

# VANGUARD UNIVERSITY

School for Professional Studies

Degree Program

“Introduction to Music”

MUSC 202C

Student Guide

06/01/10

## **VANGUARD UNIVERSITY EDUCATIONAL TARGETS AND GOALS**

Course content and activities have been designed to meet Vanguard University's Educational Targets and Goals in the areas of Intellectual Engagement, Professional Excellence, and Responsible Stewardship. The complete list of Targets and Goals follows.

### **INTELLECTUAL ENGAGEMENT**

Students will

- Learn to think critically and evaluate evidence rationally
- Acquire and continue to use skills for learning
- Utilize research methods for the expansion of knowledge and problem solving
- Integrate learning with Christian faith and living and
- Develop the ability to communicate the fruits of learning and research clearly and effectively.

### **SPIRITUAL FORMATION**

Students will

- Understand Christian existence as a journey that integrates human experience with personal faith
- Gain an appreciation for the value of participation in communities of believers and
- Develop and maintain a biblically based and theologically sound Christian lifestyle of personal and social responsibility

### **PROFESSIONAL EXCELLENCE**

Students will

- Understand current theories and practices in their respective academic disciplines in the context of the liberal arts and sciences
- Develop lifelong skills for communicating and performing professionally
- Achieve technological competence in acquiring and processing information
- Acquire interpersonal ability to work harmoniously with others, and
- Internalize a strong sense of professional ethics

### **AESTHETIC EXPRESSION**

Students will

- Understand various sources of aesthetic sensitivity and expression as inherent human endowments and part of God's creation
- Gain an awareness, understanding, appreciation, and expression of the fine and performing arts and
- Develop interpretive frameworks of aesthetic truths and values for personal wholeness and community enrichment

### **RESPONSIBLE STEWARDSHIP**

Students will

- Adopt a lifestyle of personal health and well-being
- Appreciate the value of family and other meaningful relationships
- Exhibit the responsibilities of citizenship in society
- Gain a global outlook in caring for the environment and in promoting social justice and economic empowerment and
- Promote the church's mission through community service

### **SOCIOCULTURAL RESPONSIVENESS**

Students will

- Demonstrate a capacity to challenge personal prejudices, appreciate cultural diversity, and learn from other cultures
- Develop a commitment to pursue peace, justice, and reconciliation in a pluralistic society and
- Celebrate the differences of race, ethnicity, gender, and age within the biblical vision of inclusiveness and the equal value of all people.

## **COURSE DESCRIPTION**

This course will aim for the development of listening skills acquired through the understanding of musical elements, composers, historical context, and characteristics of style and form. The structure of the course follows the stylistic periods of music history: Medieval, Baroque, Classical, Romantic, and Twentieth Century.

## **LEARNING OUTCOMES**

The purpose of this course is to help students acquire the ability to listen to music intelligently. Music is not limited to its beauty, but extends far beyond the elementary pleasure of the casual listening ears. Music is a language that must be learned and practiced to truly understand and enjoy its depth and perspective to its full extent. Upon completion of this course, the student should be able to:

- Identify musical elements, forms and style
- Compare tempos, rhythmic meter, keys, dynamics and timbre
- Recognize the primary orchestral instruments by sight and tone color.
- Contrast the four voice classifications: soprano, alto, tenor, and bass
- Demonstrate the ability to identify and follow the form of a musical composition.
- Identify themes from some major classical masterpieces.
- Discover ways to become an attentive, active listener
- Produce a listening journal, commenting on the form, style, unusual musical factors or expressive quality of the music
- Become acquainted with the periods and historical context of Western music.
- Develop an aural recognition between different periodic musical styles (Middle Ages, Baroque, Renaissance, Classical, Romantic, and beyond)
- Define significant terms related to the creation and performance of musical compositions.

## **REQUIRED TEXTS AND MATERIALS**

Pen, R. (1992). *Introduction to Music*. New York, NY: McGraw-Hill.

Copland, A. (1957). *What To Listen for in Music (2<sup>nd</sup> Ed.)*. New York, NY: McGraw-Hill.

