

# MUS 180 - NEW COURSE ACTION FORM

## Course Justification

Students enrolled in MUS180 will compose, perform, listen to analyze music, and explore Western art and societal musical styles and history. As stated in the 2001-2002 NCSU Undergraduate Catalog, p. 253, "The Music Department is committed to providing broad-based educational opportunities for NC State students through a variety of musical experiences and introductory and upper-level academic courses." This course, designed for students without any formal music background, provides them the opportunity to develop their aesthetic sensitivities, critical judgment, and personal creativity.

## Proposed Revision(s) with Reasons

This course has changed in regards to teaching sequence, student learning expectations, and weight of individual evaluations. The text has been revised and the syllabus changed.

## Enrollment for Past Five Years

Fall 1998	28
Spring 1999	29
Fall 1999	34
Spring 2000	29
Fall 2000	Not Offered
Spring 2001	32
Fall 2001	Not Offered
Spring 2002	Not Offered
Fall 2002	24
Spring 2003 (Cable Class)	13

## Resources

No new resources will be needed for this course.

## Consultation with other Departments

N.A.

## GER Course Documentation

Please see the attached.

## Syllabus (Current and Proposed)

See attached syllabi.

# MUS 180 - INTRODUCTION TO MUSICAL EXPERIENCES

## GER OBJECTIVES & OUTCOMES

### GER OBJECTIVE #1

Each course in the visual and performing arts category of the General Education Requirements will provide instruction and guidance that help students to deepen their understanding of aesthetic, cultural, and historical dimensions of artistic traditions.

**OUTCOME #1:** Students will be able to identify qualities of music as virtual and expressive motion in and out of homeostasis (book pages 1-3).

**ASSESSMENT PLAN:** Students will demonstrate their understanding of this outcome, after listening to each of three pieces of music, by describing in writing, for each example:

- Their perception of virtual motion; and
- Their expressive response.

**METHOD OF EVALUATION:** Students receive full credit for using at least three virtual motion and two expressive response appropriate descriptive vocabulary words, phrases, or sentences per musical example. No evaluation is made of their descriptive choice.

**OUTCOME #2:** Students will be able to identify from which historical style period examples of Western societal and art music come (book pages 15-19).

**ASSESSMENT PLAN:** Students, using a list of art historical style periods and societal styles, will identify which of eight aural excerpts is an example of which style (Medieval, Renaissance, Baroque, Classic, Romantic, Contemporary, Rock, and Jazz), at a 75% success level.

**EVALUATIVE METHOD:** Collect data to determine the accuracy of students' responses.

### GER OBJECTIVE #2

Each course in the visual and performing arts category of the General Education Requirements will provide instruction and guidance that help students to strengthen their ability to interpret and make critical judgments about the arts through the analysis of structure, form, and style of specific works.

**OUTCOME #1:** Students will be able to identify qualities of the elements of music (book pp. 23-117).

**ASSESSMENT PLAN:** Students will be evaluated using examinations that require them to perceive specific qualities of the elements of music.

**EVALUATIVE METHOD:**

A. Using the following key, students will identify sound sources (performing mediums) and amplitude levels and changes. Students receive one point for each correct answer.

#### Examination #1 Key

1. Sound Sources:

- Vocal Solo with accompaniment
- Vocal Solo Ensemble with accompaniment
- Choir with accompaniment
- a cappella* choir
- Keyboard Solo
- String Solo with/without accompaniment or String Ensemble
- Woodwind Solo with/without accompaniment or Woodwind Ensemble
- Brass Solo with/without accompaniment or Brass Ensemble
- Percussion Solo with/without accompaniment or Percussion Ensemble
- Concert Band
- Orchestra
- Electronic Sounds (original and/or manipulated)

2. The amplitude level at the beginning:

- A - is very soft/soft
- B - is moderately soft/moderately loud
- C - is loud/very loud

3. The amplitude level:
  - A - does not change
  - B - has mostly crescendo/decrescendo changes
  - C - has mostly sudden changes
  - D - has both crescendo/decrescendo and sudden changes

B. Using the following key, students will identify elements of duration organization. Students receive one point for each correct answer.

Examination #2 Key

1. The pulse:
  - A - continues without interruption from beginning to end
  - B - is interrupted at least once and/or cannot always be felt
  - C - cannot be felt at all
2. The tempo (pace) at the beginning:
  - A - is very slow/slow
  - B - is moderate
  - C - is fast/very fast
3. The tempo (pace):
  - A - remains at the same speed throughout
  - B - gradually and/or suddenly goes faster and/or slower
4. The metric organization:
  - A - is duple
  - B - is triple
  - C - is quintuple or septuple
  - D - contains displacement, mixed meters, and/or is not perceived (pulse is felt, but no consistent meter is felt)
  - E - no meter, because no pulse is felt
5. The rhythmic organization:
  - A - is repetitive/somewhat repetitive
  - B - is not very/not at all repetitive

C. Using the following key, students will identify elements of pitch organization. Students receive one point for each correct answer.

