

INTRODUCTION TO MUSIC (MUSIC 1)

(Syllabus updated 08-04)

Class meets in CA 104 @ T TH 9:30 – 10:55 a.m. or 12:30 – 1:55 p.m.

Ed Macan, Ph.D.

(Office: CA 118, Phone: 476-4321, Office hours: M/W 2 – 3 p.m., T/TH 11:30 a.m. – 12:30 p.m., F 1 – 2 p.m.)

TEXTS. Macan, Ed. *Introduction to Music Student Packet*. College of the Redwoods, 1998.
Zeidler, Franz. *Fun with the Recorder*. Mel Bay Publications.
Students are also required to possess a soprano recorder for this course.

COURSE DESCRIPTION. This course will focus on introducing students with little or no musical background to the fundamentals of music theory, terminology, and techniques of music reading and performance. It is my belief that this course is too often taught in the abstract, giving students an intellectual understanding of music notation that is not grounded in singing or playing. I will therefore place considerable emphasis on practical music-making, including clapping exercises to develop rhythmic skills and instruction in elementary recorder and keyboard skills. This course will demand your constant participation, both in working through theory problems at the board and in playing music: this is not a typical lecture course format! By the end of the semester, students will have learned rhythm and pitch notation; be familiar with chromatic, whole tone, major, and minor scales; be acquainted with the circle of fifths, keys, and key signatures; be able to carry a part in recorder trios and quartets; and will have rudimentary knowledge of the keyboard.

GRADING. Grading will be as follows:

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| 1. Composite of eight written quizzes | 60% |
| 2. Two written papers worth 7.5% each | 15% |
| 3. Participation grade (based on attendance and quality of participation in rhythm, recorder, and keyboard instruction) | 25% |

Final grades are letter grades. When figuring out the composite of your quiz scores at the end of the semester, I will automatically drop your lowest grade. When figuring out the letter grade equivalent of test scores, I use the following scale: 97%-100%=A+, 93%-96%=A, 90-92%=A-, 87%-89%=B+, 83%-86%=B, 80-82%=B-, 77-79%=C+, 73%-76%=C, 70%-72%=C-, 67%-69%=D+, 63%-66%=D, 60%-62%=D-, under 60%=F. NOTE: I expect students to take quizzes on the day they are scheduled for. *Missed quizzes may not be retaken unless you have informed me by the quiz day of your need to schedule an alternative time. This policy also applies to finals day.* Note: Final grades are not posted. To find out your final grade, leave me a self addressed stamped envelope on finals day.

PARTICIPATION. Punctual attendance is absolutely crucial for one's success in this course, since material is presented in a graded, step-by-step format, and since the performance skills taught in this class are acquired through sustained, regular repetition. The participation component of your grade acknowledges the importance that regular attendance—and participation in classroom activities—has on your successful mastery of the principles and techniques taught in this course. You will be awarded ten participation points for each class you attend, but please note the following: (a) if you have not arrived by the time I complete taking role, you will be considered absent; (b) if you leave class early, you will be considered absent; (c) if, from the tenth class meeting on, you do not bring your recorder to a particular class meeting, you will receive one-half of a full absence for that class meeting; (d) if you choose not to participate in recorder playing, rhythmic training, or our board exercises, you will receive one-half of a full absence for that class meeting.

You will be awarded 10 participation points for each class for which you receive full attendance credit. At the end of the semester, I will tally out your participation grade according to the following scale: 270 points and above is an A, 250 to 269 points is a B, 230 to 249 points is a C, 200 to 220 points is a D, and less than 200 points is an F. The resulting participation grade counts for 25% of your final grade. An especially good performance at your performance final has the potential to marginally raise your participation grade; an especially poor performance (or even worse, a no-show) at your performance final has the potential to marginally lower your participation grade.

NOTE: FOR THE PURPOSES OF TALLYING YOUR PARTICIPATION GRADE, *THERE IS NO SUCH THING AS AN EXCUSED ABSENCE*. To receive full participation points for a given day, you must be here, and you must be participating.

