

## MUSIC 103

### INTRODUCTION TO MUSIC

#### ONLINE LEARNING, SECTION 900, Summer I 2019 (7A)

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E-mail: [asciolla@ccp.edu](mailto:asciolla@ccp.edu) I try to respond to messages in a timely manner, Monday through Friday, 9AM until 6PM. I *may* be available on weekends (6PM Friday- 9AM Monday), but I can't guarantee it.

Office Hours: By appointment

**Description:** This course introduces students to the art and science of listening to music with engagement and understanding, presuming no prior musical knowledge or experience. Students will learn how to listen to music actively and critically, with emphasis on instrumentation, musical form, function, performance practices, cultural influences, and aesthetics. Examples from Western and world music will be used to engage students in discussion and study.

*Fulfills the American/Global Diversity, Interpretive Studies requirements.*

#### Student Learning Outcomes:

Upon successful completion of this course, students should be able to:

- Define the basic elements of music (pitch, melody, harmony, rhythm, meter, tone color, dynamics, tempo, consonance, dissonance, texture and form) in order to write a review of an unfamiliar composition, later in the semester, discussing how these elements are applied.

- Upon successful completion of the course, students will be able to recognize and define musical examples from Africa and Asia.
- Through acquired familiarity with musical elements unique to each major Western historical period—Medieval, Renaissance, Baroque, Classical, Romantic, and “Modern”—students will be able to listen to an unfamiliar piece of Western concert music and place it into its historical context.
- Discuss and defend aesthetic judgments about new and unfamiliar music to which they may be exposed.

### What You Will Need For this Class:

1. Since all of your work will be posted and done online, you must have a desktop computer or a laptop computer, with internet access, to do your assignments and quizzes. Canvas, the CCP online learning software, does not necessarily recognize or accept work submitted from a cell phone or a tablet computer. Therefore, you must do your work using a desktop computer or a laptop computer.

I expect each student to have basic computer literacy. To do your work, you must log into Canvas: <https://ccp.instructure.com/login/canvas>

Once you are in Canvas, click “Courses” on the left. Find “Music 103”, and click it.

Your computer **must** have Microsoft Word in order for you to write the music review due in Session 10. You will upload your review into Canvas, and according to my settings, Canvas won’t recognize your review unless it is written in MS Word. Also, I can’t accept a review submitted via e-mail or hard copy, because in order to be graded, you must upload your review **directly** into the Music Review Assignment in module 10.

2. You will need to listen to examples of music, and therefore, your computer must have speakers, or it must have portals for headphones. Some of the listening examples will be done via YouTube. However, many of the examples are compositions that I have directly entered into Canvas. You will not have to pay a fee for any of the music that you assigned to hear. **Note: Use Google Chrome browser to do your Music 103 work. The listening examples that I have embedded into Canvas might not play properly if you use some other browser. Also, when you go from one listening example to another, pause for about 5 seconds in between, or Canvas might have trouble playing the next example.**

3. If your home computer stops working, be aware that you can use the computer labs at the CCP Main Branch (Student Academic Computer Center, room B2-33, 8AM-9PM) or the student computer labs at any of the CCP regional centers:

**Northeast Regional Center**

12901 Townsend Road, Philadelphia, PA 19154  
215.972.6372

**Northwest Regional Center**

1300 West Godfrey Avenue, Philadelphia, PA 19141  
215.751.8773

**West Regional Center**

4725 Chestnut Street, Philadelphia, PA 19139  
267.299.5850

The Free Library of Philadelphia also has computers available to the public at its branches throughout Philadelphia. Find the branch that is nearest to your home: <https://libwww.freelibrary.org/locations/>

Alternately, select a friend or neighbor who would allow you to use his/her computer in an emergency.

*Now* is the time to create a plan that you will implement in case your home computer stops working! Don't be caught unprepared!