Examination #3 Key

1. The melody (consecutive pitches):
  - A - is motivic/somewhat motivic
  - B - is somewhat through-composed/through-composed
2. The melody (consecutive pitches):
  - A - is mostly conjunct
  - B - is conjunct and disjunct
  - C - is mostly disjunct
3. The harmony (simultaneous pitches):
  - A - is consonant
  - B - contains some consonance and some dissonance
  - C - is dissonant
4. The tonality:
  - A - is major or minor
  - B - is ambiguous
  - C - is pantonal
  - D - is sonality
5. The texture of this example:
  - A - is monophonic
  - B - is homophonic
  - C - is polyphonic
  - D - is omniphonic

**OUTCOME #2:** Students will identify structural-expressive forms (book pages 119-133).

**ASSESSMENT PLAN:** Students will be evaluated using an examination that requires them to identify different structural-expressive forms.

**EVALUATION METHOD:** Using the following key, after hearing each of four pieces, students will:

1. Identify how many variations of the original idea heard. (3 points @)
2. Identify how many different musical ideas heard. (3 points @)
3. Of the following (Theme and Variations, Binary, Ternary, Rondo) identify the structural form of each piece. (4 points @)

**OUTCOME #3:** Students will be aware of the correlation between text and music of vocal examples (book pages 6 and 136).

**ASSESSMENT PLAN:** Students will demonstrate their understanding of this outcome, after listening to a piece of vocal music, by describing:

- The correlation between text and music
- What elements of music contribute to or detract from this correlation.

**METHOD OF EVALUATION:** Students receive full credit for noting at least two correlative items and at least two elements of music that contribute/detract from this correlation. No evaluation is made of their choices.

**OUTCOME #4:** Students will be to make perceptions about and their expressive responses to music they hear.

**ASSESSMENT PLAN:** Students will demonstrate their understanding of this outcome, after listening to pieces of music, by answering:

- Why does the music sound the way it does?
- What is it in the music that causes you to respond the way you do?

**METHOD OF EVALUATION:** Students receive full credit for noting at least three compositional (elements and structure) items and at least two elements of music that cause their response. No evaluation is made of their choices.

### **GER OBJECTIVE #3**

Each course in the visual and performing arts category of the General Education Requirements will provide instruction and guidance that help students to strengthen their ability to create, recreate, or evaluate art based upon techniques and standards appropriate to the genre.

**OUTCOME #1:** Students will be able to perform changes in amplitude levels, duration and pitch organization patterns and exercises in class, by rote and by reading printed notation and using various sound sources.

**ASSESSMENT PLAN:** Students will demonstrate their ability to perform by rehearsing patterns and exercises in class until, as a group, at least 90% of the class members can correctly perform the pattern or exercise.

**EVALUATION METHOD:** The instructor will listen to the accuracy of students' performances; rehearsing will continue until at least 90% of class members can perform correctly.

**OUTCOME #2:** Students will be able to chose different sound sources, explain how each sound is produced, identify amplitude levels available for each sound, and describe how each sound can be found in and out of expressive homeostasis.

**ASSESSMENT PLAN:** Students will demonstrate their understanding of this outcome by completing an assignment using the following instructions: Choose eight different sound sources found where you live. Do not choose prerecorded sounds or preset automatically-repeated synthesizer sounds. Examine each sound and explain in writing:

1. How each sound is produced (describe the sound source, including of what material(s) it is made, and how vibrations are created).
2. The loudest and softest amplitude levels each sound source can produce.
3. Describe how each sound, for you, can be found in and out of expressive homeostasis.

Use book (or syllabus) pages 209-210.

**EVALUATION METHOD:** Students' work will be evaluated using the following criteria; points will be added to their total semester grade points:

ASSIGNMENT	Points	Beginning	Intermediate	Exemplary
Appropriate Sound Sources	(8)	Incorrect choice of all or some sound sources (0-4)	Incorrect choice of a few or one sound sources (5-7)	All sound sources correct (8)
Description: How Each Sound is Produced	(8)	Incomplete Description (0-4)	Mediocre to good description (5-7)	Excellent Description (7-8)
Description: Amplitude Levels	(7)	Incomplete Description (0-2)	Mediocre to good description (3-5)	Excellent Description (6-7)
Description: In/out of Homeostasis	(7)	Incomplete Description (0-2)	Mediocre to good description (3-5)	Excellent Description (6-7)

TOTAL POINTS 30

**OUTCOME #3:** Students will be able to create and notate duration patterns in and out of expressive homeostasis.

**ASSESSMENT PLAN:** Students will demonstrate their understanding of this outcome by creating an assignment using the following instructions: Using

1. some or all of the eight sound sources you have chosen for Assignment #1,
2. various amplitude levels and changes in amplitude, and
3. different pulse, tempi, rhythm patterns, and meters for each,

Create three contrasting duration patterns in and out of expressive homeostasis, each at least eight measures in length. These patterns are to be designed as follows:

- One pattern completely in homeostasis.
- One pattern completely out of homeostasis.
- One pattern to begin in homeostasis and end out of homeostasis.