REQUIRED Online Listening Resource (active listening guide):

<http://www.wwnorton.com/college/music/listeninglab/full/welcome.asp>

- Instant access must be purchased by students for \$15.00
- Choose {Online Listening Lab Basic – All Streaming Selections}
- Student site access purchases are non-refundable
- Access expires 240 days after registration.

## **ATTENDANCE POLICY**

Because each course meets only five to eight times, it is important that students not miss class unless it is unavoidable. To receive the full participation points students must arrive on time to class with a working knowledge of each session's assignments and they must actively engage in class discussions.

Students who miss more than five class hours in any given course will automatically receive a failing grade and need to retake the course to obtain a passing grade. If an instructor deems that a student's absence, beyond the 5 hours was under extremely unavoidable and unusual circumstances (i.e. hospitalization, death in the family, major auto accident), the professor may file an academic petition on behalf of the student to the Program Chair. If the academic petition is approved, the instructor may give the student a "W" (Withdrawal) grade in place of a failing grade. The student will be required to re-take the course.

Students who miss the first two class sessions, or the first five hours of a course, will automatically be dropped and be required to retake the course.

### **ACADEMIC DISHONESTY (incl. Plagiarism)**

Academic dishonesty, either cheating or plagiarism (presenting the words or opinions of others as one's own work), is regarded as a serious violation of both the academic and moral standards of Vanguard University. Dishonesty in any class assignment can result in: loss of credit for the assignment, loss of credit for the entire course, and referral to the Director and/or Provost. It is the prerogative and responsibility of the instructor to determine if academic dishonesty has occurred and the seriousness of the infraction. The Office of the Provost is to be notified of instances of academic dishonesty.

A student commits plagiarism if he/she submits as his/her own work:

1. Part or all of an assignment copied from another person's assignments, notes, or computer file.
2. Part or all of an assignment copied or paraphrased from a book, magazine, pamphlet, or website.
3. A sequence of ideas transferred from another source which the student has digested, integrated, and reorganized, and for which he/she fails to give proper acknowledgement.

A student is an accomplice in plagiarism if he/she

1. Allows his/her paper or other assignments, in outline or finished form, to be copied and submitted as the work of another.
2. Lends his/her computer disk to another student or otherwise allows his/her computer files to be copied for the purposes of plagiarism.
3. Prepares a written assignment for another student and allows it to be submitted as another's work.

### **DISABILITY SERVICES**

For students with documented medical or psychological disabilities, please contact the Coordinator of Disability Services to request reasonable accommodations. The Coordinator of Disability Services is located in the Counseling Center on the second floor of the Scott Academic Center and can be reached at extension 4489 or by email at [disabilityservices@vanguard.edu](mailto:disabilityservices@vanguard.edu)

For students with a documented learning disability who would like to request appropriate accommodations, please contact the Director of Learning Skills, located upstairs in Scott Academic Center at extension 2540 or by email at [disabilityservices@vanguard.edu](mailto:disabilityservices@vanguard.edu)

### **DIVERSITY STATEMENT**

The School for Professional Studies intends to foster a Christ-centered community that promotes appreciation and respect for individuals, enhances the potential of all members, and values differences in gender, race, abilities, and generation. As such, we endeavor to communicate with honesty, to speak with encouraging and edifying words, and to create a safe environment in our classes and interactions.

### **GRADED HOMEWORK/ASSIGNMENTS**

If an instructor chooses to submit graded papers or assignments to the SPS office, students may pick-up their work at the SPS Office Front Desk. Graded work is not kept 5 weeks beyond the last class session. Please note: the SPS office is not responsible for unclaimed or lost papers or assignments.

If a student chooses to submit their paper or assignment to the SPS office, this must be arranged between the instructor and student prior to submission. The SPS Office will gladly forward the completed paper or assignment to the instructor, however the SPS office is not responsible for unclaimed or lost papers or assignments.

### **LATE WORK**

No late work is accepted. Exceptions may be made between the instructor and student.

**EMAIL:**

- Always include a subject line.
- Use standard fonts.
- Do not send large attachments without permission.
- Special formatting such as centering, audio messages, tables, html, etc. should be avoided unless necessary to complete an assignment or other communication.
- **IMPORTANT:** It is student's responsibility to make sure email delivery was made and confirmed by the instructor.

