

Tentative SYLLABUS MUS 111

University of Rhode Island

Arts and Sciences/MUSIC DEPARTMENT

MUS 111- Basic Musicianship, Summer Course

Course: MUS 111: Basic Musicianship
Summer II

Instructor: Eliane ABERDAM

Office Location: online

Telephone: 401 596-8434

Office Hours: Available via email daily eliane@uri.edu

Class Days/Time: ONLINE

Classroom: Any location

General Education Category:

If General Education Course, List Integrated Skills:

Fine Arts and Literature

Engage in Artistic Activity

Use of Information Literacy

Use of Qualitative Data http://www.uri.edu/facsen/gen_app/skills.html)



COURSE DESCRIPTION:

Catalog description: Use of folk, classical, and popular music to learn essentials of music reading and music theory.

WORKLOAD IN HOURS

150 hours of student work during the semester.

1. Every week, students will work 15 hours on their assignments, projects, and reading: **75** hours.

2. Two main exams: preparation and test: 12 hours each: **total 24 hours.**

3. Online discussion: 60 minutes per week: **5 hours.**

4. Listening to music online (audio and/or midi): **7** hours per week. **35 hours total**

5. Composition project and essay: **11 hours**

Total number of hours: 75 + 24 + 5 + 35 + 11 = 150

COURSE GOALS

Students will know the names of keys on the keyboard.

They will know how to read in bass clef and treble clef.

They will use music notation, accidentals, intervals, key signatures to write music.

They will know the major and minor scales,

They will use time signatures, meters, rhythms,

They will learn and use triads, chords, and basic cadences.

STUDENT LEARNING OUTCOME 1: Arts & Design Knowledge

Full Coverage

1. Understand the fundamentals of music notation.
2. Gain applied knowledge of the rules of music reading and notation.
3. Communicate by relating own musical experiences to class materials in writing
4. Give and receive constructive criticism.
5. Synthesize the information learned (rules regarding music notation) and apply it creatively (composition project).

STUDENT LEARNING OUTCOME 2: Write effectively

Partial Coverage

1. Gain practical knowledge of the rules of English writing.
2. Understand the fundamentals of English grammar, syntax, and cohesion of ideas in weekly written assignments
3. Communicate musical experiences using precise concepts learned in class
4. Give and receive constructive criticism
5. Gain experience in synthesizing information learned and presenting it

ITEMS

Upon successful completion of this course, each student will be able to: read music, write music, and identify elements in music because they will have learned:

Notes and Scales

Note Name Recognition

The Grand Staff: Treble and Bass Come Together

Intervals

Whole/Half Steps

Building Major Scales and Key Signatures: Interactive Circle of Fifths

Building Ascending Natural Minor Scales

Building Descending Natural Minor Scales

Rhythm and Meter

Simple Duple Meter

Simple Triple Meter

Simple Quadruple Meter

Compound Duple Meter

Compound Triple Meter

Compound Quadruple Meter

Triplets and Duplets

Asymmetric Meter, Mixed Meter, and Syncopation

Intervals

Numeric Size and Quality of Intervals

Interval Quality Categories and Terms

The Intervals of the Major Scale: Major and Perfect Intervals

Identifying Perfect Intervals

Identifying Major Intervals

Chords

Triads

Triad Inversions

Close & open positions
Close and Open Positions
The Dominant Seventh Chord

http://www.uri.edu/assessment/writing_student_learning_outcomes.html

http://www.uri.edu/assessment/slo_examples.html

Required Texts/Readings

Textbook: OnMusic Fundamentals

<http://www.student.connect4education.com/support/documentation/orientation/index.htm>

OTHER READINGS

Musical examples provided as needed and accessible for free online.

OTHER EQUIPMENT / MATERIAL REQUIREMENTS (OPTIONAL)

Access to computer/laptop with internal microphone, and built in sound or headphone jack, and internet.

Classroom Protocol: Online delivery

ASSIGNMENTS AND GRADING POLICY

The final grade is purely based on the accumulation of the points. Any questions regarding points/grades on individual exam, assignment, etc. are to be dealt with immediately and not at the end of the semester.