WRITING ASSIGNMENTS. There will be two written assignments during the course of the semester: you will review a performance you have attended or an album you have listened to. Each review will count towards 7 ½% of your final grade (15% for the two assignments). At least one should be a review of a live performance you have seen some time during this semester. The second may be a review of a recording. Both reviews should be a minimum of two pages in length, typed, double-spaced (12 point type), with the following margins: left 1 2", right 1", top and bottom 1". Early in the semester we will talk about the guidelines for writing these reviews, and examine some actual record and concert reviews. Reviews are graded both for content and for style.

CLASS SCHEDULE (approximate).

1. Intro to Course; Basics of Rhythmic Notation (ch. 1) (Major scales, part I)
2. 16, ch. 6 cont'd.
3. **Quiz, Chapter #1**; begin Meter (ch. 2)
- 4.
5. Begin counting music (ch. 3); commence rhythm excs. I rhythms
6. **Quiz, Chapter #2** harmonized (p. 58)
- 7.
8. Discussion: how to write a record/concert review
9. Begin ch. 4 (treble clef), (pp. 14-15) commence rhythm excs. II, 1-12 (p. 56)
10. Begin recorder instruction (pp. 7-8); bass clef (ch. 4) triplets and duplets
11. C clefs (ch. 4); Recorder, p. 9
12. **First Review due**; ch. 4, octave designation system Recorder, p. 10; ch. 3, divisions of beats in fourths (p. 12)
13. ch. 4, octave designation system; begin ch. 5 (W & H steps)
14. **Quiz, Chapter #4**; Recorder, p. 11; ch. 5, W & H steps
15. ch. 5, W & H steps; commence rhythm excs. II, 13-20 (p. 57)
16. Recorder, p. 13
17. ch. 5, Chromatic scales
18. **Quiz, Chapter #8** ch. 5, Whole-tone scales; Recorder, p. 14; ch. 3, subdivisions of compound beats (pp. 12-13)
19. **Quiz, Chapter #5**; begin ch. 6
20. **Second Review due**; Recorder, p. 21. Recorder, p. 17 (C scale); ch. 3, tied (pp. 13-14); ch. 6 cont'd.
22. **Quiz, Chapter #6** ; Begin 4-part arrangement of "When the Saints"
23. Begin ch. 7 (Major scales, part II) ch. 3, syncopation (p. 14)
24. ch. 7 cont'd.; ch. 3, dotted rhythms
25. ch. 7 cont'd.
26. **Quiz, Chapter 7**; finish ch. 3—
27. Begin ch. 8 (Minor scales)
28. **Quiz, ch. 3**; ch. 8, cont'd.
29. ch. 8, cont'd.
30. ch. 8, cont'd.
31. (Finals Day) Performance Final;

NOTE: Students are kindly requested to **PLEASE NOT BANG ON THEIR KEYBOARDS** when we are not doing class keyboard instruction. Thank you for your cooperation in this matter, which will make life infinitely more tolerable for all of us.

NOTE: Like any experiential class, this one may get intense sometimes. I expect students to support each other, and to not say anything to another student that they would dislike another student saying to them.

NOTE: Concerning the electronic keyboards in CA104, (a) please do not put any food, beverage, or beverage container, full or empty, on the keyboards at any time; (b) please do not write on the keyboards; (c) please remove and insert headphone jacks *gently* into the keyboards.

NOTE: Your continued enrollment in this class after the end of the second week of the semester indicates that you have read, understood, and agreed to be bound by the terms of this syllabus. Please be aware that after the third week of the semester I take no further responsibility for dropping you from the class roll if you stop coming to class. It will be your responsibility to fill out the appropriate petition at Admissions and Records to be permitted to drop the class late.

Ordinarily I will sign such a petition, but it is solely your responsibility to initiate this action. Please be aware that in accordance with college policy, incompletes will be given only in highly unusual circumstances, most often for unforeseeable medical emergencies. An extensive work load, academic or otherwise, will not be considered sufficient cause to grant an incomplete.