

MUSIC 103: ELEMENTS OF MUSIC
Spring Semester, 2004

MWF 12:00 –12:50 p.m.
100 Hassell Hall

INSTRUCTOR: Dr. Courtenay Harter, harterc@rhodes.edu
OFFICE: 101 Hassell Hall, 901-843-3398
OFFICE HOURS: TR 8:00 a.m., and by appointment
ASSISTANT: Jo Beth Campbell, camje@rhodes.edu
TUTORING HOURS: Sunday, 8 p.m., and by appointment

COURSE OBJECTIVES

- Define, read and write musical symbols
- Define and use a musical vocabulary
- Create accurate performance of musical symbols through clapping, singing and playing a keyboard
- Write accurate musical notation based on an aural stimulus
- Evaluate music through critiques of recorded and live performances

REQUIRED MATERIALS

Straus, Joseph. *Elements of Music*, 2nd edition. (with audio CD)
Music Trainers (available for download at www.musictheory.net)
staff paper with margins (available at www.musictheory.net under “utilities”)
pencils, erasers, straight edge

ADDITIONAL MATERIALS AND RESOURCES

Handouts and some assignment sheets will be distributed throughout the semester. Other materials may be placed in my Faculty Folder on the Acad_Dept_Pgm Volume.

Correspondence regarding this course will be addressed to your Rhodes e-mail account only. Please make arrangements to read this e-mail on a consistent basis.

Recordings and scores will be placed on reserve in the Media Center of Barret Library. No dubbing, duplication, or copying of any recorded material is allowed from the collection. Some recordings are available through the Naxos Music Library (rhodes.NaxosMusicLibrary.com). This service is available from off and on campus locations; however, Rhodes has a limited number of subscriptions – remember to "Logoff" when you have completed your listening session.

MUSIC 103: GRADING CRITERIA

All assignments are due at the beginning of class. Grades for assignments turned in one day late will be lowered by one full letter grade (e.g. A to B); assignments more than one day late, incomplete assignments, and illegible assignments will not be accepted.

In addition to attending class, students should plan to devote a minimum of twenty minutes every day to drill and practice beyond the written assignments.

- 10% Participation
Participation includes class discussion, drills, quizzes, dictations, and attendance. **Attendance** is important in a skills acquisition course. Students are expected to attend all classes on time; therefore, in-class work taken for a grade will not be made up. The phrase, "I can't" (and all variations), are not an acceptable beginning to an in-class response. To prepare for class, see attached course schedule. Students who are absent over five times will receive no credit for participation. Tardiness = 1/3 absence.
- 25% Written Assignments will mostly be generated from the workbook pages, though other worksheets may be handed out during the course of the semester. Due dates can be found on the course schedule. Assignments should be done in pencil.
- 15% Listening Assignments will include recorded and live (non-amplified) musical performances. These assignments will include writing a limited number of paragraphs in response to the aural stimulus using musical vocabulary developed throughout the course.
- 10% Music Trainers Drills
Use of the Music Trainers Program will be on the honor system. You will be expected to use the program at least three times a week and record your scores out of 30 (see Music Trainer Grade Sheets). You may record more than three scores each week; your best three scores will be used for grading purposes. The grade sheet should be turned at each unit test (see attached schedule).
- 40% Tests are cumulative and comprised of three parts:
 written skills (reading and writing musical notations from visual and aural stimuli)
 aural skills (reproducing musical notation with your voice)
 keyboard skills (reproducing musical notation on a keyboard)

Course Grading Scale: A=93-100; B=83-87; C=73-77; D=64-67

ENROLLMENT IN THE CLASS ACKNOWLEDGES THE REQUIREMENTS STATED IN THE SYLLABUS. THE HONOR CODE APPLIES TO ALL ELEMENTS OF THE COURSE. THE SIGNED HONOR PLEDGE SHOULD BE INCLUDED ON ALL WORK SUBMITTED.

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Dates to Know Now!

(subject to change)

Monday, 1/21	MLK Day – No Class
Wednesday, 1/30	Test #1
Tuesday, 2/19, 7:30 p.m.	Springfield Lecture with composer, Libby Larsen (Listening Assignment #1)
Friday, 2/22	Test #2
Friday, 2/29	Listening Assignment #2 Due
Week of 3/3-3/7	Spring Break – No Classes
Friday, 3/21	Easter Recess – No Class
Wednesday, 3/26	Test #3
Monday, 3/31	Listening Assignment #3 Due
Friday, 4/25	Awards Convocation and URCAS – No Class
Monday, 4/28 8:30 a.m.	Test #4 Listening Assignment #4 Due

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COURSE SCHEDULE #1

(subject to change)

