critique due</u> |
| Wednesday, Nov 25 | Presentations continued |
| Week 16 | |
| Monday, Nov 30 | Reading day |
| Wednesday, Dec 2 | Presentations continued – final self/group eval due² Last day of class |
| Week 17 | NO FINAL EXAM 😊 |

** These chapters (preludes) will not be on a written exam, HOWEVER, you will probably want to read them as they provide an excellent primer for the larger eras discussed later. They are short and give some non-musical context to the era. The

example within the larger musical work. Remember all examples used in papers need to be limited to **5 minutes** maximum! I want detailed descriptions on short samples, and not vague descriptions for an hour of music.

² The last thing you submit in this class will be a self/group evaluation over your group project. It doesn't need to be fancy. I just want clear and candid communication on "who did what" (especially if you collaborate) and what went well/poorly. Keep it one paragraph max!

musical elements taken from these primers will be covered in detail in the chapters following each “prelude”. Chapter 23 will be skipped, but I encourage you to read it on your own time.

Note there is **no final exam** scheduled during finals week!

Course Policies

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| Grading (credit) Criteria | <p>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/project will be used to assess progress, understanding, and mastery. Assignments and exams will be weighted in the following manner:</p> <p>Class Participation 5% Includes class attendance, discussions, preparedness, etc. Pop Quizzes 20% At least 6 quizzes, keep best 4</p> <p>Concert Critiques 20% 2 Concert critiques</p> <p>Written Exam 1 15% Written Exam 2 15% Final project 20% Final Class thoughts/Eval 5%</p> <p style="text-align: center;">100%</p> <p>University Evaluation Scale: A = excellent C = competent F = failing B = good D = poor</p> <p>Final grades and their numerical equivalents are:</p> <table style="width: 100%; border: none;"> <tr> <td>A+ = 97-99</td> <td>B+ = 87-89</td> <td>C+ = 77-79</td> <td>D+ = 67-69</td> </tr> <tr> <td>A = 93-96</td> <td>B = 83-86</td> <td>C = 73-76</td> <td>D = 63-66</td> </tr> <tr> <td>A- = 90-92</td> <td>B- = 80-82</td> <td>C- = 70-72</td> <td>D- = 60-62</td> </tr> <tr> <td></td> <td></td> <td></td> <td>F = <60</td> </tr> </table> | A+ = 97-99 | B+ = 87-89 | C+ = 77-79 | D+ = 67-69 | A = 93-96 | B = 83-86 | C = 73-76 | D = 63-66 | A- = 90-92 | B- = 80-82 | C- = 70-72 | D- = 60-62 | | | | F = <60 |
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| | | | F = <60 | | | | | | | | | | | | | | |
| Make-up Exams | <i>Late exams will <u>not</u> be accepted barring the professor's discretion to the contrary.</i> | | | | | | | | | | | | | | | | |
| Extra Credit | <i>Special arrangements will be made on a case-by-case basis.</i> | | | | | | | | | | | | | | | | |
| Late Work | <i>Late assignments will <u>not</u> be accepted barring the professor's discretion to the contrary.</i> | | | | | | | | | | | | | | | | |
| Special Assignments | <p>Concert Critique Guidelines: Students must email (jew042000@utdallas.edu) two concert critiques (worth an averaged total of twenty percent of the final grade), by the dates listed in the course outline.</p> <p>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. Don't forget: description outline is found on elearning</p> <p>The Performances: The critiques must be of live performances, 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, chamber groups, or solo recitals. Youtube clips may be used and please include the link you used. If you use a physical (CD, LP, etc) recording, please give me the details (names, dates) of that recording in the paper.</p> | | | | | | | | | | | | | | | | |

Class Presentations and Final Papers/Projects are scheduled to begin the class after the Written Exam #2 and continue through the final examination day. Rubrics are on elearning. Total presentation time (if you were to show to an audience) is seven to ten minutes. Your final paper will be a short review of your work and what, if any, unexpected elements came from creating this presentation. Students will choose from one of the three options when deciding on a final project.

OPTION 1 Write a 3-4-page paper (following the descriptive guidelines from the concert 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 link excerpts from each work - approximately one minute and thirty seconds for each. Clips can be divided through your presentation. Works from classical composers we discuss in class are ok, but your content **needs to be unique and original!**

OPTION 2 Engineer and build your own original instrument. It must be able to play a scale/mode of at least 8 notes.

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 (talk to me about song length if you have questions) and submitted in an audio or audio/visual format. It is not required to be written in musical notation. Be prepared to play/showcase the piece for the class and talk about the required elements below.

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 the work will be 'neo-classical', 'neo-romantic', etc.)

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| <p>Class Attendance</p> | <p>Regular class participation is expected regardless of course modality. 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. It also includes engaging in group or other activities during class that solicit your feedback on homework assignments, readings, or materials covered in the lectures (and/or labs). Class participation is documented by faculty. Successful participation is defined as consistently adhering to University requirements, as presented in this syllabus. Failure to comply with these University requirements is a violation of the Student Code of Conduct.</p> |
| <p>Classroom Citizenship</p> | <p>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.</p> <p>Electronic Devices</p> <hr/> <p>If your device interrupts the class you will be asked to leave. Do NOT surf/doodle/do other classwork – remember: <u>active participation</u> is part of your grade. It will be important to have a quiet room to join the class as much of our material will require active listening.</p> <p>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.</p> <p><u>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).</u></p> <p>For more information visit the UTD website: http://www.utdallas.edu/judicialaffairs/UTDJudicialAffairs-HOPV.html</p> |
| <p>Comet Creed</p> | <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>“As a Comet, I pledge honesty, integrity, and service in all that I do.”</p> |
| <p>UT Dallas Syllabus Policies and Procedures</p> | <p>Students with Disabilities</p> <p>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 your professor 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.</p> <p><i>The information contained in the following link constitutes the University’s policies and procedures segment of the course syllabus.</i></p> |

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.