UNIVERSITY OF IOWA COUTNITY COLLEGES
PROPOSAL TO INITIATE, MODIFY OR DELETE A COURSE
(July 26, 1979)

1. TYPE OF ACTIVITY (circle appropriate)
   A. Addition
      1. Regular
      2. Experimental
      3. Other (specify)
   B. Deletion

2. NEW ALPHA, NUMBER AND TITLE
   MUS 106 Introduction to Music Literature

3. OLD ALPHA, NUMBER AND TITLE
   Same

4. CREDITS
   03

5. CREDITS

6. NEW DESCRIPTION
   Same as in 1982-83 catalogue except OMIT "Student must enroll concurrently in Music 101."

7. PREREQUISITES OR RECOMMENDED PREPARATION
   none

8. STUDENT CONTACT HOURS PER WEEK
   3. Lecture Lab Other (specify)

9. PROPOSED DATE OF FIRST OFFERING
   N/A

10. THIS COURSE IS (REQUIRED) (ELECTIVE) FOR THE Humanities PROGRAM

11. THIS COURSE (INCREASES) (DECREASES) (MAKES NO CHANGE) IN THE NUMBER OF CREDITS REQUIRED FOR THE PROGRAM.

12. SIMILAR COURSES OFFERED ELSEWHERE
   College(s):
   Alpha, Number, Title:

13. THIS COURSE IS (ALREADY ARTICULATED) (APPROPRIATE FOR ARTICULATION)
    (NOT APPROPRIATE FOR ARTICULATION)
    PROVIDE DETAILS OF EXISTING OR DESIRED ARTICULATION (Date, college(s), purposes, pre-major or major, etc.):

14. REASON FOR INITIATING, MODIFYING OR DELETING COURSE OR OTHER PERTINENT COMMENT:
    Don't feel that Music 101 is necessary as a co-requisite for this class.

REQUESTED BY
Department/Division
J. Hinkle
Date

APPROVED BY
Chairperson
Perry R. Hamilton
Curriculum Committee
Date

Dean of Instruction
Petersen
Date
**Proposal to Initiate, Modify or Delete a Course**

**Type of Action:**
- A. Addition
  - 1. Regular
  - 2. Experimental
  - 3. Other (Specify)

**New Alpha, Number and Title:**
- Music 106, Introduction to Music Literature

**Old Alpha, Number and Title:**
- Music 160

**Description (Addition):**
- Elements, styles, and forms of music from the listener’s point of view. A music appreciation course. Concert attendance required for 3 events during the semester. (Student must enroll concurrently in Music 101.)

**Prerequisites or Recommended Preparation:**
- None

**Student Contact Hours Per Week:**
- 3 Lecture, Lab, Other (Specify)

**Proposed Date of First Offering:**
- N/A

**This Course is:**
- Required (Required)
- Elective (Elective) for the Humanities Program

**Program:**
- Humanities

**Reason for Initiating, Modifying or Deleting Course or Other Pertinent Comment:**
- Rhythmic background is basic for understanding music. Adds to knowledge gained in class.

**Excluded By:**
- Alice A. Moore

**Approved By:**
- Biel Tappetti, Chairperson
- Curriculum Committee
- Carol J. Greene, Faculty Senate
- Dean of Instruction
- Provost

**Date:**
- 3-15-82
- 3-16-82
- 3-17-80
- 5-26-80
- 5-27-82
WCC CURR. FORM 3

COURSE MODIFICATIONS

Course: Music 160

Transfer: X Nontransfer

Submitted by: Gloria Moore

Date: March 4, 1980

1. CHANGES PROPOSED WITH THEIR RATIONALE:

1. Change Number to Music 106 to conform to unilateral renumbering by UHM Music Department.

2. Make Music 101 (TAP) co-requisite with Music 106. TAP teaches rhythmic sightreading, one of the basic musical techniques needed for full participation in musical activities. Tapes expose students to a wide variety of music and help them to be more critical listeners and/or performers. Basic to all music courses.

2. CHANGES IN ADDITIONAL SUPPORT REQUIREMENTS:

Same as for Music 101 (TAP)

3. ANY COURSE IDENTIFICATION CHANGE?

Music 160 to Music 106. (UHM change)

4. IMPACT IF ARTICULATED WITH 4 YEAR PROGRAM:

N/A

5. HOUR CHANGE FOR CERTIFICATE OR DEGREE:

N/A

6. GENERAL OUTLINE (CCCM 6100 FORM ATTACHMENT 3) REQUIRED IF CONTENT OF COURSE IS CHANGED BY MODIFICATIONS.

N/A
OUTLINE OF COURSE OBJECTIVES

COURSE NAME: Introduction to Music Literature
COURSE NUMBER: MUSIC 106
CREDIT HOURS: 03

CATALOG DESCRIPTION: Elements, styles, and forms of music, from the listener's point of view. A music appreciation course.

