

General Education Course Proposal

Proposed Course: Music 074 Listener's Guide 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 X

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)

74. Listener's Guide to Music (3)

Exploration of a wide range of musical styles (past, present, classical and popular) through guided practical experiences and the development of an aesthetic sensitivity for music of various cultures. General Education BREADTH, Area C1

Enrollment limit per section: 40

Expected number of sections per semester – Year 1 5; Year 3 8

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 Education 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] 3/25/98
Department Chair Date

[Signature] 3/17/98
School Curriculum Committee Date

[Signature] 4/23/98
School Dean Date

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

[Signature] 12/15/98
Associate Provost Date

Music 74
Listener's Guide to Music
Attachment 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 Education Courses.

Goals and Objectives Guiding Area C

1. Music 74 is a lower division course that meets for three 50-minute class meetings per week in an interactive lecture format. Therefore it would qualify for fulfillment of the minimum three units required in the Arts (C1).

2. Music 74 cultivates the intellect, imagination, sensibility, and sensitivity to music through overview of the general aesthetic trends and historical development of the cultivated music of western civilization. Cultivated and traditional musics of non-western civilizations are included as they both influence the west, and, as the west influences them. Emphasis is placed on examining the interrelationships between music as an artistic expression not only by individual musicians but also of the society within which individual musicians live(d).

Specifications

Music 74 promotes:

1. An awareness and understanding of sound, time and pattern as elements in Art through the development of aural skills associated to a working musical vocabulary that identify basic elements common to all musics.

2. The development of the capacity to experience art at many levels of response:

- a. through exposure to and thoughtful examination of great works of musical art within their respective aesthetic contexts.
- b. through guided attendance at live musical experiences.
- c. through an investigation and examination of personal interactions with music.

3. An awareness of the universality of music through discussion and examination of its functions and philosophies within the context of the culture and society from which it emanates.

Goals Guiding General Education

Music 74:

1. Expands the student's intellectual horizons through exposure to and study of the interrelationships between music and culture (aesthetics, functions, philosophies).

2. Fosters lifelong learning through the development of aural skills that are applicable to music of any cultural origin. The ability to listen to music, not just hear music, is key to understanding the thoughts, concerns, and ideals of any given culture.

3. Prepares students for further professional study by learning about the creative processes of combining raw materials (in this course, sound and time) to achieve a desired affect.

4. Instills appreciation of cultures other than late 20th c. American culture through an exposure to and understanding of a varied array of musical traditions (western and non-western cultures). Equally important is the recognition and study of how various musical traditions influence each other.

Criteria Applying to All Areas

1. Grounding in the liberal arts and sciences:

The study of music is grounded in the foundations of every society and culture (both literate and oral) even before recorded history. Archeological evidence supports this with the uncovering of ancient musical instruments. The oldest known writings about music and its place in human society are 5,000 years old (Peking, China). More recently, the philosophy, theory and practical application of music was in fact one of the original seven liberal arts (included in the medieval quadrivium) of western education.

2. Integration:

The area goals, objectives, and specifications of the GE Program, Area C1 are meaningfully integrated into Music 74 as stated in Goals Guiding General Education (see above) and in Attachment 2.

3. Appropriate Course Materials:

The appropriate course materials for a lower division course in music appreciation is a textbook. Faculty review and select an appropriate textbook along with its accompanying materials (recordings, CD roms, workbooks, etc.) each academic year. In addition to or instead of, faculty can design and publish their own reader drawn from primary source readings.

4. Prerequisites:

Music 74 has no prerequisite.

5. Writing Requirement:

There is a 2,000 word writing requirement for every section of Music 74. Written assignments shall allow the student opportunities for revision and instructor feedback. They are designed to provide students the opportunity to demonstrate their understanding of artistic concepts and concerns as they relate to contemporary and/or past cultures, musical vocabulary and application of that vocabulary to listening skills, as well as formalizing personal interactions with live musical experiences. Evaluation of written assignments will be based on students' ability to synthesize their knowledge (gained through lecture, textbook readings, application of listening skills, and/or research) of a given musical aesthetic with an examination of their subjective responses as well as usual standards of the mechanics of expository writing.

Music 74
Listener's Guide 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 74 is an overview of the general aesthetic trends and historical development of the cultivated music of western civilization. Cultivated and traditional musics of non-western civilizations (i.e. African, Arabic, Asian, Oriental, Indian, Pre-Columbian) are introduced as they interact with the music of the west. No prerequisite knowledge of music is needed for enrollment in this course.