4. You will need to buy the textbook, Music, An Appreciation, by Roger Kamien, Ninth Brief Loose-Leaf Edition, ISBN: **9781260689624** - KAMIEN GEN CMB LL MUS:BRF; CNCT 9 2018. You will also need to purchase a 3-ring loose-leaf binder for this textbook, since the textbook comes only as loose-leaf pages. A 3-ring loose-leaf binder can be found in Walmart, Staples, or other stores. Dollar stores sell these binders for \$1.00. I chose the loose-leaf form of the textbook because it is less expensive for you than the traditional hard-back or paperback versions. Purchase the textbook as soon as it becomes available in the CCP

bookstore. **However, you will not need to access or purchase the online materials available from the textbook publisher. I have posted all necessary online materials directly into Canvas. You will not have to pay a fee to hear the listening examples or to view the videos.**

5. You must select the ways by which I can send messages to you via Canvas or other e-mail. To accomplish this task, log into Canvas and click **Account** on the left side of the page. Next, click **Settings**. When the **Settings** page opens, find and click **+E-mail addresses**, and enter any e-mail addresses to which you want your Canvas account linked. You may also link the telephone number for your cell phone, where you see “+ Contact Method”.

For Canvas Support: Students can get technical help with Canvas by calling the IT Department Help Desk at 215-496-6000.

### **How the Course Is Arranged:**

Music 103 is divided into 15 sessions and 14 quizzes, 2 per week over a 7 week time period. This is an accelerated course. Within each session, you should **always** start at the topic at the top of the module and work downward, item by item, to the quiz (the last entry in each module). Make sure that you do the reading assignments (textbook, as well as the reading in each week’s Study Guide) several times prior to each week’s quiz. You must also do the listening assignments in each Study Guide, every week. However, you must do the reading **before** you do the listening. Otherwise, you might not understand the compositions that you are assigned to hear.

**Note that each week's quiz will not be visible in the module until the start date of the quiz.**

Many of your listening assignments are linked to presentations on You Tube. When you see You Tube examples in the Study Guides, click the hyperlink, NOT the square box that accompanies the hyperlink. For listening examples that I place **directly** into the Study Guide, click the arrow in the box.

### **Evaluation:**

Your final grade will be based upon your performance on fourteen quizzes, fifteen gradable discussions, and one assignment in which you will write a review of a

piece of music. The quizzes will count as 75% of your final grade; the discussions will count 20%; the music review will count 5%. I evaluate each of the quizzes on a 100-point scale: 90-100=A; 80-89.99=B; 70-79.99=C; 60-69.99=D. Any grade lower than 60 will be a failing grade. The discussions and the music review will be rated on a 10-point scale: 9-10=A; 8=B; 7=C; 6=D; any grade lower than 6 is a failing grade.

The quizzes will require you to be very familiar with the written material for Music 103. This consists of the Study Guide that will be given for each session, on Canvas, **plus** reading assignments in the textbook. In addition, you must also understand and be familiar with the listening assignments that are given in each session's Study Guide. Be sure to listen to **all** of the listening examples given in each week's Study Guide, so that you will become familiar with the sound of the music from each era that we study. Most of the quizzes contain two questions that are based entirely on the sound of listening examples for that session. You won't be able to answer these questions correctly unless you have listened to **all** of the examples. In addition, Session 13 Quiz will require you to identify mystery musical examples from the eras that we will study. You won't be able to do that portion of Session 13 Quiz successfully unless you have heard **all** the examples from the previous sessions.

All of the quizzes will use multiple-choice format.

**Unless otherwise noted, each quiz will open on the dates and times indicated within the sessions modules.**

The discussions will require you to write at least a full paragraph, explaining your personal reaction to the compositions included in each session's listening. I will evaluate the discussions according to the following standards:

1. Pertinence to the topic, accurate statements. 3 points. Make sure that your statements are true. Don't claim, for example, that instruments are performing in a composition that uses voices only.
2. Thoroughness---not just one statement, but a statement backed up by series of sentences, 3 points.
3. Correct grammar, spelling and punctuation, 2 points.
4. Submission of the response *before* the last day, 2 points. If you submit your response on the last day (the due date), you will lose the 2 points for this item. A discussion is meant to be an interchange between the professor and the students, as well as an interchange between one student and fellow students. If you wait until

the last day to submit your discussion response, other students might not have a chance to read it or to respond to you.