Notate each pattern using book (or syllabus) pages 211-216.

**EVALUATION METHOD:** Students' work will be evaluated using the following criteria; points will be added to their total semester grade points:

ASSIGNMENT	Points	Beginning	Intermediate	Exemplary
Appropriate Sound Sources	(5)	Incorrect choice of all or some sound sources (0-2)	Incorrect choice of a few or one sound sources (3-4)	All sound sources correct (5)
Various Amplitude Levels and Changes	(5)	No or almost no different levels and changes (0-2)	A few levels and changes (3-4)	Excellent use of amplitude levels and changes (5)
Contrasting Duration Patterns	(10)	No or almost no contrast (0-3)	Mediocre to good contrast (4-7)	Excellent contrast (8-10)
Motion In/out of Homeostasis	(10)	No or very little movement (0-3)	Mediocre to good movement (4-7)	Excellent movement (8-10)
<b>TOTAL POINTS</b>	<b>30</b>			

**OUTCOME #4:** Students will be able to create and notate pitch patterns in and out of expressive homeostasis.

**ASSESSMENT PLAN:** Students will demonstrate their understanding of this outcome by creating an assignment using the following instructions: Using

1. some or all of the eight sound sources you have chosen for Assignment #1,
2. various amplitude levels,
3. if you wish, any or all of the contrasting duration patterns you have written for Assignment #2, and
4. different horizontal/vertical pitch patterns for each;

create three contrasting horizontal/vertical pitch patterns in and out of expressive homeostasis, each at least eight measures in length. These patterns are to be designed as follows:

- One pattern completely in homeostasis.
- One pattern completely out of homeostasis.
- One pattern to begin in homeostasis and end out of homeostasis.

Notate each pattern using book (or syllabus) pages 223-228.

**EVALUATION METHOD:** Students' work will be evaluated using the following criteria; points will be added to their total semester grade points:

ASSIGNMENT	Points	Beginning	Intermediate	Exemplary
Appropriate Sound Sources	(3)	Incorrect choice of all or some sound sources (0-1)	Incorrect choice of a few or one sound sources (2)	All sound sources correct (3)
Various Amplitude Levels and Changes	(3)	No or almost no different levels and changes (0-1)	A few levels and changes (2)	Excellent use of amplitude levels and changes (3)
Contrasting Duration Patterns	(4)	No or almost no contrast (0-1)	Mediocre to good contrast (2-3)	Excellent contrast (4)
Contrasting Pitch Patterns	(10)	No or almost no contrast (0-3)	Mediocre to good contrast (4-7)	Excellent contrast (8-10)
Motion In/out of Homeostasis	(10)	No or very little movement (0-3)	Mediocre to good movement (4-7)	Excellent movement (8-10)
<b>TOTAL POINTS</b>	<b>30</b>			

**OUTCOME #5:** Students will be able to create and notate contrasting musical ideas in and out of expressive homeostasis.

**ASSESSMENT PLAN:** Students will demonstrate their understanding of this outcome by creating musical ideas using the following instructions: Using

1. different sound sources
2. different amplitude levels
3. different pulse, tempi, meters, and rhythm patterns,
4. horizontal and vertical pitch motion, and texture types;

compose four contrasting Musical Ideas. These are to be created as follows:

- One Musical Idea completely in expressive homeostasis.
- One Musical Idea completely out of expressive homeostasis.
- One Musical Idea to begin in homeostasis and end out of homeostasis.
- One Musical Idea to begin out of homeostasis and end in homeostasis.

Notate each pattern using book pages 223-228.

**EVALUATION METHOD:** Students' work will be evaluated using the following criteria; points will be added to their total semester grade points:

ASSIGNMENT	Points	Beginning	Intermediate	Exemplary
Use of different sound sources	(3)	Incorrect choice of all or some sound sources (0-1)	Incorrect choice of a few or one sound sources (2)	All sound sources correct (3)
Use of different amplitude levels and changes	(3)	No or almost no different levels and changes (0-1)	A few levels and changes (2)	Excellent use of amplitude levels and changes (3)
Use of contrasting duration and pitch patterns	(4)	No or almost no contrast (0-1)	Mediocre to good contrast (2-3)	Excellent contrast (4)
Contrasting Musical Ideas	(8)	No or almost no contrast (0-2)	Mediocre to good contrast (3-6)	Excellent contrast (7-8)
Ideas in and out of homeostasis, per instructions	(12)	No ideas per instructions (0); only one (3)	Two ideas per instructions (7); three ideas (9)	All ideas per instructions (12)

TOTAL POINTS 30

**OUTCOME #6:** Students will be able to extend the contrasting musical ideas in and out of expressive homeostasis that they have created for the previous assignment.

