

General Education Course Proposal

Proposed Course: Music 9 Introduction to Music Units 3
Prefix No. Title

Department: Music School: Arts and Humanities

GE Category (Indicate one category only):

Foundation: A1___; A2___; A3___; B4___;
Breadth B1___; B2___; C1 X; C2___; D___; E___
Integration: B___; C___; D___; International/Multicultural___

Existing Course X; Revised Course ___; New Course ___

Course Included in Current GE Program ___

New courses require the Undergraduate Course Proposal form in addition to this form.
Revised courses require the Undergraduate Course Change Request in addition to this form.

Proposed catalog description: Limit course description to 40 words using succinct phrases. Include prerequisites, limitations, lecture/lab hours. Indicate former course number, e.g., (Former Biol 105)

Music theory and aesthetics for the general student. Notation of pitch and rhythm; reading, playing, and writing melodies with chordal accompaniments. Introduction to computer applications.

Enrollment limit per section: 30
Expected number of sections per semester - Year 1 6; Year 3 9

Attachments:

1. A statement presenting the ways in which this course meets the Specifications provided in the appropriate section of the General Education Policy as well as in the Policies for Inclusion and Evaluation of General Courses.
2. A statement of elements common to all sections of this course, identifying content, objectives, required student activities, grading policy, representative texts, and an approximate schedule for the course. Required student activities include such things as papers, research projects, homework, laboratory and/or studio performance, recitations, participation, attendance, and exams.
3. A typical syllabus for a particular offering of the course.
4. Any special cost factors associated with this course.

Approval for Inclusion in General Education

[Signature] 4/1/98
Department Chair Date

[Signature] 4/23/98
School Dean Date

[Signature] 12/15/98
Associate Provost Date

[Signature] 4/22/98
School Curriculum Committee Date

[Signature] 12/15/98
General Education Subcommittee Date

**Music 9
Introduction to Music
Attachment 2**

A statement of elements common to all sections of this course, identifying content, objectives, required student activities, grading policy, representative texts, and an approximate schedule for the course.

Content

MUSIC 9 introduces the fundamental musical elements of melody, harmony, rhythm, and form towards an understanding of how these elements are combined to result in the variety of aesthetic and stylistic contexts found in western musics. Characteristic musical traits of non-western cultures are explored as they influence western musics. No prerequisite knowledge of music is needed for enrollment in this course.

Objectives

1. Develop an informed and personal awareness of musical style through study of the varieties and combinations of sound, time and pattern.
2. Develop musical literacy through learning to read and write musical notation as well as sounding it on a musical instrument.
3. Foster the exploration and an understanding of societal esthetics as they relate to various traditions and styles of musical expression.

Grading Policy and Required Student Activities

Instructors will base students' final grades on a combination of at least five of the following traditional forms of learning assessments. It is important to clarify the weight of these items and include pertinent information as to the method with which these items will be assessed. A minimum 2,000 word writing requirement is University mandated. This writing requirement can be spread out over any or all of the following learning assessments, but at least one half of student's written material must be in the form of a substantive writing assignment (multiparagraph).

1. Examinations
2. Term Papers
3. Homework
4. Concert Reports
5. Attendance
6. Performances

The instructor should include information regarding the administration of the course (i.e. late paper policies, makeup exam provisions, student disabilities, cheating and plagiarism, etc.)

Representative Texts

Any one current edition of a standard music appreciation textbook and any one standard edition of a beginning theory/instrumental method book must be required of all sections of Music 9. The following is a short list of the most accessible undergraduate level music appreciation texts and beginning theory/instrumental method books:

James Bastien, **Musicianship for the Older Beginner, Level 1.**
(San Diego, CA: Kjos West, 1977)

Willard A. Palmer, Morton Manus, and Amanda Vick Lethco,
Alfred's Basic Adult Theory Piano Book, Level One.
(Van Nuys, CA: Alfred Publishing Company, 1984)

Aaron Shearer, **Classic Guitar Technique, Volume 1.** Second Edition, revised.
(New York: Franco Colombo, Inc., 1963)

Jay D. Zorn, **What to Listen for in Music.**
(Englewood Cliffs, N.J.: Prentice Hall, 1995)

Roger Kamien, **Music: An Appreciation,** Sixth Edition, brief.
(New York: McGraw Hill, Inc., 1996)

Encore and **Practica Musica** are music theory/composition programs that are installed on computers in the Arts and Humanities Computer Laboratory. These programs are an excellent technological resource for developing musical literacy, particularly with regard to fundamentals of melody, harmony, and rhythm. Music 9 sections have access to these labs during their normal meeting times.