Objectives

1. Develop an informed and personal awareness of musical expression as one of the most powerful means of communicating human experiences and thoughts.
2. Understand basic musical terminology and development of its application through critical and cognitive listening skills.
3. Exploration and an understanding of societal esthetics as they relate to various traditions and styles of musical expression.

Representative Texts

Any one current edition of a standard music appreciation textbook and any one or all of their respective supplementary materials (workbooks, recordings, CD ROM's, etc.) must be required of all sections of Music 74. The following is a short list of the most accessible undergraduate level music appreciation texts:

The Enjoyment of Music, 7th ed., shorter. Joseph Machlis with Kristine Forney.
New York. W.W. Norton & Company, 1996

Listening to Music. Jay Zorn.
Englewood Cliffs, NJ. Prentice Hall, 1995

Music: An Appreciation, 6th ed., brief. Roger Kamien.
New York. McGraw Hill, Inc., 1996

Listener's Guide to Musical Understanding, 8th ed. by Leon Dallin
Dubuque, IA. Wm. C Brown Company Publishers, 1997

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

Grading Policy and Required Student Activities

Instructors will base students' final grades on a combination of three or more 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 students' written material must be in the form of a substantive writing assignment (multiparagraph). Written assignments shall allow the student opportunities for revision and instructor feedback. They are designed to provide students the opportunity to demonstrate their understanding of artistic concepts and concerns as they relate to contemporary and/or past cultures, musical vocabulary and application of that vocabulary through listening skills, as well as formalizing personal interactions with live musical experiences. Evaluation of written assignments will be based on students' ability to synthesize their knowledge (gained through lecture, textbook readings, application of listening skills, and/or research) of a given musical aesthetic with an examination of their subjective responses as well as the usual standards of expository writing.

1. Examinations
2. Term Papers
3. Assignments
4. Live Concert Experiences
5. Attendance Policy
6. Projects
7. Presentations

Instructor's Policies

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.)

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: Focus on the art and science of music and the development of listening skills. Topics to be covered should be chosen from the following:
- a. Definition of music (functions, philosophies)
 - b. Properties of sound (pitch, timbre, duration, volume, noise)
 - c. Pitch organization (interval, octave, scale, pitch systems, harmony)
 - d. Rhythm (time, pulse, meter, tempo, duration, rhythmic complications)
 - e. Melody (concept, shape, range, motion, structure, development)
 - f. Textures (relationships between melody and accompaniment)
 - g. Creative usages of musical elements (emotions, images, stories)
 - h. Exploration of the affects the various elements evoke in listeners
 - i. development and application of aural skills to identification of elements.
 - j. basic formal designs (repetition, contrast, variation, binary, ternary, call & response, ostinato, movement)
 - k. musical instruments
 - l. understanding the concept of style

- Weeks 5 - 10: Overview on musical philosophy, aesthetics and practice; how classical music evolved in the west and how western and non-western musics influenced each other. Explore interrelationships to the development of other arts, sciences, political, social and intellectual movements within an appropriate selection of topics below:
- a. Ancient civilizations
 - b. Traditional Arabic musical culture
 - c. Greco-Roman legacy to European cultivated musical tradition
 - d. Medieval society and music
 - e. Renaissance society and music
 - f. Baroque society and music
 - g. Pre-Columbian music
 - h. Classicism
 - i. Romanticism
 - j. Folk music
 - k. Traditional Oriental musical culture
 - l. Musics of the United States

- Weeks 11 - 16: Focus on the sociology, psychology, and business of musical expression. Again interrelate the culture of the society with the music it creates. Topics to be covered should be chosen from the following:
- a. Outgrowths and reactions to Romanticism
 - b. Traditional African musical culture
 - c. American musics
 - d. The music industry
 - e. 20th c. musical styles
 - f. The influences of technology on music
 - g. Art vs. product
 - h. Comparisons of music's past roles to contemporary ones.
 - i. The effects of globalization on traditional musical cultures.
 - j. Music and the mind, body, and soul

Music 74
Listener's Guide to Music
Attachment 3

Typical Syllabus

MUSIC 74
Listener's Guide to Music

instructor's name
telephone, office
email

office hours:

SYLLABUS

MUSIC 74 is an overview of the general aesthetic trends and historical development of the cultivated music of western civilization. Cultivated and traditional musics of non-western civilizations (i.e. African, Arabic, Asian, Oriental, Indian, Pre-Columbian) are introduced as they interact with the music of the west. No prerequisite knowledge of music is needed for enrollment in this course.