Composition Project due

| | |
|--------------------------------------------------|----------------|
| Discussions/Forum 2 points each | 10% |
| 15 Quizzes - 2 points each | 25% |
| Midterm Exam | 25% |
| Final Exam | 25% |
| Composition Project | 15% |
| Extra credit option for ear training quiz ch. 22 | Up to 5 points |

GRADES SCALE

| | |
|----------|----------|
| A 94-100 | C 73-77 |
| A- 90-93 | C- 70-72 |
| B+ 87-89 | D+ 67-69 |
| B 83-86 | D 60-66 |
| B- 80-82 | F <60) |
| C+ 77-79 | |

COURSE POLICIES

DISABILITY ACCOMMODATIONS AND OPPORTUNITIES: ONLINE DELIVERY:

Any student with a documented disability is welcome to contact me as early in the semester as possible so that we may arrange reasonable accommodations. As part of this process, please be in touch with Disability Services for Students Office at 330 Memorial Union, 401-874-2098.

ACADEMIC INTEGRITY

All submitted work must be your own. If you consult other sources (class readings, articles or books from the library, articles available through internet databases, or websites) these must be properly documented, or you will be charged with plagiarism and will receive an F for the paper. Use MLA format to cite and quote your sources.

Best practices in teaching online suggest using a wide variety of assessments that take advantage of the online environment. For some ideas in this area, please look at this information on our website: uri.edu/online/academic_integrity.html

Or: <http://gervaseprograms.georgetown.edu/hc/plagiarism.html>

And the URI Student Handbook, and University Manual sections on Plagiarism and Cheating at <http://www.uri.edu/facsen/8.20-8.27.html> - cheating.

HELPING STUDENTS

Students who are new to online learning often have a difficult time in their first class. We have created a series of resources for students. Feel free to refer students to them as part of your syllabus or orientation to your class: <http://www.uri.edu/online/learning.html>

The WRITING CENTER: 401 874-4690

The Writing Center is open to all writers, all disciplines, at all levels.

Link: <http://www.uri.edu/artsci/writing/center/index.shtml>

RELIGIOUS HOLIDAYS

It is the policy of the University of Rhode Island to accord students, on an individual basis, the opportunity to observe their traditional religious holidays. Students desiring to observe a holiday of special importance must provide written notification to each instructor.

LIST OF TOPICS for WRITING ASSIGNMENTS

Your discussions should include proper use of grammar and syntax, full sentences, correct spelling and mechanics, proper punctuation and a logical structure for the coherence of the discussion. Use transition words to enhance unity and logical development. Your ideas should be clearly stated and your examples should support your statements. Provide concrete and specific details so that the reader can easily follow your thought process. Use only Times or Times New Roman font, 12 points, follow MLA format. Submit no later than the due time on the due date.

Feedback and re-do opportunities: Each discussion and paper can be resubmitted within 3 days of being graded if the criteria are not met and if the grade is lower than 75% (C).

1. List four songs that have large leaps, and four songs that are ‘conjunct’, or mostly stepwise. Do you find that most songs have a bit of both? If so, explain. Write one or two paragraphs.

2. Please answer as thoroughly as possible to these questions.

Why do we need a circle of fifths?

In what way is it musically (melodically, harmonically) helpful?

What connection do you find between the construction of scales and the circle of fifths?

Why are the keys of Db and C# at the same spot in the circle of fifths?

3. INTERACTIVE DISCUSSION/FORUM: Perception of Pulse.

What are the elements in music that help you most perceive a pulse?

Describe in one or two paragraphs what is most helpful to make the listener perceive a sense of meter (strong beat and weak beats). Please refer to specific songs or pieces to make your point clearer. Use precise musical terminology to explain your point of view.

4. Rationalization of music through numbers.

Now that you are acquainted with music theory, you have experienced that it is closely related to mathematics. Give a minimum of three precise examples of how math is used in music.

5. Perception of dissonances and consonances.

Listen to 3 short excerpts of very different types of music (ancient, pop, classical, jazz, Latin, children's songs etc.)

Which one sounds more dissonant? Why? Which one sounds more consonant? Why?

Why are dissonances so important in any style of music.