REQUIREMENT COURSE SATISFIES:

AT WCC: Meets AA degree Humanities requirements.

AT UH MANOA: A&S Core requirement.

PREREQUISITES:

RECOMMENDED BASIC SKILL LEVELS:

Reading Level of Text(s): 12th Grade
Other: Note taking and essay writing

ACTIVITIES REQUIRED AT SCHEDULED TIMES OTHER THAN CLASS TIMES: YES

INSTRUCTOR: Gloria Moore
OFFICE: Haloa 108
OFFICE TELEPHONE: 235-0077 ext. 129
EFFECTIVE DATE: Spring 1980
A. GOALS OF THE COURSE

1. An understanding of the elements of music and the techniques by which
   music is created from these elements.

2. Exposure to a wide variety of musical styles from all periods of
   musical development.

3. The acquisition of listening skill that enables one to understand and
   appreciate the differing styles that developed in the various periods
   and by individual composers.

4. An understanding of the relationship of music to the other art forms
   and to other intellectual pursuits of a particular period.

5. An increased enjoyment of music and continuing participation in the
   musical life of one's community through concert attendance, acqui­
   sition of records, and active participation in performance or
   sponsorship of other's performance.

B. OBJECTIVE OF THE COURSE

1. The student will take two (2) exams during the semester covering the
   materials presented and discussed in class. He should be able to:

   a. Define and use basic music terms and symbols.

   b. Define and discuss the use of music elements (pitch, melody,
      rhythm, timbre, dynamics, texture, harmony, and form) in
      specific compositions.

   c. Identify and discuss the techniques of composition that are used
      in the major forms.

   d. Discuss the contributions of two major composers to the music
      of their style period.

   e. Listen to musical examples and identify the musical period with
      which it is associated, using the musical elements as discussed
      in class (see b).

Minimum level of achievement: 60% composite score on exams taken
in class without references.

Unannounced quizzes may be given at any time on assigned reading
or listening. Points will be considered extra credit. No
minimum level of achievement.

*Note: Students are expected to be present for exams as scheduled.
Missed exam will not be made up unless the student has notified
the instructor of his/her absence prior to the exam. The instruc­
tor will evaluate the student's reason for being absent. An
unexcused absence will result in the loss of 10 points from the
exam grade.
2. The student will participate in two field trips:

   a. Baroque organ built by Rudholph von Becherath at the Lutheran Church of Honolulu, 1730 Punahou street, Honolulu.
      Date and Time: to be announced
      Purpose of Trip: To see and hear the kind of organ for which German baroque organ music was written
      Note: One part of the trip is a "crawl" through the organ chambers which are reached by means of a ladder. Dress appropriately. This is considered a class period (2 points)

   b. A service of Compline at the Lutheran Church of Honolulu
      Date and Time: Held each Sunday at 9:00 p.m. Class will decide on a date.
      Purpose: To hear a live performance of the church music of medieval and renaissance times. (No sermon!) (10 points)

   Minimum level of performance: Attendance at the field trip.

3. The student will attend three (3) performances and submit a reaction paper, using the criteria listed in the Supplement S2. The reaction papers are due three (3) school days after the performance. The performance dates will be on the class schedule.

   Performances will be of three types: a. Opera  
      b. Symphony 
      c. Symphony or choral

   Minimum level of achievement: 60% on each reaction paper. Papers receiving less than 60% will be returned for rewriting.

   *Note: Reaction papers are due the second class period after the event attended. Two points will be subtracted for each class period the paper is late.

4. Research Paper: The student will prepare a research paper of at least five (5) and no more than ten (10) pages on an instructor approved topic related to some area of music appreciation or music history.

   Purpose: Demonstration of in-depth knowledge of some aspect of music.

   Guidelines:

   a. Use at least three references.

   b. State the purpose and scope of your paper in the opening paragraph or section.

   c. Comment upon any relationship of your topic (or aspects of it) to subjects and themes discussed in class or in assigned readings.
d. Relate your topic to concepts or historical developments in music history.

e. Follow standard bibliographical or footnoting format.

Minimum level of achievement: 70%
Deadline for submission: Two weeks before the last day of instruction. (Late papers will have two points deducted for each calendar day they are late).