Date	Chapters/Lessons	Assignments Due	Skills & Music Trainers
W 1/9	Introduction		
F 1/11	Lessons 1 & 2	Musical alphabet (p. 6 #3)	Keyboard Trainer & Note Trainer s
M 1/14	Lessons 2 & 6	L1 – pp. 3-4	Singing: p. 2, #1 Keyboard: p. 7, #7-8 Keyboard Trainer & Note Trainer
W 1/16	Lessons 3 & 6	L2 – pp. 9-10	Singing: p. 13, #2-3 Keyboard: p. 14, #5 Keyboard Trainer & Note Trainer
F 1/18	Lessons 4 & 7	L3 – pp. 17-20 L6 – pp. 49-50	Singing: pp. 21-22, #2-3 Keyboard: p. 22, #5 Keyboard Trainer & Note Trainer
<i>M 1/21</i>	<i>No Class – MLK Day</i>		Keyboard Trainer & Note Trainer
W 1/23	Lessons 5 & 7	L4 – pp. 25-26 L6 – pp. 51-52	Singing: p. 29, #2-3 Keyboard: p. 30, #5 Keyboard Trainer & Note Trainer
F 1/25	pp. 37-38	L5 – pp. 31-36	Rhythm: pp. 46-47, #2-3 Keyboard Trainer & Note Trainer
M 1/28	Review	L7 pp. 59-61	Rhythm: pp. 55-56, #2-3 Keyboard Trainer & Note Trainer
W 1/30	Test #1		
F 2/1	Lessons 8 & 14		Key and Scale Ear Trainers

Listening Assignments

Add description of how many musical terms to use in each?

How will these be graded? Add a grading sheet?

#1a: Attend a concert (of non-amplified music).

Due Friday, 2/1

Observe concert etiquette.

Listen to the entire program.

Write two commentary paragraphs/pages – one on a performance aspect, one on the overall experience.

#1b: create a few lists of music to listen to – or are there videos of live performances?!

Leonard Bernstein's young people's concerts [videorecording] **MT91 .B47**

[1] What does music mean? What is orchestration?

[2] What makes music symphonic? What is classical music?

[3] Humor in music. What is a melody?

[4] What is a concerto? What is American music?

[5] Who is Gustav Mahler? Folk music in the concert hall. Happy birthday, Igor Stravinsky

[6] Jazz in the concert hall. A tribute to Sibelius. A birthday tribute to Shostakovich

[7] What is impressionism? The Latin American spirit. A toast to Vienna in 3/4 time

[8] What is sonata form? The sound of an orchestra. What is a mode?

[9] Musical atoms: a study of intervals. Quiz concert: how musical are you?

[10] Berlioz takes a trip. Two ballet birds. Fidelio: a celebration of life.

The symphony [videorecording] Greenberg, Robert, 1954- **ML1255 .G74 2004**

disc 1. lecture 1. Let's take it from the top! -- lecture 2. The concerto and the orchestra -- lecture 3. The pre-Classical symphony -- lecture 4. Mannheim.

disc 2. lecture 5. Classical masters -- lecture 6. Franz Joseph Haydn, part 1 -- lecture 7. Franz Joseph Haydn, part 2 -- lecture 8. Mozart.

disc 3. lecture 9. Beethoven -- lecture 10. Schubert -- lecture 11. Berlioz and the Symphonie fantastique -- lecture 12. Mendelssohn and Schumann.

disc 4. lecture 13. Franck, Saint-Saens, and the symphony in France -- lecture 14. Nationalism and the symphony -- lecture 15. Brahms, Bruckner, and the Viennese symphony -- lecture 16. Gustav Mahler.

disc 5. lecture 17. Nielsen and Sibelius -- lecture 18. The symphony in Russia -- lecture 19. Charles Ives -- lecture 20. Aaron Copland and Samuel Barber.

disc 6. lecture 21. Roy Harris and William Schuman -- lecture 22. The twentieth-century British symphony -- lecture 23. Olivier Messiaen and Turangalila! -- lecture 24. Dmitri Shostakovich and his Tenth symphony.

Messiah [videorecording] Handel, George Frideric, **M2000 .H22 M4** 1982 Hogwood, Christopher.

Handel's most beloved of all oratorios was performed by fewer than forty instrumentalists and a chorus, less than thirty strong, of boy trebles and men. This is the tradition to which this performance has returned to. Members of the Academy all play instruments of the period or accurate modern copies. The soloists improvised embellishments in the arias and, in certain cases, join in the singing of the choruses, just as they would have done 240 years ago.

Diane Bish series?! ugh!

#2: Libby Larsen

(a) Read about Libby Larsen (www.LibbyLarsen.com).

Listen to x number of recordings – write a commentary paragraph/page.

Due Monday, 2/18

(b) Attend the Springfield Lecture (Tuesday, 2/19, 7:30 p.m.)

Write a commentary paragraph/page on the lecture.

Due Wednesday, 2/20

#3: Pick a concert (of non-amplified music) ahead of time.

Due Friday, 2/29

Listen to a recording of two compositions that will be performed ahead of time.

Write about this listening – paragraph/page

Attend the entire concert.

Write a commentary paragraph/page on your experience in relation to the previous listening.

#4: Observe a rehearsal.

Due Monday, 3/31

Paragraph/page

Discuss musical terminology used during the rehearsal.

Discuss the music rehearsed.

#5: Attend a concert (of non-amplified music)

Due Monday, 4/28

(if at all possible, of the ensemble you observed in Assignment #4)

Listen to a recording of two compositions that will be performed ahead of time.

Write about this listening.

Attend the entire concert.

Write a commentary paragraph on your experience in relation to the previous listening.

Other listening assignments from anthology? How are these going to be used in the course of the assignments?

With vocabulary of musical terms?