In lieu of, or, in addition to a required textbook and theory/instrumental method book, the instructor may wish to organize and publish their own course readers and/or handbooks.

Fees

A \$15 laboratory fee and headphones may be requested for some sections of this course. In other sections an instrument such as a guitar or recorder must be provided by the student.

Approximate Class Schedule

The class agenda must contain the following schedule of topics as well as a schedule of coordinated assigned readings. The instructor must include projected deadlines and dates for those items selected to evaluate student assessment from Grading Criteria above.

- Weeks 1-5:
- A. The Rhythmic Dimension of Music
 1. Rhythm patterns in the music of primitive societies.
 2. Meter and the development of phrase structure.
 3. Clapping, singing, and playing rhythmic exercises.
 - B. The Melodic Dimension of Music
 1. Reading pitch notation.
 2. Writing and playing melodies.
 3. Reading and playing folk music of Native America, Latin America, Africa and Europe.
 4. Playing and writing pieces in C major.
- Weeks 6 - 10:
- C. The Harmonic Dimension of Music
 1. Historical development of chords from medieval music.
 2. Baroque and Classical harmonic practice. Examples performed.
 3. Writing pieces in Classical style in C major and F major.
 4. Writing and playing ostinato accompaniment patterns.
- Weeks 11 - 16:
- D. A Historical and Stylistic Study of composers of the twentieth century who have individualized previous rules of composition
 1. Writing and playing short exercises using basic stylistic paradigms of these individual twentieth century composers.
 - E. Playing and writing pieces in D major, D minor, A major and A minor.

Attachment 3: Typical Syllabus

Music 9

INTRODUCTION TO MUSIC

Fall 19XX

Schedule #XXXXX

MWF XX:XX

D. Margetts

Office: Music 165

Phone: 278-7547

E-Mail: davidm@zimmer.csufresno.edu

Office Hours: Current Schedule

Content: MUSIC 9 introduces the fundamental musical elements of melody, harmony, rhythm and form towards an understanding of how these elements are combined to result in the variety of aesthetic and stylistic contexts found in western musics. Characteristic musical traits of non-western cultures are explored as they influence western musics. No prerequisite knowledge of music is needed for enrollment in this course.

Purpose: The primary purposes of the course are to

1. Stimulate an increased awareness and understanding of music by studying sound patterns in their primary components of rhythm, melody and harmony.
2. Investigate the music of primitive cultures and the function of musical structures (melodies, chants, calls, hymns, etc.) in social activities.
3. Develop in the student a basic musical literacy through giving the student an understanding of rhythmic patterns, intervals, scales and chords.
4. Study the most influential music of Europe, Asia and the Americas, by performing and writing in the style of these traditions.
5. Encourage and develop in the student the ability to describe a contemporary musical event and his/her subjective reactions to the event.

Required Texts:

1. Bastien, James. *The Older Beginner Piano Course*. Level 1. (San Diego, CA: Kjos West, 1977.)
2. Bastien, James. *Musicianship for the Older Beginner*. Level 1. (San Diego, CA: Kjos West, 1977.)
3. Zorn, Jay, *Listening to Music*, Second Edition. (Englewood Cliffs, N.J. 1995)

Supplemental Text; Zorn, Jay D. *The Music Listeners Companion*. Second Edition. (Englewood Cliffs, NJ: Prentice Hall. 1995)

Reference: *New Oxford History of Music. I. Ancient and Oriental Music; II. The Modern Age-1890-1960.* (London: Oxford University Press. 1966)

Grading: The final grade will be computed on the following basis:

| | |
|-------------------------|--|
| Four piano examinations | 40% |
| Written midterm exam | 15% |
| Written final exam | 15% |
| Theory homework | 10% |
| Three Concert Reviews | 10% (Incomplete grade if not completed.) |
| Attendance | 10% |

Piano exam #1 and piano exam #3 count 5% each, while the midterm piano and final piano examinations are worth 15% each. Piano exams #1 and #3 will be held in M - 157 during the class period, while the midterm and final piano examinations will take place in M- 165 individually. Sign-up sheets will be posted on the door of M - 165 a few days in advance of these examinations.