Your discussion response for *me* to read may be submitted only once. Responses to *your classmates' submissions* may be done any number of times.

Be aware, however, that your discussion response to me must pertain *directly* to the instructions given for that session's discussion. In most cases, this means that you must give your personal reaction to the musical examples given in that session's listening assignment. Explain *why* each composition moved you, or *why* it didn't move you. You must support your point of view with details. Was the melody of the composition engaging? Was the rhythm stimulating, i.e. did it make you want to dance? Alternately, was the rhythm hidden in the background? Did the notes of the harmony blend in a beautiful manner? Did the tempo (speed of the performance) seem correct for the mood of the piece? Were the dynamics (loudness and/or softness) appropriate? Were the choices of voices or instruments effective for the piece? Was the form of the composition easy to follow, or was the form too complex? If the example was a video, did the performers project the mood of the piece well? These are the types of details you should include in your discussion, although you are not limited to these items.

If you do not follow the instructions for a discussion, your grade for that discussion will be a zero. You may *not* substitute compositions or recordings in place of those included in the weekly listening. Everyone must use the same frame of reference. You may not submit discussions that do not touch upon the required listening for that session. If, for example, I ask you to discuss the listening examples of Renaissance music, you may not submit a discussion that centers on music from a different era. If you do, I will give your discussion a zero grade. You may not submit a discussion that is nothing more than a set of statements about the subject for that session, copied from the textbook or some other source. A submission of that sort will also be given a zero grade. You may not submit a discussion that resulted from a collaboration between you and another person. Your discussion response must be *your* ideas and reactions to the assigned music, *only*. Follow the instructions for each discussion, *exactly*.

**Don't submit any assignments just a few minutes before they are due. When many students try to make submissions at the last minute, a backlog develops in Canvas, with the result that some of the submissions do not enter Canvas, because the time runs out before all the assignments could be processed. I**

**don't accept late assignments. I give them a zero grade. I do not re-open discussions after they have closed.**

**Unless otherwise noted, each discussion will open on the dates and times indicated within the sessions modules.**

For the music review, you will need to write a critique of an assigned composition, including 12 specific details explaining why you did or did not like the composition and/or its performance. Complete instructions will be given in Session 10.

**Each assignment will have a start date and an end date. Before the start date, and after the end date, you will not be able to access the quiz or discussion. The same will be true of the music review. Therefore, you must do your quiz, discussion entry, or music review during the time between the start date and end date. Keep in mind, also, that the time of the end date is the time when Canvas *closes* the assignment. Thus, if an assignment has an ending time of 11:59 PM, that is the time when Canvas stops accepting the assignment, not 12 midnight.**

You must express yourself in **Standard English**, using correct grammar, in the discussions and in the music review. Slang, dialect, and/or the language of text messaging are unacceptable and will cause your grade to be lowered. For example, avoid the words “cool” and “nice” to describe music, because these words don't communicate a clear idea.

In addition, don't write symbols in place of words. Furthermore, I expect everyone to behave with civility in the discussions. Uncivil behavior, i.e. profanity, lewd remarks, accusatory remarks--- will not be tolerated. A zero grade on your submission may be the result.

Each quiz may be done only once. The music review may be done only once.

### **Policy regarding violations of academic integrity**

Violations of academic integrity can include, but are not limited to, cheating and plagiarism. Cheating is an intentional effort at deception or gaining of an unfair advantage in completing academic work. Plagiarism is the act of appropriating the work of another person and passing it off as one's own. Any student who assists

another in an activity that constitutes a violation of academic integrity is also responsible and accountable for such a violation.