Course Goals:

1. Develop an informed and personal awareness of musical expression as one of the most powerful means of communicating human experiences and thoughts.
2. Understanding basic musical terminology and its application to what is heard in music.
3. Exploration of personal and societal esthetics as they relate to various styles of musical expression.

Required Materials:

The Enjoyment of Music, Seventh Edition Shorter, by Joseph Machlis
with Kristine Forney, W.W. Norton & Company, 1995.

3 CD Sound Package that accompany
The Enjoyment of Music textbook

Special Considerations:

Students with disabilities should identify themselves to the University and to the instructor so that reasonable accomodation for learning and evaluation can be made.

Grading Criteria:

1. *One Term Paper* 20%

Points earned will be based on content (75%) and clarity of thought (25%). *Late term papers will have one letter grade deducted from the grade for each class day it is late unless arrangements are made before the due date.*

Topic selection, format and writing guidelines for the term paper will be given to class members in a separate handout. The length of this paper will be a minimum of 1,000 words in partial fulfillment of University writing requirements for GE courses.

2. *Three Concert Reports* 30%

Points earned will be based on content (75%) and clarity of thought (25%). Each Concert Report will be weighted at 10 points.

Concert Reports are due within 1 week of the concert date. *One point will be deducted for each class day past the 1 week deadline if not submitted on time.*

Format and content requirements will be given to class members in a separate handout. The length of each concert report will be at least 350 words in partial fulfillment of University writing requirements for GE courses.

3. *Six Tests* 50%

Six tests are given throughout the semester, the last test is given on the final exam date.

Each test is worth 10 points toward your final grade; the lowest test score for the semester will be dropped.

The tests normally consist of listening activities (critical and cognitive), multiple choice and/or true/false, and/or essay.

No make ups will be given unless prior arrangements are made. Make ups are similar to, but not the same test given in class.

The sixth (last) exam will not be given outside of the assigned date and time listed in the University Schedule of Exams.

Letter Grade correlation to accumulated points:

90 points and over	A
80 points to 89 points	B
70 points to 79 points	C
60 points to 69 points	D
59 points or less	F

CLASS AGENDA

Unit I: The Art and Science of Music and Developing Listening Skills

- Week 1 Course Introduction. What is Music?
How does Sound become Music?
Read: pp. 1 - 17
- Week 2 Characteristics of Sound and Rhythm
Read: pp. 17 - 30
- Week 3 Pitch organization and Harmony
Read: pp. 31 - 56
- Week 4 *No class Monday, Feb. 16, President's Day*
Melody and Musical Textures, Review & Test I
- Week 5 Style and Function of Music in Society
Read: pp. 57 - 60

Unit II: Musical Philosophy and Practice - how classical music evolved in the West.

- Week 6 Ancient music and traditional Arabic musical culture
Read: pp. 85 - 98
- Week 7 Greco-Roman legacy in European cultivated musical traditions, Middle Ages through the Renaissance
Read: pp. 99 - 106
Test II
- Week 8 The Baroque Era
Read: pp. 107 - 172
- Week 9 Classicism
Read: pp. 181 - 244
Test III
- Week 10 Romanticism
Read: pp. 245 - 334
Term Paper draft due
- Week 11 Spring Break

Unit III: The Sociology, Psychology and Business of Musical Expression

Week 12 Outgrowths and reactions to Romanticism, and 20th c. music
Read: pp. 337 - 383
Test IV

Week 13 Traditional African Musical Culture
Read: pp. 384 - 392

Week 14 American Music and the Music Industry
Read: pp. 423 - 443
Test V

Week 15 Continued
Read: pp. 443 - 458

Week 16 Technology and Music, Wrap Up
Term Paper due
Last day to submit Concert Reports

Test VI

(day and time of Final Exam for this class as listed
in the University Final Exam Schedule)

***This class agenda is subject to change and/or revision.

Music 74

Guidelines for Term Paper

Draft Due: _____

Paper Due: _____

PURPOSE: The purpose of this paper is to demonstrate your understanding of artistic concepts and concerns as they relate to contemporary and/or past cultures, musical vocabulary and application of that vocabulary through listening skills.

TOPIC: The topic of this term paper is Non-Western Influences in Western Classical Music.

