MUSIC 180-601
INTRODUCTION TO MUSICAL EXPERIENCES
FIRST SUMMER SESSION 2012 SYLLABUS

Dr. Robert Petters robert_petters@ncsu.edu 515-8275; 119 Price Music Center

REQUIRED COURSE PACK AVAILABLE ONLY AT THE ON-CAMPUS BOOKSTORE: Introduction to Musical Experiences

GOAL
USING CREATIVE AND CRITICAL THINKING, STUDENTS WILL BE ABLE TO COMPOSE, PERFORM, AND LISTEN TO MUSIC PERCEPTIVELY AND EXPRESSIVELY.

OBJECTIVE
Students will learn to move from learning facts to making critically reasoned judgments grounded in the academic content of the class.

OUTCOME #1: At the end of this course, students will be able to understand, identify, analyze, make perceptions about, describe, and/or compare pieces of music in a variety of structures and styles by exploring the following:

1. Music as virtual motion in and out of expressive homeostasis.
2. Functional and aesthetic music, and emotional intelligence.
3. Composer, performer, listener (including types of listening).
4. Elements of music (sound sources, amplitude, duration organization, pitch organization).
5. Musical ideas and structural-expressive forms.
6. Examples of Western art and societal music literature.
7. A rehearsal and concert led by a conductor and a concert of their choice.

ASSESSMENT: Students will demonstrate their achievement of this outcome during class discussions (ungraded), by submitting written responses both from in-class listenings and out-of-class assignments and reports, and through their answers on examinations.

OUTCOME #2: At the end of this course, students will 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: Students will demonstrate their achievement of this outcome by completing composition assignments and by composing a composition that reveal an increased creative awareness and ability to think critically about their work, using parameters and instructions found in the course pack.

OUTCOME #3: At the end of this course, students will perform changes in amplitude levels, duration and pitch organization patterns and exercises in class using various sound sources by rote and by reading printed notation.

ASSESSMENT: Students will demonstrate their achievement of this outcome by rehearsing patterns and exercises in class until, as a group, approximately 90% of the class can perform the pattern or exercise correctly.
## GRADING SYSTEM

<table>
<thead>
<tr>
<th>Points Each</th>
<th>Total Possible Points</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. COMPOSITION:</strong></td>
<td></td>
</tr>
<tr>
<td>Composition Assignment #1</td>
<td>40</td>
</tr>
<tr>
<td>Composition Assignment #2</td>
<td>40</td>
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<tr>
<td>Composition Assignment #3</td>
<td>40</td>
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<tr>
<td>Composition Assignment #4</td>
<td>40</td>
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<tr>
<td>Original Composition</td>
<td>150</td>
</tr>
<tr>
<td></td>
<td>310</td>
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<tr>
<td><strong>2. EXAMS:</strong></td>
<td></td>
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<tr>
<td>Performing Mediums and Amplitude</td>
<td></td>
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<tr>
<td>Organization Identification</td>
<td>48</td>
</tr>
<tr>
<td>Duration Organization Identification</td>
<td>50</td>
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<tr>
<td>Pitch Organization Identification</td>
<td>50</td>
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<tr>
<td>Forms Identification</td>
<td>52</td>
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<tr>
<td></td>
<td>200</td>
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<tr>
<td><strong>3. LISTENINGS (in class):</strong></td>
<td></td>
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<tr>
<td>Evaluated for quality of responses, and sometimes, correctness of perceptions.</td>
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<td>10</td>
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<tr>
<td></td>
<td>350</td>
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<tr>
<td><strong>4. LISTENING ASSIGNMENTS (out of class):</strong></td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>80</td>
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<tr>
<td><strong>5. REPORTS</strong></td>
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<tr>
<td>A. Report #1: Attend a concert of a music performance group led by a conductor. Fill out the sheet in the syllabus.</td>
<td></td>
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<tr>
<td>B. Report #2: Attend another concert of a type of music you do not usually hear for the other report. Fill out the sheet in the syllabus.</td>
<td>30 @</td>
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<tr>
<td>(C. Extra-credit concert reports</td>
<td>10 @</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td>1,000</td>
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</tbody>
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**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   |            |            |            |

**CODE**

<table>
<thead>
<tr>
<th>L#</th>
<th>In-Class Listenings</th>
<th>RR</th>
<th>Rehearsal Report</th>
</tr>
</thead>
<tbody>
<tr>
<td>CA</td>
<td>Composition Assignments</td>
<td>CLR</td>
<td>Conductor-Led Concert Report</td>
</tr>
<tr>
<td>CC</td>
<td>Completed Composition</td>
<td>OR</td>
<td>Other Concert Report</td>
</tr>
<tr>
<td>LA</td>
<td>Listening Assignments</td>
<td>ECR</td>
<td>Extra-credit Reports</td>
</tr>
<tr>
<td>E</td>
<td>Exams</td>
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</tbody>
</table>
FSS 12 SEMESTER SCHEDULE

Wednesday, 5/23
Deadline for handing in Composition Assignment #1

Friday, 5/25
Deadline for handing in:
Syllabus p.15 – signature page
In-Class Listenings #1-8
Listening Assignment #1
EXAM #1 (times and rooms to be sent by email)

Wednesday, 5/30
Deadline for handing in Composition Assignment #2

Friday, 6/1
Deadline for handing in:
In-Class Listenings #9-16
Listening Assignment #2
EXAM #2 (times and rooms to be sent by email)