The following list is not exhaustive, but includes some common examples of plagiarism and cheating:

- i. copying original ideas, images, words, or design elements and using them with or without proper citation or permission of the author. **You may not copy another person's work, even if that author has given you permission.**
- ii. deceiving the instructor to get more time for an assignment or examination.
- iii. hiring someone to write an essay or complete other assignments
- iv. collaborating with classmates or others on an assignment when the class rules explain that only individual work is permitted.
- v. using unauthorized electronic devices or software during an examination
- vi. allowing other students to copy exam responses or homework assignment answers so that they can pass it off as their own work.

Violations of academic integrity will open a student to disciplinary action as described in Article III, Section 3 of the Student Code of Conduct. Any such violations may also cause your grade on an assignment to be a zero.

I expect students to submit work that is entirely the result of their own individual efforts. In the discussions, for example, you must express ideas that are *entirely your own*, not concepts from textbooks, encyclopedias, or the Internet.

### **Statement on Disability:**

In order to receive classroom or testing accommodations, students with disabilities must be registered with the Center on Disability, and must provide their instructors with accommodation forms that have been prepared by a counselor in the Center.

### **Disability Services**

## **Accommodations for Students with Disabilities**

Disability Services: Please review the College's policy at [myccp.online/cod](http://myccp.online/cod) . Students who believe they may need an accommodation based on the impact of a disability should contact me privately to discuss their accommodation form and specific needs as soon as possible, but preferably within the first week of class. If you need to request reasonable accommodations, but do not have accommodation form, please contact the Center on Disability, room BG-39, Phone number 215-751-8050.

## **Attendance Policy:**

Attendance will be taken by means of student participation in the weekly discussions and quizzes. A student who does not participate for two weeks, without an acceptable and serious excuse, may be dropped from the course.

## **Course Outline:**

Session 1: Musical Terminology, Part 1

Pitch, melody, dynamics, tone color, harmony, rhythm, polyrhythm, tempo, scale, consonance, dissonance, and other terms used to describe music.

Session 1 Objectives: Students who successfully master Session 1 should be able to define the musical terms mentioned in Part 1, chapters 1-3 of the textbook, as well as the terms given in the Session 1 Study Guide.

Session 1 Study Guide: Compositions will illustrate the terms mentioned in Part 1.

Gradable Discussion 1: Introduce yourself to me. What has been your prior musical experience? Give a paragraph as a response.

Quiz 1: Musical Terminology, Part 1

Session 2: Musical Terminology, Part 2

Part 2 is a continuation of that which was started in Part 1.

Session 2 Objectives: Students who successfully master Session 2 should be able to define the musical terms explained in Session 2, as well as the terms previously covered in Session 1. Session 2 Quiz will include some terms from both sessions.

Session 2 Study Guide: Compositions will illustrate the terms mentioned in Part 2.

Gradable Discussion 2: Write a response, discussing specific assigned compositions from Session 2 listening, according to the elements of music.

Quiz 2: Musical Terminology, Part 2

Session 3: Music of the Middle Ages (450-1450)

Session 3 will introduce you to Medieval music, also known as music of the Middle Ages.

Session 3 Objectives: Students who successfully complete Session 3 should be able to define and recognize music of the Middle Ages.

Session 3 Study Guide: Compositions from the Middle Ages.

Gradable Discussion 3: Discuss your personal reaction to assigned listening examples from music of the Middle Ages.

Quiz 3: Music of the Middle Ages

Session 4: Renaissance Music (1450-1600)

Session 4 will introduce you to the music of the Renaissance.

Session 4 Objectives: Students who successfully complete Session 4 should be able to define and recognize Renaissance music.

Session 4 Study Guide: Renaissance compositions.

Gradable Discussion 4: Discuss your personal reaction to assigned listening examples from the music of the Renaissance.

Quiz 4: Music of the Renaissance

## Session 5: Baroque music (1600-1750), Part 1

Session 5 will introduce you to the following topics in Baroque music history:

1. General Description of the Baroque Era
2. Characteristics of Baroque Music
3. The Baroque Orchestra
4. Music in Baroque Society
5. The Concerto Grosso and Ritornello Form
6. The Fugue

Session 5 Objectives: Students who successfully complete Session 5 should be able to define the characteristics of Baroque music as well as characteristics of the Baroque orchestra, the concerto grosso, and the fugue. Students should also be able to recognize Baroque music when heard.