**ASSESSMENT PLAN:** Students will demonstrate their understanding of this outcome by creating an assignment using the following instructions: Using the two Musical Ideas of Assignment #4 that are completely in and completely out of expressive homeostasis, extend each one at least eight more measures using the compositional principles of continuation and/or variation. Notate each pattern using book pages 229-234.

**EVALUATION METHOD:** Students' work will be evaluated using the following criteria; points will be added to their total semester grade points:

ASSIGNMENT	Points	Beginning	Intermediate	Exemplary
Extension of musical ideas	(30)	Incomplete extension of one or both ideas (0-10)	Moderate extension of both ideas (11-24)	Both ideas very creatively extended (25-30)

TOTAL POINTS 30

**OUTCOME #7:** Students will be able to compose a piece of music in abstract meaning in ternary form in and out of homeostasis that will last at least one minute in performance using traditional and/or neoteric sounds and traditional notation (neoteric notation if/when necessary) so others could perform the piece without hearing a taped performance.

**ASSESSMENT PLAN:** Students will demonstrate their understanding of this outcome by composing a composition using the following instructions:

A. Parameters:

1. Traditional and/or neoteric sound sources (but no prerecorded or preset automatically-repeated synthesizer sounds (book pages 23-26))
2. Title and contents in abstract meaning (book pages 5-6).
3. A ternary form with A and A' in homeostasis and B out of homeostasis, OR A and A' out of homeostasis and B in homeostasis (book pages 119-131).
4. Duration of at least one minute in performance.

B. Notation: Using traditional notation (neoteric notation if/when necessary), notate the piece so others could perform your piece without hearing your taped performance.

1. Write out a numbered list of sound sources describing exactly how each neoteric sound is produced. Transfer the numbers to the full score.
2. Use a full score (a separate staff for each sound source).
3. Link staves together with a bracket on the left side; use single bar (measure) lines that go from the top of the top staff to the bottom of the bottom staff.
4. Place the highest pitched sound on the top staff. Place the other sounds in descending pitch order so that the lowest pitch sound is at the bottom of the notation.
5. Place all pulses (simultaneously performed sounds) in a visually vertically straight line.
6. At the beginning of the piece, place:
  - A. a meter signature
  - B. the tempo at the top of the staff
  - C. the amplitude level at the bottom of the staff
  - D. the sound source identification number(s)
7. Note changes at the place they occur. The assumption is that the tempo, meter, amplitude levels, etc. stay the same unless otherwise noted.

C. Taped Performance: When your composition is notated, you and/or others are to perform your piece, recording it on a regular cassette tape.

D. Cover Sheet: Attach the cover sheet (book page 237) to your notation.

**EVALUATION METHOD:** Students' compositions will be evaluated using the following criteria; points will be added to their total semester grade points:

ASSIGNMENT	POINTS	Beginning	Intermediate	Exemplary
Appropriate Sound Sources	15	Some or all sound source(s) not appropriate (0-5)	Appropriate sound sources (6-10)	Exceptionally chosen sound sources that match composition style (11-15)
Abstract Meaning	10	Extra-Musical Meaning in title and music (0)	Extra-Musical Meaning in music (5)	Abstract Meaning (10)
Ternary (ABA <sup>1</sup> ) form with contrasting musical ideas in and out of homeostasis	35	Only one musical idea (10)	Only two musical ideas (15)	ABA <sup>1</sup> (35)
One minute in duration	10	Too short (5)		Proper duration (10)
Notation Accuracy	50	Many errors (20)	A number of errors (21-45)	Almost no or no errors (46-50)
Notation-Performance Correlation	30	Not much correlation (10-15)	Somewhat accurate (16-23)	Almost or completely accurate (24-30)
Instructor Evaluation (extra-credit)		Very good (3-6)	Excellent (7-10)	Superior (11-15)
<b>TOTAL POINTS</b>	<b>150</b>			

**OUTCOME #8:** After attending a rehearsal and choral and instrumental concerts led by a conductor, students will be able to write their expectations and perceptions of what happened.

**ASSESSMENT PLAN:** Students will demonstrate their understanding of this outcome by creating reports as follows using the following instructions:

Rehearsal Attendance (book pages 197-98):

1. Before attending a rehearsal led by a conductor, note what expectations you have for this rehearsal. After attending the rehearsal, comment on whether or not your pre-rehearsal expectations were fulfilled.
2. If the purpose of rehearsing is to prepare for performance, how successfully did you feel this objective was carried out?
3. List specific conductor and group member behaviors that added to and/or detracted from achieving this objective.
4. Why do you think these behaviors occurred?
5. Add at least a 200-word commentary of your other perceptions of and responses to this rehearsal.