PROCEDURE:

Select a work from the list of compositions below:

Haydn, J. F. Symphony #100 in G major (Military), mvt. 2
Beethoven, L. van Symphony #9 in d minor (Choral), mvt. 4
Mozart, W. A. Piano Sonata in A Major, K. 331, mvt. 4
Chopin, F. Polonaise in A flat Major
Rimsky-Korsakov, N. Scheherazade
Tchaikovsky, P. I. The Nutcracker Suite
Dvorak, A. Symphony # 9 (from the New World), mvt. 2
Ellington, "Duke" Black, Brown, and Beige
Puccini, G. Madame Butterfly, final act
Mahler, G. Song of the Earth
Ravel, M. Ma Mere L'Oye Suite
Schoenberg, A. A Survivor from Warsaw
Bartok, B. Music for Strings, Percussion, and Celesta
Copland, A. Billy the Kid, Scene 1, Street in a Frontier Town
Bernstein, L. Symphonic Dances from West Side Story
Partch, H. The Delusion of Fury
Crumb, G. Ancient Voices of Children
Reich, S. Drumming

1. As you study (listen to and research the background of your chosen composition), identify the non-western musical influence.
2. Once you have identified it, listen to a few examples of this non-western music. Be sure to state the names of the compositions and the title of the recording you heard in the body of your paper. You will also want to include this information in your discography.
3. Research the general aesthetic and functional principals of the non-western music from which inspiration was derived for the western composition you selected and offer a plausible reason for its presence in your selected composition.
 - a. From lecture and readings, speculate how your chosen composition might have pertained to the social context (philosophy, aesthetic concept, politics,

business or commercial concerns, moral and religious concerns) of the era and particular society from which the composition arose.

b. Discuss musical material (structure, melodic characteristics, textures, (and the relationship between text and pitch if a vocal composition).

c. Relate how these elements are typical of the western style of music you are writing about.

4. What attracted you to this particular composition? Express your emotional or imaginative interaction with this work in 2 ways: Upon first hearing it and after studying it.

5. Do not emphasize the composer's biography. Use it only to illustrate points you make about the composers' composition. Do not write about the composer's life story.

PLEASE NOTE THE FOLLOWING:

1. All writing must be yours. Your reactions and thoughts are more relevant to this assignment than those of somebody else. Quoting or paraphrasing from secondary sources is not encouraged, but if you do so, you must identify your sources specifically as to edition, place, publisher, year, and page number(s). Quotations must be either placed in quotation marks or indented (single spaced, without quotes). Using someone else's words without specific reference constitutes plagiarism.

2. Reasonable standards of grammar and spelling will be expected.

3. A bibliography and discography must be included at the end of your paper.

4. This term paper contain a minimum of 1,000 words in partial fulfillment of University General Education Guidelines.

EVALUATION:

In evaluating your paper, I will be looking for the depth and sincerity with which you go into the composition, rather than biography or history. Focus on your experience with the musical material rather than what someone else has written (secondary sources). If you do use any secondary sources, you must cite them.

1. *Content*: If all of the items above are addressed in your paper, they will constitute full credit (15 points = 75%) of the total possible points (20 = 100%) for this term paper. Two points will be deducted for each item left out of your work.

2. *Clarity of Thought*: 25% (5 points) of your grade comprises the grammatical elements and presentation of your paper. Poor presentation constitutes inattention to the overall "look" of your paper. For example, capitalizing every letter would constitute poor presentation. If your bibliography or discography are not separated from the body of your text would also constitute poor presentation. An immediate 1 point reduction will occur if these things are not attended to. Grammatical errors that have not been corrected after the draft will cause you to loose 4 points of your total score. Grammatical errors include: incomplete sentences, run-on sentences, no distinctions of ideas (paragraphs), incorrect usage of musical terminology, misspellings, and wrong word usage (i.e. difference between "their", "there", and "they're").

Concert Report Guidelines and Criteria

Purpose:

The purpose of these Concert Reports is to demonstrate your understanding of musical vocabulary and the application of that vocabulary through listening skills as well as examining your subjective responses to live musical experiences.

Some pre-concert suggestions:

Plan to arrive early before the concert is scheduled to begin. In some types of concerts, ushers are directed not to interrupt performances with late-comer seating.

Concerts featuring classical music issue the audience a program at the door. Reading the program will tell you what is scheduled to be performed, performer's biographies, and relevant information about the compositions you'll hear. Reading the program ahead of the performance will enhance your concert experience.

Save your program and ticket stub to attach to your Concert Report for submission.

Read and become familiar with the specific items you will focus on for the concert before you attend. It would be helpful to bring a pen or pencil with you to the concert and perhaps some paper so that you can write down your answers to the questions on your program or on your paper to help you remember what you will address in your report for that concert.