Session 5 Study Guide: compositions illustrating the Baroque orchestra, the concerto grosso, and the fugue.

Gradable Discussion 5: Discuss your reaction to listening examples from Session 5, Baroque music.

Quiz 5: Baroque music, Part 1

## Session 6: Baroque music (1600-1750), Part 2

Session 6 will introduce you to the following topics in Baroque music history:

1. The Elements of Opera
2. Opera in the Baroque Era
3. The Baroque Suite

#### 4. The Chorale and Church Cantata

#### 5. The Oratorio

Session 6 Objectives: Students who successfully complete Session 6 should be able to define characteristics of Baroque opera, chorales and church cantatas, Baroque oratorio, and the Baroque suite. Students should also be able to recognize the Baroque church cantata and the Baroque chorale when heard.

Session 6 Study Guide: Baroque opera, Baroque suite, Baroque chorale and church cantata, and Baroque oratorio.

Gradable Discussion 6: Discuss your reaction to the listening examples from Session 6: Baroque suite, Baroque chorale and church cantata.

Quiz 6: Baroque music, Part 2

#### Session 7: The Classical Era (1750-1820), Part 1

Session 7 Description: Session 7 will focus on the Classical era, the period that followed the Baroque era. You will be given an overview of the Classical era, including the means of musical expression, the status of the composers, and the nature of the Classical era audience. You will also become acquainted with the structures that Classical era composers used in their compositions.

Session 7 Objectives: Students who successfully master Session 7 should be able to define the terms used for the structures and performance of Classical era music. Students should also be able to recognize the Classical era style when heard.

Session 7 Study Guide: compositions by Haydn, Mozart, and Beethoven.

Gradable Discussion 7: Discuss your reaction to the listening examples from Session 7, music from the Classical era.

Quiz 7: Classical Era, Part 1

#### Session 8: Classical Era (1750-1820), Part 2

Session 8 Description: Session 8 will focus on the Classical concerto and the Classical symphony. You will listen to works by Franz Joseph Haydn, Wolfgang Amadeus Mozart and Ludwig van Beethoven.

Session 8 Objectives: Students who successfully master session 8 should be able to define the characteristics of a Classical era concerto or symphony. In addition, students should be able to recognize Beethoven's style when heard.

Session Study Guide: Excerpts from Haydn's Trumpet Concerto and Mozart's Piano Concerto 23; Beethoven's 5<sup>th</sup> Symphony, complete.

Gradable Discussion 8: Discuss your reaction to the listening examples from Session 8, Classical era.

Quiz 8: Classical Era, Part 2

Session 9: The Romantic Era (1820-1900), Part 1

Session 9 will introduce you the Romantic Era in music, a time when composers expressed themselves in highly dramatic and individualistic ways. You will learn the characteristics of the Romantic music, along with a description of the Romantic composers and their public.

Session 9 Objectives: Students who successfully complete Session 9 should be able to define the characteristics of the romantic era.

Session 9 Study Guide: Read Romantic era characteristics.

Gradable Discussion 9: Romantic era composers wrote a great deal of program music: music tied to a story, poem, idea or a scene. If you were a European composer living during the Romantic era (1800's), what type of story might you set to music? Give details about your story, and specify the performing forces you would use (full orchestra, small ensemble, voices, piano only, etc.).

Quiz 9: Characteristics of Romantic era.

Session 10: Romantic Era (1820-1900), Part 2

Session 10 will introduce you to the music of Franz Schubert, Robert Schumann, Frederic Chopin, Franz Liszt, and Felix Mendelssohn.

Session 10 Objectives: Students who successfully complete Session 10 should be able to define the characteristics of the music of Franz Schubert, Robert Schumann, Frederic Chopin, Franz Liszt, and Felix Mendelssohn. Students should also be able to recognize the Romantic era style when heard.