Wednesday, 6/6
Deadline for handing in Composition Assignment #3

Friday, 6/8
Deadline for handing in:
In-Class Listenings #17-23
Listening Assignment #3
Concert reports – concerts heard before this date
EXAM #3 (times and rooms to be sent by email)

Friday, 6/17
Deadline for handing in Composition Assignment #4

Friday, 6/22
Deadline for handing in:
In-Class Listenings #24-32
Listening Assignment #4
EXAM #4 (times and rooms to be sent by email)

Monday, 6/25
Deadline for handing in:
In-Class Listenings #33-35
Completed Composition (cover sheet, notation, recording)
Concert reports – concerts heard before this date

Wednesday, 6/27
Deadline to change/correct grade points.
INFORMATION

1. This course is an examination of western musical materials, forms, styles and history through the primary musical experiences of composing, performing, and listening. Course designed for students with no formal musical training. This course fulfills a GEP requirement in the Visual & Performing Arts category.

2. EXAMS: Please note when exams are scheduled (previous page). There will alternate days for exams, noted by email. If you cannot come during any of those times, please email me with days and times good for you.

3. PLEASE BRING YOUR COURSE PACK TO ALL EXAMS. If you live a distance from campus and have trouble coming to campus for exams, please email me the name and mailing address of a proctor with a CD player to whom I can send the exam CD (please send back the CD at the end of the semester). You can fax assignments and exams to (919) 515-4204 or mail to me: % NCSU Music Department, Campus Box 7311, Raleigh, NC  27695

4. HAND IN ALL WORK IN A 10X13 RECLOSABLE ENVELOPE WITH YOUR NAME ON IT, SO IT REMAINS SEPARATE FROM OTHER STUDENTS’ WORK.

5. YOU WILL BE OBSERVING LECTURES on the web: The Distance Education Office will give you the web site.

6. You are asked to attend two concerts outside of class— you may have to purchase a ticket for one or both concerts – one led by a conductor; one of your choosing.

7. RECEIVING GRADED WORK:
   1. You can pick up your work in a box in the hall outside my office door.
   2. You can request that your work be mailed to you. SINCE THE D. E. OFFICE PRINTS MAILING LABELS USING YOUR HOME MAILING ADDRESS. CHECK TO MAKE SURE THAT’S WHERE YOU WANT YOUR WORK TO BE MAILED.
   3. PLEASE KEEP EVERYTHING THAT HAS BEEN GRADED IN CASE OF A RECORDING ERROR.
   4. All grade points are recorded on an Excel spreadsheet; you may request what has been recorded by sending an email to the instructor at any time.

8. RECORDING EQUIPMENT: Begin looking for a way to record your final composition, using an appropriate recording device that can be played on a CD player or computer (using Windows Media Player, mp3, or Quicktime (could be sent via email). If you submit a tape or CD, your notation and a recording of your piece is to be submitted in a re-closable envelope.

9. CONTACT INFORMATION: Please email me at robert_petters@ncsu.edu if you have any questions. I'm teaching part-time, so I'm not on campus every day.

10. INCOMPLETE GRADE: Only given in cases when a student is unable to complete work not due to his/her own negligence. Written documentation requesting an incomplete from a university advisor or other official must be presented to the instructor.
5

CONDUCTOR-LED CONCERT REPORT

YOUR NAME__________________________________CONCERT DATE_________________

PERFORMING GROUP_________________________________________________________

LOCATION___________________________________________________________________

1. Before you attend a concert of art music presented in a formal concert setting led by a
   conductor, note what expectations you have for this concert:

   WHILE MUSIC IS BEING PERFORMED AT THE CONCERT,
   DO NOT TAKE NOTES OR WRITE THIS REPORT.

2. After the concert, comment on whether or not your pre-concert expectations were fulfilled.

   CONTINUED ON THE BACK OF THIS SHEET
3. Did you hear pieces that you found to be in your comfort zone (homeostasis)? If so, name at least one of these pieces and explain why you found it so.

4. Did you hear pieces that you found to be out of your comfort zone (homeostasis)? If so, name at least one of these pieces and explain why you found it so.

5. ATTACH TO THIS SHEET AT LEAST A 200 WORD HANDWRITTEN OR TYPED PAGE(S) OF YOUR OTHER PERCEPTIONS OF AND RESPONSES TO THE MUSIC. ALSO, PLEASE ATTACH A COPY OF THE PRINTED PROGRAM IF AVAILABLE. THIS REPORT MUST BE HANDED IN NO LATER THAN THE SYLLABUS DEADLINE.
OTHER CONCERT REPORT

YOUR NAME__________________________________CONCERT DATE_________________

PERFORMING GROUP_________________________________________________________

LOCATION___________________________________________________________________

1. Before you attend a concert of music presented in a concert setting, note what expectations you have for this concert:

2. After the concert, comment on whether or not your pre-concert expectations were fulfilled.

WHILE MUSIC IS BEING PERFORMED AT THE CONCERT, DO NOT TAKE NOTES OR WRITE THIS REPORT.

----CONTINUED ON THE BACK OF THIS SHEET----
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EXTRA-CREDIT CONCERT REPORT

YOUR NAME__________________________________ CONCERT DATE_________________

PERFORMING GROUP_________________________________________________________

LOCATION___________________________________________________________________

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I certify by my signature that:

1. I will not give or receive unauthorized aid for in-class listenings, assignments, projects, examinations, and/or any other work for this class.

2. I have received a copy of the course syllabus for this class.

______________________________

signed

______________________________

print your name

______________________________

Student ID#

______________________________

date