Concert Attendance (book pages 199-202):

1. Before attending a choral and an instrumental concert each led by a conductor, note what expectations you have for this concert. After attending each concert, comment on whether or not your pre-concert expectations were fulfilled.
2. Did you hear pieces that you found to be predictable and/or unpredictable? If so, name one of each type and explain why.
3. Add at least a 200-word commentary of your other perceptions of and responses to this rehearsal.

**EVALUATION METHOD:** Students' reports will be evaluated using the following criteria; points will be added to their total semester grade points:

COMMENTS	POINTS	Incomplete Comments (1)	Good Comments (2)	Excellent Comments (3)
Expectations before and after rehearsal	3	Lacking in thought and observation	Adequate thought and description	Careful thought and exceptional description
Rehearsal objective carried out	3	Lacking in thought and observation	Adequate thought and description	Careful thought and exceptional description
Behaviors adding to or detracting from achieving objective	3	Lacking in thought and observation	Adequate thought and description	Careful thought and exceptional description
Why did behaviors occur?	3	Lacking in thought and observation	Adequate thought and description	Careful thought and exceptional description
	POINTS	Incomplete (1-3)	Good (4-5)	Excellent (6-8)
Perceptions - Responses	8	Too short; inappropriate observations/ responses	Appropriate observations/ responses	Exceptional observations/ responses

TOTAL POINTS  
EACH REPORT 20

# MUSIC 180

## AN INTRODUCTION TO MUSICAL EXPERIENCES

### SPRING 2003 SYLLABUS

Dr. Petters      Office: 202 Price Music Center    515-2981  
e-mail: [robert\\_petters@ncsu.edu](mailto:robert_petters@ncsu.edu)

**REQUIRED BOOK:** R. Petters, Introduction to Musical Experiences,  
Course-Pak Edition – 4 CD package enclosed

### GOAL

AS A RESULT OF THIS CLASS, STUDENTS WILL BE ABLE TO COMPOSE, PERFORM,  
AND LISTEN TO MUSIC PERCEPTIVELY AND EXPRESSIVELY.

**OBJECTIVE #1:** Each student will be given information about and examples of music that supports composing, performing, and listening.

**OBJECTIVE #2:** Each student will participate in the following primary musical experiences:

COMPOSING: Each student will compose, using traditional and/or neoteric (non-traditional) sounds and traditional (and neoteric) notation:

1. Patterns of duration and pitch organization that include various sound sources and changes in amplitude.
2. Musical ideas in and out of expressive homeostasis; extend musical ideas through continuation, variation, extension, and contrast.
3. A piece of music in a ternary structural-expressive form with musical ideas in and out of homeostasis.

PERFORMING: Each student will perform by rote, reading printed notation, and/or using conducting motions in and out of expressive homeostasis:

1. Class sounds and notated various sound sources, changes in amplitude levels, duration organization, pitch organization, musical ideas, and examples of forms, types, and styles.
2. Rhythmic examples of existing music literature in differing styles.

LISTENING:

PERCEPTIVE LISTENING: Each student will be able to identify, analyze, observe, and/or compare:

1. Introductory items (see Objective 1)
2. Elements of Music
3. Musical Ideas
4. Structural-expressive forms.
5. Style in and styles of music.
6. Historical examples of Western music literature.
7. A rehearsal, and choral and instrumental concerts led by a conductor.

EXPRESSIVE LISTENING: Each student will be able to respond to the expressive qualities of many different types and styles of music, and in so doing, to be able to respond to music aesthetically, to expressively respond to music as virtual motion moving in and out of expressive homeostasis.

## EXPECTATIONS

1. You are expected to:
  - A. Have the book at every class. Only 50% credit will be given for work not submitted on original book (no copies) or instructor-generated pages.
  - B. Listen (not talk or make any sounds) when live or recorded music is being performed. Points will be deducted if the instructor determines you are not listening.
  - C. Wait outside the door until music being performed has concluded.
  - D. Turn off any cell phone, pager, watch, and/or any other electronic equipment you bring to class, so extraneous sounds will not disturb others.
  - E. Have access to a cassette tape recorder that records full-sized cassette tapes and one blank cassette tape (no micro/mini cassette tapes).
2. Rehearsal & Concert Reports are due the day of two class periods after the event, but never later than the deadlines noted on page 3. These reports, out-of-class listening assignments, composition assignments, and the completed composition, if handed in AFTER 4 PM on the dates listed in the schedule printed on page 3 will receive only 50% of the assigned points for that work unless emergency absence documentation (see below) is attached. Work can be handed in at class or in the box on the door to Price Music Center Room 202.
3. There are no exceptions to syllabus deadlines unless documentation is presented to the instructor as stated below: #5, Emergency Absences.
4. Anticipated Absences (University duties/trips, required court attendance, religious observances - as certified by the NCSU Development Office, or a job interview) will be excused only when a copy of appropriate official documentation is presented to the instructor BEFORE the absence. NOTE: All work still must be submitted BEFORE syllabus deadlines.
5. Emergency Absences (personal illness/injury or serious injury/death in the family) will be excused only when a copy of appropriate official documentation is presented to the instructor as soon as possible, but no later than one week after returning to class. NOTE: Work can be submitted after the syllabus deadline ONLY when documentation proves that an emergency absence existed.
6. Anticipated and emergency absence documentation, presented as noted above, will allow you to receive credit for an In-Class Listening or Exam. You will receive the class average for a grade.
7. No work can be resubmitted.
8. In accordance with the Code of Student Conduct, the Honor Pledge states: "I have neither given nor received unauthorized aid on this test or assignment." The assumption is that when you hand in any work, you are abiding by this Honor Pledge.