Letter grades will be computed on the following percentages:

A = 100-90. B = 89-80. C = 79-70. D = 69-60. F = 59-0.

Late Assignments: Assignments must be handed in on time if full credit is to be given. Unless notice is given before the submission due date or a grace period is allowed because of an unforeseen emergency, assignments up to one week late will be discounted 20% of full value. Assignments received late by more than one week will be discounted by 50% of full value. Examinations missed without prior arrangement will be graded zero. If an emergency prevents attendance at the examination, a phone call to 278-7547 or 432-0332 within hours of the examination is expected, and the instructor will determine whether to allow a makeup, or take some other course of action.

Attendance: Students are expected to attend all classes and examinations, unless excused by prior arrangement, or emergency, which should be reported as soon as possible.

Students with Disabilities: Students with learning disabilities are responsible to notify the instructor by presenting a memo from the Office of Services for Students with Disabilities, and to work out note-taking and examination procedures with the instructor.

Computer Laboratory Visits: Periodic class visits to the computer facility in Music 232 will be made to acquaint the students with the software program PRACTICA MUSICA. This program will aid the student in learning to read music notation, and in acquiring keyboard skills in playing melodies, scales, and chords.

Computer Laboratory Fees: A \$15 laboratory fee is required of each student. The purchase of a set of headphones is strongly recommended.

Policy on Cheating and Plagiarism: The students will take note of the Catalog, wherein cheating and plagiarism are defined. These activities with regard to written examinations and reports will result in a failing mark on the examination, the report, or the class.

NO MAKEUP WORK IS ACCEPTED AFTER THE LAST DAY OF CLASS.

Semester Schedule

| Week | Music | Piano | Musicianship | Subject | Activity |
|------|-------|-------|--------------|---------|----------|
|------|-------|-------|--------------|---------|----------|

I. The Rhythmic and Melodic Dimensions of Music

| | | | | | |
|---|----------|----------|-----------|--|---------------|
| 1 | pp 17-20 | pp 5 - 1 | pp. 4 - 7 | <i>Rhythm.</i> Rhythm patterns in primitive music. Evolution of the metrical scheme from long patterns. Repetition and contrast. Clap and count, play and sing. The piano as a rhythm instrument. | |
| 2 | 332-334 | 13 - 17 | 8 - 11 | <i>Rhythm.</i> Rhythmic notation. Time signatures. Universal rhythmic patterns in all cultures. Introduction to pitch notation Introduction to PRACTICA MUSICA | Homework #1 |
| 3 | 395-405 | 16 - 20 | 10 - 11 | <i>Melody.</i> Reading and playing notes on the keyboard. Primitive melodies from Asia, Africa, Europe, North America. | |
| 4 | 60-67 | 21 - 23 | 12 - 14 | <i>Melody.</i> Historical development of melodic notation in Europe. Ostinato melody in ritual. Write and play melodic accompaniments. Call and response in primitive societies. Write call and response melodies. | Homework #2 |
| 5 | 3-15 | 24 - 28 | 13 - 15 | <i>Melody.</i> Different levels of listening. Concert etiquette. Review pieces in C major. Compare phrase structure in Asian, African, European societies. | Piano Exam #1 |

II. The Harmonic Dimension of Music

| | | | | | |
|---|---------|---------|---------|---|-------------------|
| 6 | 60-70 | 29 - 37 | 16 - 19 | <i>Harmony.</i> Development of two and three-voice textures into chord sequences in Western music. Principal chords in C and G Major. Write chordal accompaniments. | Homework #3 |
| 7 | 230-235 | 38 - 41 | 20 - 22 | <i>Harmony.</i> Write phrases of melodies accompanied by chords in the style of English, French, Austrian folk music. Building music with phrases. Two and four-phrase compositions. Progress check on Concert Report. | Concert Report #1 |
| 8 | 60-67 | 41 - 46 | 21 - 24 | <i>Harmony.</i> Study and writing binary forms as found in mainstream sonata tradition of Western music. Modal scales from the Far East. Modal scales in medieval European tradition. Chord and scale practice on PRACTICA MUSICA. Discuss Concert Report #1. | Homework #4 |

