

Sul Ross State University
FA 1302
Music Appreciation
Spring 2015

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Class Meetings: T/Th 11-12:15pm, FAB 207

Description

This course explores the relationship between musical symbolic sounds and technological innovation, with a focus on instrument construction; the timbres, scales, rhythms, and forms that instruments produce; the contexts people play instruments; and the reasons why they play.

Objectives

No prior music training is required for this course, which develops music listening, analysis, and compositional skills and familiarizes students with music technology in a broad array of historical and geographical musical environments. Students create an original instrument, compose and perform a work for the new instrument and computer, and explain choices made during this creative process.

After completing this course students should be able to:

- use basic terminology to describe musical sounds including pitch, rhythm, melody, harmony, tempo, dynamics, timbre, texture, form, and cultural context.
- Use critical thinking skills to describe familiar musical performance practices and compare with unfamiliar performances using basic musical terminology
- give a variety of examples of how humans develop and use systems of material objects or “technology” to accomplish specific musical tasks
- understand the evolution of music and, using this knowledge, be able to identify the roots of current popular music and trends to discuss and debate during teamwork sessions
- discuss and debate personal and social responsibility within the framework of copyright law, world music, and music education advocacy
- design and construct an original technology that will accomplish a musical task (an instrument), using communication skills to demonstrate and explain to the student’s peers
- compose and perform a work that utilizes the newly created system (instrument and rules of playing it), using communication skills to explain the inspiration, process, and performance of the work
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Program learning outcomes

The graduating music student will demonstrate that he/she:

- is able to integrate appropriate musical expression into performance
- is able to prepare appropriate program notes
- is able to evaluate and critique a musical performance
- has a general knowledge of music history.

Required Materials

- Sul Ross email account and Sul Ross A number
- Portable Flash Drive 1 GB or larger
- Headphones

Class Attendance and Participation

- Absences will be excused for medical emergencies or serious personal conflicts, but prior approval or documentation is required.
- A tardy of no more than 10 minutes will equate to half of an absence.
- A tardy of more than 10 minutes will be recorded as an absence. (I still encourage you to come to come to class if you'll be more than 10 minutes late- you will be less likely to miss information that way.)
- Please call me if you are going to be absent or tardy to class. Call *prior* to the start of class.
- Students with six unexcused absences will be dropped from the class.

Grading Procedures

Your final grade will be determined by the following formula:

1. Attendance and participation 10%
2. Exams (midterm and final) 20% (10% each)
3. Assignments 40%
4. Concert Review 10%
5. Final Composition Project 20%

--No late assignments will be accepted without a doctor's note or professor's prior approval.

Concert Review Assignment

- Attend two (or all) of the listed concerts and write a concert review for each.
- Due date: May 12
- Requirements:
 - Each concert review *after the two required* can replace **one** low grade. Grades for the Song Form Analysis project, the Original Instrument project, and the Original Composition Project can not be replaced.
 - You are required to attend the *entire* concert. At the end, I will sign your program. This must be turned in with your concert review.
 - You will write a 500-750 word review of the concert you attended. Include what ensemble(s) performed, what music was performed, and your opinion of the performance. There are no right or wrong answers, but the papers must be reflective and insightful (think deep thoughts.)
 - The paper should typed, 12-point Times New Roman, double-spaced.

Concerts you can attend:

Friday, February 20, 6:00 p.m.	UTEP Piano Students	St. James Episcopal
Friday, March 6, 6:00 p.m.	Recuerdos Guitar Ensemble	St. James Episcopal
Sunday, March 8, 3:00 pm	Graduate Lecture Recital	Studio Theater
	Raven Thrasher, mezzo-soprano	
Thursday, March 12, 7:30 pm	Wind Ensemble/Concert Choir	Espino Center
Friday, April 3, 6:00 pm	Heather Dobbins, bassoon and Christopher Dobbins, trombone	St. James Episcopal
Monday, April 27, 7:30 pm	Mariachi and Jazz Ensemble	Marshall Auditorium
Thursday, April 30, 7:30 pm	Student Recital	Studio Theater
Sunday, May 3, 3:00 p.m.	Faculty Recital, Donald C. Freed	Studio Theater
Thursday, May 7, 7:30 pm	Wind Ensemble/Concert Choir	Marshall Auditorium
Sunday, May 10, 3:00 pm	Alpine Community Band	Marshall Auditorium

Song Form Analysis Project

- Pick 2 musical examples from the lists below: one world music example and one popular music example. By listening, reading the lyrics, and referring to the musical form websites posted, decide what the form of each song is.
- **Citation:** In a word document, give a complete citation that includes for each song: performer, song title, songwriter, album, publisher, date, and format (mp3.) Use this format: Presley, E. "Jailhouse Rock." By Jerry Leiber and Mike Stoller. *Essential Elvis Presley*. BMG, 2007. CD.
- **Extramusical connections to form:** In the same word document, explain the relationship between each song's form and the function of the music in their cultural contexts. Basically, why is the music structured the way it is? Why are pop songs repetitive, etc? This requires some thinking.
- **Description:** In the same word document, describe any changes in dynamics, fade-ins, fade-outs, tempo changes, mood (happy, sad, dark, etc), instruments used in the orchestration of this arrangement, and their primary purpose for each selection
- **Tracks:** Create separate tracks containing each section.
- **2 Desktop folders:** Each song should have its own desktop folder with the titles "Your name-World" and "Your Name- Pop". Each desktop folder contains all project files: Word document and Garageband documents