**STUDENT EVALUATION**

<b>Percentages</b>	<b>Points</b>	<b>Grade</b>	<b>Significance</b>	<b>GPA</b>
93-100%	930-1000	A	Exceptional	4.00
90-92.9%	900-929	A-		3.67
87-89.9%	870-899	B+		3.33
83-86.9%	830-869	B	Above Average	3.00
80-82.9%	800-829	B-		2.67
77-79.9%	770-799	C+		2.33
73-76.9%	730-769	C	Average	2.00
70-72.9%	700-729	C-		1.67
67-69.9%	670-699	D+		1.33
63-66.9%	630-669	D	Below Average	1.00
60-62.9%	600-629	D-		0.67
00-59.9%	000-599	F	Failure	0.00

**GRADING PROCEDURE**

FOUR Listening Journals (50 pts each) *	20%
FOUR Listening Identifications (50 pts each)	20%
FOUR Written Exams	60%
Extra Chance Assignment	(The successful completion will allow you to drop any one exam score and/or assignment grade and replace it with 100%)

\*ONE OF THESE JOURNALS MAY BE REPLACED BY AN IN-CLASS CONCERT REPORT (TBA)

**LISTENING JOURNAL GUIDELINES:**

You are required to write FOUR one-page listening opinion reports. Upon the acceptable completion of this assignment, an "A" will be factored in as 20% of your final grade. One of these journals may be an in-class concert report. Details will be discussed in class.

The first report is due week #2.

These reports are to be written after listening to one complete piece of music from an online classical radio station or CD. I recommend that you listen to WQXR 96.3 FM (you may also stream it by accessing the web site: [www.wqxr.com](http://www.wqxr.com)). However, you can easily access an endless number of classical music stations on the Internet by typing "classical radio" into Google or another search engine.

In order to be acceptable, your reports must be completed on the template provided here and must include the following information.

1. Your name;
2. The number of the assignment (for example: "Number 1 of 4");
3. The composer's name;
4. The title of the piece;
5. The performer(s);
6. A short, historical background on the piece. This should represent no more than one third of the completed assignment;
7. The printed source(s) and/or the URLs from which you have obtained the background information (minimum of THREE sources); only one source can be a web site.

You may NOT use Wikipedia as one of your references for this or any other assignment;

Most importantly, the majority of your report should be your opinions and impressions of the piece and the performance. You will not be graded on your musical taste, but rather by how well you express your thoughts. For example, "I did not like this concerto" would be an unacceptable comment. "I did not like this concerto because it has a monotonous rhythm and an annoying melody" would be both acceptable and intriguing.

Additionally, the listening journals must meet the following criteria:

1. Your papers must be turned in as a "hard copy." **E-mail is unacceptable for this assignment.**
2. Your four papers must be on music composed by four **different** composers. The composers must be chosen from this list: *JS Bach, Handel, Vivaldi, Mozart, Haydn, Schubert, Liszt, Schumann, Berlioz, Verdi, Puccini, Wagner, Richard Strauss, Karl Orff, George Gershwin, Aaron Copland.* **No other composers are acceptable for this assignment.**
3. Your four papers must be on pieces of music that are **not** on your weekly listening assignments.
4. Your finished one-page report should be a minimum of 400 words (this document, for example, is 479 words in length and the example linked below contains 390 words.)

For your convenience, please see our course website for a sample of the assignment.

As always, if you need any help or further explanation with this and all other assignments, I would be happy to hear from you!

### **GUIDELINES FOR YOUR CONCERT REPORT REVIEW**

The most important part of your review should concentrate of your thoughts and impressions of the entire experience. Explain why you did or did not enjoy the performance. Do not simply write "I liked the performance because the music was pretty." Instead, explain why you enjoyed performances or did not. For example:

- Did the melody of the piece linger in your memory for days afterwards?
- Could you "tap your toe" to the rhythms?
- Were you awed by the technical skill of the performers?

Also, your review *may* include, but not be limited to the following points:

- A brief historical description of the piece. Include a discussion of the composer's life and career at the time of the composition;
- When did it premiere? Where?
- Was the premiere a success or a failure?
- Is this piece considered standard repertory today, or is it obscure?
- An assessment of the audience's reaction. (Did people around you fall asleep? Was the audience mesmerized? Was everyone coughing and shuffling, or could you have heard a pin drop because the audience was so taken by the experience?)
- Did you feel that the performers met the challenges of the piece? (If possible, you might listen to a CD recording or watch a video performance of the piece before the concert. You will then be able to make an accurate and appropriate comparison.)
- Would you buy a CD of this particular piece? Why or why not?
- Would you give a copy of this piece as a gift to a friend? Why or why not?