- | | | | | |
|---|--------|---------|---------|--|
| 9 | 81-111 | 46 - 52 | 25 - 27 | <i>Harmony.</i> Chord progression in Baroque standard practice. Changing hand positions between C, F, and G positions. Expression and nuance in the staccato and legato gestures. Dynamic nuance as an organizing element in musical structures. |
|---|--------|---------|---------|--|

Midterm Examinations

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|----|--------------------|---------|---------|---|
| 10 | 129-142 154-158 | 53 - 57 | 28 - 31 | <i>Harmony.</i> Writing answer phrases. Study and performance of excerpts of songs and sonatas of the Classical period. Harmonic motion from one key to another, and its organizing potential in longer pieces. Homework #5 |
|----|--------------------|---------|---------|---|

III. Twentieth Century Individuality: a Chance to Experiment

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|----|----------|---------|---------|--|
| 11 | 262-277 | 58 - 66 | 30 - 34 | <i>Follow Debussy:</i> Selecting chords for coloristic effect. Parallel chord sequences. Whole-tone melodies. New uses of pentatonic scales. Write melody with chords in the style. Progress check on Conc. Rev. #2. Concert Rev. #2 |
| 12 | 305-321 | 66 - 69 | 34 - 36 | <i>Follow Milhaud:</i> Use two keys at once. Syncopation. Inverted chord forms. Write 2-part exercise in the style Hand in either Debussy or Milhaud Exercise. Homework #6 |
| 13 | 330-334 | 69 - 73 | 36 - 39 | <i>Follow W. C. Handy:</i> write a 12-bar blues.. Basic harmonies for blues. Group 2 Keys-D, A, and E major. Minor chords. Piano Exam #3 |
| 14 | 310, 321 | 74 - 78 | 39 - 41 | <i>Follow Bartok:</i> Write a dance melody using. Eastern European folk tune scale. Writing and playing minor chords in root position. Damper pedal. Hand in Handy or Bartok Piece. Homework #7 |
| 15 | 290-296 | 79 - 86 | 42 - 44 | <i>Follow Schoenberg:</i> Class activity: 12-tone melody in the style of early piano pieces. Keys of A minor and D minor. Derivation of smoothly-connected primary chords. Review. . Concert Rev. #3 |

Final Examination Schedule: The final piano examinations, as well as the midterm piano examinations, will be held individually in M-165. Sign-up sheets will be posted on the door of M-165 a few days in advance of these piano examinations. Piano exams #1 and #3 will be held in M-157 during the normal class period.

The Fall 'XX schedule of courses indicates the time of the final written examination:

As listed in the Schedule of Classes

Concert Reports:

The General Education writing requirement for this class will be fulfilled by the submission of three concert reports. For full credit, the reports are to be printed on one side of each 8 1/2" by 11" sheet, and the sheets stapled together. Be sure that your name is at the upper right hand corner of the top page, along with the number of the report (#1, #2, or #3). Each report should be 700 words minimum.

Each report is to consist of prose sentences and paragraphs describing your impressions and opinions regarding some of the most important aspects or parts of the program. In prose, you should indicate who performed, what was played, and where and when the performance took place. The performance must have taken place within the current semester of class. Feel free to express your critical judgment of the performers as well as of the works performed. Formal concerts are usually the easiest to review because the listener is given a program of the works played. Making notes on the program as the concert proceeds is encouraged, because these notes can serve as an outline for the full report. A monthly list of musical events sponsored by the Music Department is available in the music office. In addition, weekly student recitals every Thursday at 13:10 in Music 126 afford the opportunity to attend a campus concert less than one hour long.

You are not limited in your choice of musical events, provided that the event is live, and is music-centered. Musicals and rock concerts are often reported on by our these are graded subject to the complete description of the event- "who, what, where, when?". Public school musical events and church musical services have been described, and some students have even written about football half-time marching band routines. Your participation in the concert itself in no way disqualifies you from reporting it.

The final drafts of the three written reports are due at the end of the seventh, the eleventh, and the fifteenth week. You are encouraged to submit a rough draft of each report one week prior to the final draft due date in order that it may be critiqued for organization, completeness, and adherence to basic rules of grammar.