Table 1 Course Schedule: Online delivery

| Week | Topics, Readings, Assignments, Due Dates, Deadlines |
|------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 | <p>Note Name Recognition</p> <p>The Grand Staff: Treble and Bass Come Together</p> <p>Whole/Half Steps</p> <p>Ledger Lines Quiz</p> <p>Writing assignment/discussion1: Write one or two paragraphs (max. 150 words) describing a variety of musical pieces (songs, choral works, orchestral works etc. in any style or genre) displaying conjunct and/or disjunct motion. Is there a correlation between the lyrics and the leaps or direction of the melodic line? List 4 songs that have large leaps, and 4 songs that are ‘conjunct’, or mostly stepwise. Do you find that most songs have a bit of both? If so, explain.</p> <p><u>Weekly feedback on written assignment 1</u>: Peers and teacher will give weekly feedbacks on discussions/written assignments and paper. Students are offered the opportunity to resubmit the written assignments within three days (72 hours) of receiving the feedback.</p> |
| 2 | <p>Interactive Circle of Fifths</p> <p>1. Major scales:</p> <p>2. Sharp keys, Flat Keys</p> <p>Writing assignment/discussion 2: Why do we need a circle of fifths? Provide three examples from music you know and discuss how they fit in the circle of fifths. In what way is the C.O.F. is musically (melodically and harmonically) helpful?</p> <p>What connection do you find between the construction of scales and the circle of fifths?</p> <p>Why are the keys of Db and C# at the same spot in the circle of fifths?</p> <p><u>Weekly feedback (#2)</u> Focus will be on how well students explain the correlation between scales and circle of fifths, as well as the description of how the C.O.F. is applied in songs and instrumental music. Hint: roots of chords and accidentals.</p> |

| Week | Topics, Readings, Assignments, Due Dates, Deadlines |
|------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>3</p> <p>Midterm exam</p> | <p>MIDTERM EXAM</p> <p>Rhythm Quiz</p> <p>Simple Duple Meter, Simple Triple Meter, Simple Quadruple Meter</p> <p>Compound Duple Meter, Compound Triple Meter, Compound Quadruple Meter</p> <p>Triplets and Duplets</p> <p>Meter Quiz</p> <p>Pattern recognition quizzes 1 and 2.</p> <p>Composition Project: draft 1 and feedback</p> <p>Interactive discussion/forum 3: Perception of Pulse. JULY 11</p> <p>What are the elements in music that help you most perceive a pulse?</p> <p>Describe in one or two paragraphs the elements that are most helpful to make the listener perceive a sense of meter (strong beat and weak beats). Please refer to specific songs or pieces to make your point clearer. Use precise musical terminology to explain your point of view.</p> <p><u>Weekly feedback (#3):</u> The focus will be on proper use of terminology, coherence of ideas, and strength of discussion/arguments based on knowledge of material and musical examples.</p> |
| <p>4</p> | <p>Rhythm Pattern recognition quizzes 3 and 4.</p> <p>Numeric Size and Quality of Intervals.</p> <p>Interval Quality Categories and Terms.</p> <p>The Intervals of the Major Scale: Major and Perfect Intervals</p> <p>Identifying Perfect Intervals.</p> <p>Identifying Major Intervals.</p> <p>Writing assignment/discussion 4: Rationalization of music through numbers. Now that you are acquainted with music theory, you have experienced that it is closely related to mathematics. Give a minimum of three precise examples of how math is used in music (Scales, intervals, meters, rhythmic divisions and subdivisions).</p> <p><u>Weekly feedback on written assignment 4:</u> The focus will be on logical structure for the coherence of the discussion, development of ideas, and strength of discussion/arguments.</p> |

| Week | Topics, Readings, Assignments, Due Dates, Deadlines |
|----------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>5</p> <p>Final Exam</p> | <p>Building Minor Scales</p> <p>Key signatures Quiz</p> <p>Triad Inversions, Close and Open Positions Triad Inversions, Close and Open Positions</p> <p>Triads and Dominant Seventh Chords Quizzes</p> <p>Writing assignment/discussion 5: Perception of dissonances and consonances.</p> <p>Listen to 3 short excerpts of very different types of music (ancient, pop, classical, jazz, Latin, children's songs etc.)</p> <p>Which one sounds more dissonant? Why? Which one sounds more consonant? Why?</p> <p>Why are dissonances so important in various styles of music?</p> <p>Make sure to point at specific instances of consonances dissonances in your examples. Describe the emotional potency and/or psychological effects of consonances and dissonances in terms of tension, release, boredom, anticipation, etc. when discussing your examples.</p> <p>Weekly feedback on written assignment 5: The focus will be on logical structure for the coherence of the discussion, development of ideas, and strength of discussion/arguments.</p> <p>Composition Project Due, accompanied by a five-paragraph paper (650-1000 words).</p> <p><u>Final Project</u></p> <p>Students will write a substantial five-paragraph essay (650-1000 words) about the musical processes and thought-process involved in the creation of their own musical composition. Students will explain how they exploit various musical tools and demonstrate their mastery of the concepts learned during the semester.</p> <p>The essays will be read and critiqued by peers and by the teacher.</p> <p>The comments received and the description of steps to be taken to improve students' work will provide critical feedback to help achieve higher quality of work.</p> |