### **LISTENING IDENTIFICATIONS**

As part of the course requirement, listening and aural identification skills will be developed and practiced using various approaches & methods. Students will be introduced to online/CD listening excerpts and are expected to practice aural recognition of well known musical repertoire.

### **EXAMS**

EVERY WEEK from Week 2~5: on the previous lecture materials. These will consist of multiple choice questions and essay questions.

Exams are designed so the students can complete them with ease:

1. As long as students come to each class prepared (finish all reading assignments)
2. Pay close attention to lecture materials during the class hours
3. Complete listening exercises at least 2~3 times per excerpts
4. Review and prepare for the upcoming exam weekly  
(Students may prepare a one page review sheet for use during the exam)

**EXTRA CHANCE ASSIGNMENT**

Prepare a One-10 minute PowerPoint presentation on a topic of your choice from the following list:

- Survey of music software (at least 10 different music software currently available)
- About a composer, details of his/her life, passion and music (Instructor will assign you a composer)
- Research an instrument: history, background, performers and rudimentary facts (will be assigned)
- Any prepared musical performance (maybe vocal, instrumental or both)
- Present a 10 minute musical drama (any script with musical scoring –must provide audio)
- Survey of excellent music websites (at least 10 quality web resources presented & explained)
- Other options (discuss with the instructor)

(Students are encouraged to sign-up for 8 presentation slots reserved at the end of each class meetings. If there are more than 8 students, the instructor will modify schedule to accommodate everyone who wishes to take advantage of this opportunity).

**LOGISTICS CHART**

<b>Hour</b>	<b>Week 1</b>	<b>Week 2</b>	<b>Week 3</b>	<b>Week 4</b>	<b>Week 5</b>
prep	Introduction to the Course  How we listen	EXAM #1: Musical elements	EXAM #2: Instruments, early musical styles	EXAM #3: Elements of Forms Classical styles	EXAM #4: Music elements review, Romantic styles
1	Music and the Voices	ORCHESTRA: Instrumentation  Musical Color, & Texture	Elements: Forms	Romantic Style	20 <sup>th</sup> –modern Style
2	Elements: Rhythm: durations, meter, harmony	Analysis of Stylistic periods: Middle Ages, Baroque & Renaissance	Classical Style	Beethoven	Debussy Stravinsky
3	<b>Break</b>  Elements: Melody, pitch & Notation Major/minor scales	<b>Break</b>  Genre: Church Music (cantata, oratorio)	<b>Break</b>  Genre: Concerto, Chamber, Symphony, Opera	<b>Break</b>  Genre: Opera, Lied, Tone Poem  (Chapter 9)	<b>Break</b>  Contemporary Music  Ethno-musicology
4	Survey of Styles: from Chant to Whole-tone	Composer Highlights: Bach & Handel	Hayden, Mozart	Tchaikovsky, Brahms, Chopin	Worship and the church

## ASSIGNMENTS & READING REQUIREMENTS

### WEEK 1

#### **WEEK 1 READING:**

<b>Copland</b>	Foreword, Preface, Introduction Chapters 1~3 Chapter 4 Rhythm Chapter 5 Melody
<b>Pen</b>	Chapters 1~2 Chapter 3 Measure of Time Chapter 4 Measure of Space Chapter 10 Intro to Music History Chapter 11 The Middle Ages

### WEEK 2

LISTENING Journal #1 Due (See pg. 6~7 of this curriculum guide for details)  
EXAM #1 from the first lecture, assigned listening materials and exercises

#### **WEEK 2 READING:**

<b>Copland</b>	Chapter 6 Harmony Chapter 7 Tone Color (instruments) Chapter 8 Texture Chapter 9 Musical Structure
<b>Pen</b>	Chapter 5 Dynamics Chapter 6 Timbre Chapter 7 Harmony Chapter 12 The Renaissance Chapter 13 The Baroque