At the concert:

Listening: One may go to a concert for the gratification of all five senses, but music is still an aural art form. Good listening requires a mental effort, both intellectual and emotional. Popular music and outdoor concerts and some theatrical productions are usually miced so that the music can be heard over a great deal of extraneous noise. However, most other types of musical performances, especially classical concerts, do not use microphones to amplify sound. What you hear is exactly what the performers sound like. In these instances, it is best to sit back, relax, and enjoy the music on a personal level.

Applause: Whistling, screaming, and hooting are perfect ways of showing appreciation at most types of popular music concerts and also at some operatic productions. But outside of these venues, audiences show their appreciation through applause. Applause by itself is simply a "thank you". It may range from polite and unenthusiastic to a wildly vociferous rhythmic applause.

Evaluation:

Each Concert Report should contain a minimum of 350 words, in partial fulfillment of University General Education Policy.

Each Concert Report has a different set of criteria for you to listen for and observe. Each Concert Report is worth 10 points.

Evaluation of each Concert Report is based on content (7.5 points = 75%) and clarity of thought (2.5 points = 25%).

Content is defined as addressing all the criteria of the particular type of concert you will be writing about. 2 points will be deducted for each category not addressed. Half-points will be deducted for each instance of incorrect information.

Clarity of thought is defined as the usual mechanics of American grammar. Half-points will be deducted for each instance of misspellings, incorrect sentence structure and inattention to paragraph development. You may wish to submit a draft of your Concert Report for the

instructor's comments for improvement before returning it for a grade. The draft must be submitted within one week from the date of the concert.

Concert Report Criteria:

Because Music 74's content focuses on classical and traditional musics, only professional level concerts and concerts sponsored by the Dept. of Music or other cultural institutions on campus can be used for the purposes of these reports. Concerts away from campus can be used if they fall within the range of the course content. If you aren't sure a particular concert would qualify, check with the instructor before attending it for approval. You must be physically present as a member of the audience.

There are 3 types of concerts you should plan to attend at your convenience throughout the course of the semester. Below are listed the types and criteria for content of your report.

For each report include the specific concert you attended, the date of the concert, its performance venue and your observations to the concert environment (ambiance, acoustics, audience behavior, and your reactions to the experience).

1. Instrumental Concert Report: Orchestral or Band
 - a. Identify (title of composition and composer) and write about the last composition you heard at this concert paying attention to the following specific items using your listening skills:
 - aa. Was it a multi movement composition? If so, which movement will you be writing about?
 - bb. Identify the meter, any rhythmic complications, tempo(i), type of harmony used, tonality, and textures used in this composition.
 - b. Identify and write about the composition on this program that you most enjoyed and why.
 - c. Write about your overall experience at this concert. Was it a new experience for you? If so, how was it different from other concerts you usually attend? What did you enjoy most and least about this experience?
2. Vocal Concert Report: Opera, Musical or Choral
 - a. Identify (title of composition and composer) and write about the opening vocal number (*not the recitative* if there was one) you heard at this concert paying attention to the following specific items using your listening skills:
 - aa. Identify the form of the opening vocal number. Was it an aria, song, or choral number?
 - bb. Identify the meter, tempo(i), type of harmony used, tonality, and textures used in the opening vocal number.
 - b. Was the concert preceded by an overture? If so, and in retrospect, describe how the overture set the mood for the remainder of the program.
 - c. If there was non-English singing, was a translation provided?
 - d. Write a short synopsis of the story behind this vocal composition.
 - e. Was this concert staged?
 - f. What did you like best and least about this concert? You may wish to compare this experience with others you might have attended in before taking this class.
3. Recital: Instrumental, Vocal, Chamber Music, Traditional Music, Mixed
 - a. Identify the composition (title and composer) that had the strongest emotional or imaginative impact on you. Pay attention to the following specific items using your listening skills:
 - aa. Identify the meter, any rhythmic complications, tempo(i), type of harmony used, tonality, and textures used in this composition.
 - b. Offer an explanation as to why you think this particular composition affected you in the way that it did. Relate how the musical elements you identified caused you to feel the way you did or stimulated your imagination.

Submission:

The ticket stub and program (if applicable) must be attached to the Concert Report when submitted. If the concert takes place in one of the Music Department concert venues, you must have your program stamped or hole-punched by the House Manager at the end of the concert. The House Manager is the individual who handed you your program upon entry into the concert.

A Concert Report is due within one week of the concert date. You may wish to submit a draft for instructor comments and suggestions for improvement. If you wish to submit a draft, it will be due within one week of the concert date. After the draft has been returned to you, you have one week to submit your completed report.

All Concert Reports are due on the last day of instruction, unless prior arrangements with the instructor are made otherwise.