Session 10 Study Guide: music of Schubert, Schumann, Chopin, Liszt, and Mendelssohn.

Gradable Discussion 10: Discuss your reaction to the listening examples from Session 10, Romantic era.

Quiz 10: Schubert, Schumann, Chopin, Liszt, and Mendelssohn.

**Session 10 Music Review: Write a review of an assigned piece of music. Details and instructions will be given.**

Session 11: Romantic Era (1820-1900), Part 3: Late Romantic Music

Session 11 will introduce you to the music of Peter Tchaikovsky, Johannes Brahms, Giacomo Puccini, and Richard Wagner.

Session 11 Objectives: Students who successfully complete Session 11 will be able to define the characteristics of the music of Peter Tchaikovsky, Johannes Brahms, Giacomo Puccini, and Richard Wagner. Students should also be able to recognize the late Romantic era style when heard.

Session 11 Study Guide: music of Tchaikovsky, Brahms, Puccini, and Wagner.

Gradable Discussion 11: Discuss your reaction to the listening examples from Session 11, late Romantic era.

Quiz 11: Tchaikovsky, Brahms, Puccini, and Wagner.

Session 12: Early 20<sup>th</sup> Century Music (1894-1928), Part 1

In Session 12, you will be introduced to four important 20<sup>th</sup> century composers: Claude Debussy, Maurice Ravel, Alexander Scriabin, and Igor Stravinsky.

Session 12 Objectives: Students who successfully complete Session 12 should be able to define characteristics of the music of Alexander Scriabin, Claude Debussy, Maurice Ravel and Igor Stravinsky. Students should also be able to distinguish the music of the early 20th century from compositions written during earlier eras.

Session 12 Study Guide: music of Debussy, Ravel, Scriabin and Stravinsky.

Gradable Discussion 12: Discuss your reaction to the listening examples from Session 12, Early Twentieth Century, Part 1.

Quiz 12: Debussy, Ravel, Scriabin, Stravinsky.

Session 13: Early 20<sup>th</sup> Century Music (1894-1928), Part 2

Session 13 will introduce you to the Expressionist movement and Arnold Schoenberg, its leading composer. You will also learn about George Gershwin, the well-known American composer. Finally, Session 13 will advise you how to prepare for the listening section of Quiz 13. In that part of the Quiz, you will be given a series of questions that will test your ability to aurally recognize selected compositions according to the 6 eras that we have studied this semester. You will need to identify each listening example by era and by date.

Session 13 Objectives: Students who successfully complete Session 13 should be able to define and recognize the music of Arnold Schoenberg and George Gershwin, as representations of early 20th century music. Students should also be able to recognize, when heard, music from the six eras of music that were covered this semester: Medieval, Renaissance, Baroque, Classical, Romantic, Early 20th Century.

Session 13 Study Guide: Schoenberg, Gershwin; preparation for the listening portion of Quiz 13.

Gradable Discussion 13: Discuss your reaction to the listening examples from Session 13, Early Twentieth Century, Part 2.

Quiz 13: Schoenberg, Gershwin; listening questions on the 6 eras that we covered (Medieval, Renaissance, Baroque, Classical, Romantic, Early 20<sup>th</sup> Century).

Session 14: Traditional music of Japan, Sub-Saharan Africa, and India

Session 14 will introduce you to the traditional music of Japan, Sub-Saharan Africa, and India.

Session 14 Objectives: Students who successfully complete Session 14 should be able to define characteristics of traditional Japanese, Sub-Saharan African, or Indian music. Students should also be able to recognize these 3 forms of music when heard.

Session 14 Study Guide: Traditional music of Japan, Sub-Saharan Africa, India; preparation for listening portion of Quiz 14.

Gradable Discussion 14: Discuss your reaction to the listening examples from Session 14, world music.

Session 15:

Quiz 14 (last exam): Traditional music of Japan, Sub-Saharan Africa, India; also, listening questions on these 3 types of music.

Gradable Discussion 15: What has Music 103 meant to you?