### WEEK 3

LISTENING Journal #2 Due (See pg. 6~7 of this curriculum guide for details)  
EXAM #2 from the second lecture, assigned listening materials and exercises

#### **WEEK 3 READING:**

<b>Copland</b>	Chapters 10-12 Elementary Forms Chapters 13-14 Fundamental Forms
<b>Pen</b>	Chapter 8 Forms Chapter 14 The Classical

<b>WEEK 4</b>
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LISTENING Journal #3 Due (See pg. 6~7 of this curriculum guide for details)

EXAM #3 from the third lecture, assigned listening materials and exercises

**WEEK 4 READING:**

<b>Copland</b>	Chapter 15 Opera and Music Drama
<b>Pen</b>	Chapter 9 Union of Music and Text Chapter 15 Romantic period

<b>WEEK 5</b>
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LISTENING Journal #4 Due (See pg. 6~7 of this curriculum guide for details)

EXAM #4 from the fourth lecture, assigned listening materials and exercises

**WEEK 5 READING:**

<b>Copland</b>	Chapter 16 contemporary music Chapter 17 film music Chapter 18 from composer
<b>Pen</b>	Chapter 16 twentieth century Chapter 17 music and the world Chapter 18 popular music

## COURSE WEBSITE

There is a course website set-up to view all PowerPoint lecture slides and other information for this course. Students may check their progress by checking grades online. The address is: <http://janicelee.pageout.net> It is students' responsibility to register and check announcements on the website regularly.

## RECOMMENDED WEB RESOURCES

<http://www.teoria.com/> Music Theory Web. Instruction, Games and Activities

<http://www.quia.com> Activities. Free Trial Subscription. Select Music under Categories of Shared Activities

<http://www.musictheory.halifax.ns.ca/lessons.html> Scroll down to Lessons Table. Great Theory lessons for free

## RECOMMENDED MULTIMEDIA RESOURCES

Biographical movies of Composers: *Immortal Beloved*, *Amadeus*, etc.

*Sister Wendy's Collections*

*Leonard Bernstein's Young People's Concerts*

## LECTURE FORMAT/NOTES

**WEEK ONE****LEARNING OBJECTIVES:****1. Introduction to the course****2. How We listen**

Becoming a Good Listener

A. Focus Solely on the Music

B. Improve Your Memory

C. Grasp the Important Sounds

Classical Music vs. Popular Music

Visualizing Classical Music

A. Music Theory and Imagination

B. Example: Pictures at an Exhibition (1874), Modest Musorgsky

**3. Elements:****Recommended Websites:**

<http://www.teoria.com> (Excellent online learning environment)

<http://www.quia.com> (for fun & games)

a. Melody & Pitch

b. Notation

c. Basic Musical Terms

d. Musical Color, & Texture

**4. Introduction to the Orchestra**

Musical Instruments

1. Strings

2. Woodwinds

3. Brasses

4. Percussion

5. The Symphony Orchestra

6. Keyboard Instruments

**5. Survey of Styles**

From Chant to Whole-Tone music

<b>WEEK TWO</b>
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**LEARNING OBJECTIVES****1. Music Theory:****Recommended Websites:**

<http://www.teoria.com> (Excellent online learning environment)

<http://www.quia.com> (for fun & games)

- a. Dynamics
- b. Harmony – monophonic, homophonic, polyphonic
- c. Consonance & Dissonance
- d. Tone Color
- e. Texture
- f. Intro to Form and structure

**2. Survey of Styles: in Middle Ages, Baroque & Renaissance**

Music in the Monastery

Gregorian Chant

Musical instruments

**MUSIC OF THE RENAISSANCE**

Spirit of the Renaissance

*Ave Maria* (Listening Example) Josquin and the Renaissance Motet

Martin Luther and the Reformation

Palestrina Musical style of Mass: Eternal Gifts of Christ (Counter-Reformation)

**MUSIC OF THE BAROQUE**

Background Baroque dualism

General Observations on Late Baroque Music

- A. Refinement and Culmination of Style
- B. Theatrical Quality of Baroque Art
- C. Aspects of Late Baroque Musical Style
  1. Treatment of Musical Elements
  2. The Late Baroque Orchestra