**INFORMATION**

1. Attendance will be taken for each class from an attendance sheet, in-class listening form, or exam page.
2. Extra credit will be given for exceptional work on the composition assignments, the completed composition, listening assignments, in-class listenings, rehearsal/concert reports and/or for attending extra concerts (extra concerts receive up to 10 points each for a total of no more than 30 extra points).
3. An Incomplete will be given at the end of the semester only when requested in writing by an NCSU administrator, Counseling Center staff member, or Health Service or other physician.
4. A student ticket for a Music Department concert usually is \$5.00.
5. At the end of the semester, after classes are over and before grades are turned in, you may email the instructor to find out how many points have been recorded.
6. You may print out staff paper from the web: <http://freestaffpaper.cjb.net>
7. Information about the course and your work is available at: <http://webct.ncsu.edu>

## SEMESTER SCHEDULE

(In-Class Listenings and Assignments may be turned in before each deadline.)

Wednesday, 2/5

Deadline for handing in:

Syllabus p. 15 - signature page  
In-Class Listenings # 1-6  
Composition Assignment #1 (pp. 209-210)  
Listening Assignment #1 (pp. 247-248)

Exam #1

Wednesday, 2/26

Deadline for handing in:

In-Class Listenings # 7-14  
Composition Assignment #2 (p. 211 ff.)  
Listening Assignment #2 (pp. 249-250)  
Rehearsal Report (pp. 197-198)

Exam #2

Monday, 3/24

Deadline for handing in:

In-Class Listenings # 15-21  
Composition Assignment #3 (pp. 217 ff.)  
Listening Assignment #3 (pp. 251-252)

Exam #3

Friday, 4/4

Deadline for handing in:

In-Class Listenings # 22-25  
Composition Assignment #4 (pp. 223 ff.)

Monday, 4/28

Deadline for handing in:

In-Class Listenings #26-30  
Composition Assignment #5 (pp. 229 ff.)

Exam #4

Tuesday, 5/13

4 PM Deadline for turning in:

In-Class Listenings #31-33  
Listening Assignment #4 (p. 253)  
All Concert Reports (pp. 199-202)  
Completed Composition (pp. 235 ff.)  
Late work (50% credit).

## **CONDUCTOR-LED REHEARSALS SCHEDULE**

(All rehearsals take place in NCSU Price Music Center)

MWF	11:20 - 12:10	Room 120	New Horizons Choir
MWF	12:25-1:15 PM	Room 120	Brass Band
MW	2:35 - 3:40 PM	Room 120 Room 110	University Singers Concert Choir
MW	3:40-5 PM	Room 120	Wind Ensemble
TH	3:5-3:50 PM	Room 120	Concert Band
TH	5:30-7:30 PM	Room 110	Chamber Singers
TH	4:05-5:20 PM	Room 120	Jazz Ensemble 1
TH	5:30-6:30 PM	Room 120	Jazz Ensemble 2
M	7:15-10 PM	Room 120	Raleigh Civic Symphony
W	7:15-10 PM	Room 120	Chamber Orchestra
F	2:35 - 3:40	Room 120 Room 110	Women's Choir Men's Glee Club

## CONCERT SCHEDULE

**A request to attend a concert other than those listed below or announced in class must be approved by the instructor BEFORE the concert. Tickets may be purchased at Ticket Central on the 2<sup>nd</sup> floor of Talley Student Center or by calling 515-1100. Dates/times subject to change.**

### **CONDUCTOR-LED CHORAL CONCERTS**

2/8	Saturday	8:00 p.m.	Stewart Theatre	Chorfest
5/1	Thursday	8:00 p.m.	Ballroom - TSC	Chamber Singers
4/6	Sunday	4:00 p.m.	Stewart Theatre	New Horizons Choir
4/13	Sunday	3:00 p.m.	Location TBA	U. Singers, Women's Choir, Men's Choir
4/25	Friday	8:00 p.m.	Stewart Theatre	Concert Choir