Original Instrument Project

Grading Criteria:

- Proposal: Proposal must be submitted by the due date and contain a materials list, tools list, an explanation of how you will construct the instrument, a description of how you would like the instrument to sound and look. What performance context will the instrument work best in? 20%
- Project construction: You complete the construction of an instrument by by the due date. The instrument makes sounds and shows that you have considered visual appearance in your design. 25%
- Artistic rationale/inspiration: Word document file includes a documentation of your creative process, giving specific examples of who and what inspired you and why you made the choices that resulted in this instrument connecting these ideas to specific course materials and discussions. Discuss playing techniques for the instrument you have created. Include an explanation of which ideas worked well and which ones remain problematic. What musical task does your finished instrument carry out? Who is the intended consumer. 45%
- Class demonstration: You demonstrate your instrument in a five-minute video presentation, highlighting the inspiration for the instrument, and its design features and construction process. 10%

Original Composition Project

Grading Criteria:

- Proposal: Proposal must be submitted by due date and explain the type and form of music you will compose. Choices are: ABA, ABAB, rondo, or through composed. Which instrument will you perform on? Which instruments will you use in the soundtrack portions of the composition? What is the function of your composition, including the intended consumer? 10%
- Composition: You include your original instrument in the composition. You complete the composition by by the due date. The instrument performances and soundtrack are multi-tracked and mixed (no less than 2 and no more than 4 minutes). The composition is made up of at least 3 tracks. %40
- Master folder: The master folder contains Garageband file, mp3, and Word document. 10%
- Summary of artistic rationale/inspiration: Word document includes a documentation of your creative process, giving specific examples of who and what inspired you and why you made the choices that resulted in this composition, connecting these ideas to specific course materials and discussions. Include an explanation of which ideas worked well and which ones remain

- problematic. What cultural task does your finished composition carry out? Who is the intended consumer? 30%
- Class Demonstration: You play your final composition (up to a 2 minute excerpt) in a five-minute class presentation, in which you highlight your compositional process. 10%

Professional Communication Policy

- All communication with me should be done either face-to-face, by office phone, or through email.
- You are expected to check your email on a regular basis.
- Please be proactive with your questions- don't wait to ask until just before class.

Students with Disabilities

- Sul Ross State University is committed to equal access in compliance with the Americans With Disabilities Act of 1973. It is the student's responsibility to initiate a request for accessibility services. Students seeking accessibility services must contact Mary Schwartz in Counseling and Accessibility Services, Ferguson Hall, Room 112. The mailing address is P.O. Box C-171, Sul Ross State University, Alpine, Texas 79832. Telephone: 432-837-8203.

Tentative Weekly Course Outline (Subject to change)

1. Week of January 19

Introduction/ Syllabus

- * Use critical thinking and communication skills to discuss the purpose of music appreciation in our society.

2. Week of January 26

No class 1/29 (Online lecture and assignments)

Elements of Music

Chapter 1 Powerpoint: Sound, Rhythm, Melody, Harmony

- * Discuss the basic building blocks of music.

3. Week of February 2

No class 2/3 (Online lecture and assignments)

Elements that Structure Music

Chapter 2 Powerpoint: Key, Texture, and Form

- * Continue the discussion of music's building blocks.

4. Week of February 9

No class 2/12 (Day off!)

Chapter 3 Powerpoint

Dissecting Music by Form Type

Garageband Introduction

- Use critical thinking skills to dissect music of all genres using the basic tenets of musical form.
- Learn the basics of music technology software.

5. Week of February 16

Form Analysis, continued.

- * Continue to learn new form types to use in musical analysis.

6. Week of February 23

Begin Song Form Analysis Project

- * See details of project below.

7. Week of March 2

Song Form Analysis Project Due

Music Effect

* Discuss the influence of music that surrounds us on our emotions and pocketbooks.

8. Week of March 9

Chapter 3 Powerpoint: Musical Instruments and Ensembles

Original Instrument Project

Counting/Reading Musical Notation

* Use critical thinking skills to take what you've learned about instrument acoustics and instrument genres to create a unique instrument. Project details are below.

9. Week of March 16

3/16-3/20: Spring Break

10. Week of March 23

Original Instrument Proposal due

Counting/Reading Musical Notation

Drum Loops

MID TERM EXAM

* Use Garageband to create drum loops that will be performed for and critiqued by the class.

11. Week of March 30

Original Instrument Project Due/ Class Presentations

* See project details below.

Music education advocacy

* Discuss the psychological and social benefits of arts education as a class.

12. Week of April 6

Arranging using Garageband

* Rearrange popular melodies using Garageband- share and discuss with classmates.

13. Week of April 13

Arranging continued, Composing using Garageband/Noteflight

Copyright Law: How it applies to you

* Split into groups to debate the pros/cons of copyright law and how it applies to your personal music purchases/downloads.

14. Week of April 20

Final Composition Project

Copyright Law continued

* See details of project below.

15. Week of April 27:

DUE: Final Composition Project

Final Composition Project presentations

* Present final compositions to class, discussing your process and inviting critique.

16. Week of May 4

Final Composition Project presentations

* See project details below.

5/6: Last day of school

May 12 (Tuesday), 10:15am: Final Exam