**3. Genre: Church Music (Chant & Mass music, Cantata & Oratorio)****4. Composer Highlights: Bach & Handel**

Johann Sebastian Bach

- A. Fugue
- B. Orchestral Music
- C. The Cantata

George Frideric Handel

A. Orchestral Dance Suite

B. The Oratorio

**WEEK THREE****LEARNING OBJECTIVES****1. Music Theory:****a. Forms: cadence, binary, ternary, theme & variations, Rondo, Sonata**

## IV. Ternary Form

- A. Minuet and Trio
- B. *A Little Night Music*
- C. Symphony No. 94

## V. Sonata-Allegro Form

- A. Sonata vs. Sonata-Allegro Form
- B. The Shape of Sonata-Allegro Form
  - 1. Exposition
  - 2. Development
  - 3. Recapitulation
  - 4. Introduction and Coda
- C. Hearing Sonata-Allegro Form
- D. *A Little Night Music*

## VI. Theme and Variations

- A. Variations on *Ah, vous dirai-je, Maman (Twinkle, Twinkle, Little Star)*
- B. Symphony No. 94

**2. Stylistic Period: Classical**

## Classical Period Background

## Classical Simplicity and Balance

## Vienna: A City of Music

## Classical Style in Music

- 1. Melody, Harmony, Rhythm, and Texture
- 2. The Classical Orchestra
- 3. The Dramatic Quality of Classical Music
- 4. Classical Forms

**Genre: Chamber music, Concerto, Symphony, Classical Opera**

## I. The Symphony

- A. Description
- B. The Classical Orchestra
- C. Mozart: Symphony No. 40, K. 550

## II. The String Quartet

- A. Description
- B. Haydn: Opus 76, No. 3, The “Emperor Quartet

### III. The Concerto

- A. Description
- B. Mozart’s Piano Concertos

### IV. Opera

- A. Description
- B. Mozart: *Don Giovanni*

## **3. Composer Highlights: Haydn, Mozart & Beethoven**

### **BRIDGE TO ROMANTICISM: LUDWIG VAN BEETHOVAN**

#### I. Beethoven’s Significance

#### II. The Early Years (1770-1802)

- A. Life and Personality
- B. Piano Sonata, Opus 13, the Pathétique
- C. Deafness

#### III. The Heroic Period (1803-1813)

- A. Symphony No. 3 in E-flat major, the Eroica
- B. Symphony No. 5 in C Minor

#### IV. The Final Years (1814-1827)

- A. Symphony No. 9 in D Minor
- B. Epilogue: Beethoven and the Nineteenth Century

### **PROJECT DISCUSSION**

1. Listen to each other’s music selections and critique

**WEEK FOUR****LEARNING OBJECTIVES****1. Music Theory****a. Major/Minor Scales****b. Keys****2. Romantic Styles**

Revolutionary Sentiment

Contrast with Classicism

Nationalism

The Style of Romantic Music

A. Melody, Harmony, Tempo, Form

B. Expressive Tone Colors, Greater Size, Greater Volume

**3. Opera & Lied**

I. Romantic Opera in Italy

A. Italian operatic tradition

B. Gioachino Rossini

C. Italian *Bel Canto Opera*

D. Giuseppe Verdi

1. Biographical considerations

2. *La Traviata*

II. Romantic Opera in Germany

A. Singspiel

B. Richard Wagner

1. Biographical summary

2. Wagner's "Music Dramas"

a. Gesamtkunstwerk

b. Tristan und Isolde

(1.) Leitmotif

(2.) Chromaticism

III. Late Nineteenth-Century Opera

A. Verismo Opera

B. Giacomo Puccini

1. Biographical sketch

2. *La bohème*

IV. The Lied

A. Definition

B. Franz Schubert

1. Biographical information

2. Schubertiades, forms, and the song cycle
3. *Erlking*
4. *The Trout*
5. The “Trout” Quintet

#### V. Program Music

##### A. Hector Berlioz and the Program Symphony

1. Biographical summary
2. Literary influences
3. *Symphonie fantastique*

##### B. Felix Mendelssohn and the Concert Overture

1. Biographical sketch
2. A classical Romantic
3. Overture to *A Midsummer Night's Dream*

### **Composer Highlights: Schubert, Chopin, Wagner, Brahms**

#### VI. The Pianists

- A. Robert Schumann
- B. Clara Wieck Schumann
- C. Frédéric Chopin and Nationalism
- D. Franz Liszt