### **CONDUCTOR-LED INSTRUMENTAL CONCERTS**

2/19	Wed.	8:00 p.m.	Ballroom - TSC	Raleigh Civic Chamber Orchestra
2/25	Tuesday	7:00 p.m.	Ballroom - TSC	Wind Ensemble & Concert Band
2/27	Thursday	7:00 p.m.	Ballroom - TSC	Wind Ensemble & Concert Band
4/8	Tuesday	7:00 p.m.	Stewart Theatre	Brass Band & Concert Band
4/21	Monday	7:00 p.m.	Stewart Theatre	Wind Ensemble
4/24	Thursday	8:00 p.m.	Ballroom – TSC	Raleigh Civic Chamber Orchestra
4/24	Thursday	7:30 p.m.	Stewart Theatre	Jazz I Ensemble
4/27	Sunday	4:00 p.m.	Stewart Theatre	Raleigh Civic Symphony
4/29	Tuesday	7:00 p.m.	Ballroom - TSC	Jazz II Ensemble

### **EXTRA-CREDIT CONCERTS**

3/2	Sunday	8:00 p.m.	Stewart Theatre	Chekker Piano Duo
3/3	Monday	8:00 p.m.	Ballroom - TSC	NCSU Faculty Brass Quintet
3/4	Tuesday	8:00 p.m.	Ballroom – TSC	Arts Now - Dr. Waschka
4/14	Monday	7:00 p.m.	Ballroom – TSC	Music Minor Senior Recital
4/27	Sunday	2:00 p.m.	Ballroom – TSC	Music Minor Senior Recital
4/28	Monday	4:00 p.m.	Price Music Center	Music Minor Vocal Recitals
4/28	Monday	7:00 p.m.	Bryan Room - TSC	Music Minor Piano Recitals

## GRADING SYSTEM

	Points Each	Total Possible Points
1. COMPOSITION:		
A. Composition Assignment #1	30	
B. Composition Assignment #2	30	
C. Composition Assignment #3	30	
D. Composition Assignment #4	30	
E. Composition Assignment #5	30	
F. Original Composition	150	300
2. EXAMS:		
A. Performing Mediums and Amplitude Organization Identification	48	
B. Duration Organization Identification	40	
C. Pitch Organization Identification	40	
D. Forms Identification	40	168
3. LISTENING ASSIGNMENTS (out of class): 50% of the grade will be deducted for assignments submitted after the deadline without appropriate documentation.		
	20	80
4. LISTENINGS (in class):		
Listenings will be evaluated for quality of responses, and sometimes, correctness of perceptions.	12	392
5. REPORTS		
A. Report #1: Attend a rehearsal of a music performance group led by a conductor. Follow the instructions and fill out the sheet in the book on pages 197-198.	20	
B. Reports #2 and #3: Attend one conductor-led choral concert for one report and a conductor-led instrumental concert for the other report. (A request to attend a concert other than those listed on the concert schedule handed out or announced in class must be approved by the instructor BEFORE the concert.) Fill out the sheets in the book: pages 121-122 for the choral concert and pages 123-124 for the instrumental concert. Follow the instructions.	20@	60
<b>TOTAL</b>		<b>1,000</b>

### TOTAL POINTS CORRELATION WITH LETTER GRADES:

A+ 967-1000	B+ 867-899	C+ 767-799	D+ 667-699
A 934-966	B 834-866	C 734-766	D 634-666
A- 900-933	B- 800-833	C- 700-733	D- 600-633
F 000-599			

**MUSIC 180**  
**AN INTRODUCTION TO MUSICAL EXPERIENCES**  
**FALL 2003 SYLLABUS**

Dr. Petters      Office: 202 Price Music Center    515-2981  
email: [robert\\_petters@ncsu.edu](mailto:robert_petters@ncsu.edu)

**REQUIRED BOOK:** R. Petters, Introduction to Musical Experiences,  
Course-Pak Edition – 4 CD package enclosed

**GOAL**

AS A RESULT OF THIS CLASS, STUDENTS WILL BE ABLE TO COMPOSE, PERFORM,  
AND LISTEN TO MUSIC PERCEPTIVELY AND EXPRESSIVELY.

**GENERAL EDUCATION REQUIREMENTS**  
**VISUAL AND PERFORMING ARTS OBJECTIVES**

**1. Each course in the visual and performing arts category of the General Education Requirements will provide instruction and guidance that help students to deepen their understanding of aesthetic, cultural, and historical dimensions of artistic traditions.**

OUTCOME #1

Students will be able to identify qualities of music as virtual and expressive motion in and out of homeostasis (book pages 1-3).

OUTCOME #2

Students will be able to identify from which historical style period examples of Western societal and art music come (book pages 15-19).

**2. Each course in the visual and performing arts category of the General Education Requirements will provide instruction and guidance that help students to strengthen their ability to interpret and make critical judgments about the arts through the analysis of structure, form, and style of specific works.**

OUTCOME #1

Students will be able to identify qualities of the elements of music (book pages 23-117).