## WEEK FIVE

### LEARNING OBJECTIVES:

#### 1. 20<sup>th</sup>-modern styles

##### I. Impressionism in Painting and Music

###### A. Rebellion

###### B. Claude Debussy

###### 1. Biographical sketch

###### 2. *Prelude to the Afternoon of a Faun*

###### a. Relationship to Program

###### b. Musical style

###### 3. *Preludes* for Piano

##### II. The Exotic in Music

###### A. Definition of musical exoticism

###### Modernism: Diversity and Experimentation

##### Twentieth Century Musical Style

###### A. Melody

###### B. Harmony

###### C. Rhythm

###### D. Tone Color

Rock, Jazz, Broadway, contemporary and praise & worship music

Ethnomusicology (music of the world)

# Identify Time Signatures

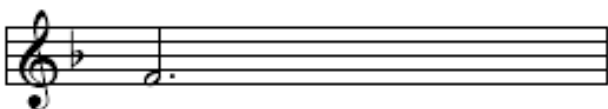
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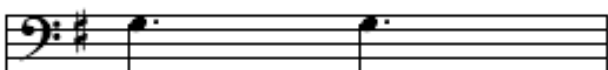
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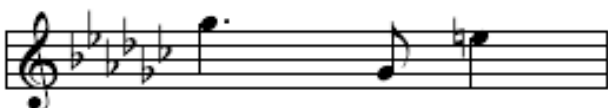
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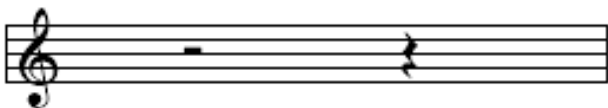
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<http://www.sheetmusic1.com>

# Intervals

Each line is to be done as quickly as possible

3ds / 5ths:

Name \_\_\_\_\_

A musical staff in treble clef showing two intervals: a third (D4-F4) and a fifth (D4-A4). The notes are placed on the staff lines. Below the staff are ten dashed lines for writing the interval names.

3ds / 4ths / 5ths:

A musical staff in treble clef showing three intervals: a third (D4-F4), a fourth (D4-G4), and a fifth (D4-A4). The notes are placed on the staff lines. Below the staff are ten dashed lines for writing the interval names.

3ds / 4ths / 5ths / 6ths:

A musical staff in treble clef showing four intervals: a third (D4-F4), a fourth (D4-G4), a fifth (D4-A4), and a sixth (D4-B4). The notes are placed on the staff lines. Below the staff are ten dashed lines for writing the interval names.

3ds / 4ths / 5ths / 6ths / 7ths:

A musical staff in treble clef showing five intervals: a third (D4-F4), a fourth (D4-G4), a fifth (D4-A4), a sixth (D4-B4), and a seventh (D4-C5). The notes are placed on the staff lines. Below the staff are ten dashed lines for writing the interval names.

3ds / 4ths / 5ths / 6ths / 7ths in Bass Clef:

A musical staff in bass clef showing five intervals: a third (F3-A2), a fourth (F3-G2), a fifth (F3-C3), a sixth (F3-B2), and a seventh (F3-E3). The notes are placed on the staff lines. Below the staff are ten dashed lines for writing the interval names.

.....

# Draw the Bar Lines

Decide on the meter signature (if missing)

Draw the bar lines

Is it  $\frac{3}{4}$  or  $\frac{6}{8}$  ?

Name \_\_\_\_\_



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# Music Review - Test/Worksheet

Name \_\_\_\_\_

Identify the following notes by letter name:

Insert bar lines:

Write the letter names of the complete C major scale:  
 \_\_\_\_\_

The following staves imply what major key?

Identify the symbol:

	_____		_____		_____
	_____		_____		_____
<i>f</i>	_____		_____		_____
<i>p</i>	_____		_____		_____
	_____	<i>mf</i>	_____		_____

Write the interval (number only):

For each of the 4 measures below, you will hear four notes, with the first note always being middle C. Listen carefully, and write in the other three notes (use quarter notes).

1)	3)
2)	4)