OUTCOME #2

Students will identify structural-expressive forms (book pages 119-133).

OUTCOME #3

Students will be aware of the correlation between text and music of vocal examples (book pages 6 and 136).

OUTCOME #4

Students will be to make perceptions about and give their expressive responses to music they hear.

**3. Each course in the visual and performing arts category of the General Education Requirements will provide instruction and guidance that help students to strengthen their ability to create, recreate, or evaluate art based upon techniques and standards appropriate to the genre.**

OUTCOME #1

Students will be able to perform changes in amplitude levels, duration and pitch organization patterns and exercises in class, by rote and by reading printed notation and using various sound sources.

OUTCOME #2

Students will be able to chose different sound sources, explain how each sound is produced, identify amplitude levels available for each sound, and describe how each sound can be found in and out of expressive homeostasis.

OUTCOME #3

Students will be able to create and notate duration patterns in and out of expressive homeostasis.

OUTCOME #4

Students will be able to create and notate pitch patterns in and out of expressive homeostasis.

OUTCOME #5

Students will be able to create and notate contrasting musical ideas in and out of expressive homeostasis.

OUTCOME #6

Students will be able to extend the contrasting musical ideas in and out of expressive homeostasis that they have created for the previous assignment.

OUTCOME #7

Students will be able to compose a piece of music in abstract meaning in ternary form in and out of homeostasis that will last at least one minute in performance using traditional and/or neoteric sounds and traditional notation (neoteric notation if/when necessary) so others could perform the piece without hearing a taped performance.

OUTCOME #8

After attending a rehearsal and choral and instrumental concerts led by a conductor, students will be able to write their expectations and perceptions of what happened.

## EXPECTATIONS

1. You are expected to:
  - A. Have the book at every class. Only 50% credit will be given for work not submitted on original book (no copies) or instructor-generated pages.
  - B. Listen (not talk or make any sounds) when live or recorded music is being performed. Points will be deducted if the instructor determines you are not listening.
  - C. Wait outside the door until music being performed has concluded.
  - D. Turn off any cell phone, pager, watch, and/or any other electronic equipment you bring to class, so extraneous sounds will not disturb others.
  - E. Have access to a cassette tape recorder that records full-sized cassette tapes and one blank cassette tape (no micro/mini cassette tapes).
2. Rehearsal & Concert Reports are due the day of two class periods after the event, but never later than the deadlines noted on page 3. These reports, out-of-class listening assignments, composition assignments, and the completed composition, if handed in AFTER 4 PM on the dates listed in the schedule printed on page 3 will receive only 50% of the assigned points for that work unless emergency absence documentation (see below) is attached. Work can be handed in at class or in the box on the door to Price Music Center Room 202.
3. There are no exceptions to syllabus deadlines unless documentation is presented to the instructor as stated below: #5, Emergency Absences.
4. Anticipated Absences (University duties/trips, required court attendance, religious observances - as certified by the NCSU Development Office, or a job interview) will be excused only when a copy of appropriate official documentation is presented to the instructor BEFORE the absence. NOTE: All work still must be submitted BEFORE syllabus deadlines.
5. Emergency Absences (personal illness/injury or serious injury/death in the family) will be excused only when a copy of appropriate official documentation is presented to the instructor as soon as possible, but no later than one week after returning to class. NOTE: Work can be submitted after the syllabus deadline ONLY when documentation proves that an emergency absence existed.
6. Anticipated and emergency absence documentation, presented as noted above, will allow you to receive credit for an In-Class Listening or Exam. You will receive the class average for a grade.
7. No work can be resubmitted.

8. In accordance with the Code of Student Conduct, the Honor Pledge states: "I have neither given nor received unauthorized aid on this test or assignment." The assumption is that when you hand in any work, you are abiding by this Honor Pledge.

### **INFORMATION**

1. Attendance will be taken for each class from an attendance sheet, in-class listening form, or exam page.
2. Extra credit will be given for exceptional work on the composition assignments, the completed composition, listening assignments, in-class listenings, rehearsal/concert reports and/or for attending extra concerts (extra concerts receive up to 10 points each for a total of no more than 30 extra points).
3. An Incomplete will be given at the end of the semester only when requested in writing by an NCSU administrator, Counseling Center staff member, or Health Service or other physician.
4. A student ticket for a Music Department concert usually is \$5.00.
5. At the end of the semester, after classes are over and before grades are turned in, you may email the instructor to find out how many points have been recorded.
6. You may print out staff paper from the web: <http://freestaffpaper.cjb.net>
7. Information about the course and your work is available at: <http://webct.ncsu.edu>

### **SEMESTER SCHEDULE, CONDUCTOR-LED REHEARSALS SCHEDULE, CONCERT SCHEDULE**

will be available at the beginning of the semester.

## GRADING SYSTEM

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