5. TAP Master Rhythmic Notation Sightreading System:

Each student will be expected to sign up for 1.5 hours per week in the TAP system. He/she must reach the next level of achievement to receive credit.

The student may enroll in Music 197 for 1 credit or may choose to meet this objective by adding 100 points to his total score upon reaching the necessary level of achievement.

Purpose:

a. An understanding of the concepts of beat, meters, and rhythm through practical application.

b. Development of rhythmic sightreading ability.

6. Attendance:

Each student is expected to attend class regularly. Three points will be given for each class attendance. Ten points will be given for compline attendance.

Minimum level of achievement: 60 points.

C. MODE OF INSTRUCTION

Lecture, lab-type sessions, field trips, textbook and accompanying record set, library readings, tape recording of additional listening assignments, and TAP Master Rhythmic Notation Sightreading System.

Classes will be devoted in large part to listening and discussion, and exams will concentrate on listening reaction. In addition, the required concert attendance and reaction papers will be preceded by in-class preparation—listening to the music for that concert. Therefore, attendance at all classes is necessary.
D. METHOD OF GRADING

<table>
<thead>
<tr>
<th>Activity</th>
<th>Possible Points</th>
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<tbody>
<tr>
<td>Exam I</td>
<td>100</td>
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<tr>
<td>Exam II</td>
<td>150</td>
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<tr>
<td>Reaction Papers (3 x 100)</td>
<td>300</td>
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<tr>
<td>Research Paper</td>
<td>150</td>
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<tr>
<td>TAP</td>
<td>(100 or 1 credit)</td>
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<tr>
<td>Attendance</td>
<td>100</td>
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<td><strong>TOTAL</strong></td>
<td><strong>800</strong></td>
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Grades will be based on completion of ALL objectives and will be assigned as follows:

A = Composite score of 720 - 800 points on all objectives
   (+ TAP: 810 - 900 points)

B = Composite score of 640 - 690 points on all objectives
   (+ TAP: 720 - 809 points)

C = Composite score of 560 - 639 points on all objectives
   (+ TAP: 630 - 719 points)

D = Composite score of 480 - 559 points on all objectives
   (+ TAP: 540 - 629 points)

F = Composite score of less than 539
   (+ TAP: less than 540)

E. TEXTS AND OTHER REQUIRED MATERIALS

The required text is The Music Listener and its study guide by Andrew Broekema. The accompanying record set is considered a part of the text; the student must purchase BOTH the book and the record set. The instructor will arrange for the purchase of the libretto for the required opera.

F. OTHER INFORMATION

1. Office Hours: M-W: 1:00 - 2:00
   F: 10:30 - 12:00
2. Some additional recorded examples of music discussed in class may be on tape in the library. (Ask for tapes and earphones at the circulation desk; Wollensak recorders are available for music listening.)

3. Student Responsibilities:
   a. Attend class regularly.
   b. Prepare the reading and listening assignments **BEFORE** the class period in which they are to be discussed. Note that the college catalog suggests planning on two hours of study time for each hour spent in class.
   c. Participate actively in class discussions and activities and field trips.
   d. Notify the instructor of any absence by calling her at home (521-1596) or the office (235-0129) or by leaving a message with the school operator (235-0077).
   e. Hand in all written assignments on time. Late papers will have 2 points deducted for each **calendar** day that they are late.

4. Students should be aware that field trips expose class members to certain inherent dangers. Specifically, concert attendance requires driving to and from the Neal Blaisdell Concert Hall. Students will be asked to sign an Assumption of Risk and Release form. Students will be expected when driving to **obey all posted traffic speed and warning signs.** The field trip to the Lutheran Church of Honolulu will entail an additional risk. During the visit to hear the baroque pipe organ, students will be allowed to view the pipes from the upper organ chamber. Access is by means of a ladder. Students should dress appropriately for this activity. No one is required to go up and down the ladder if he does not wish to.
S1 EXAMS

The exams will include 1 mid-term exam (100 points) and a final exam (150 points). The student will demonstrate knowledge of selected concepts and terms (i.e., meter, monophony, chorale, etc.) recognition of the music of various style period, and awareness of selected composition techniques. The exams will include matching or multiple-choice, short answer identification, aural identification of taped musical examples, and essay questions to be completed in class with no references. Exams may be retaken. Minimum level of achievement: 60% average on the 2 exams.

S2 REACTION PAPERS (Performance Reports) - SYMPHONY CONCERTS

Criteria Points

Part I. Content

1. Details of the performance - nature (type), date, time, and location. 5
2. Information about the performers - approximate size and/or make-up of orchestra and any other forces involved. 5
3. Style period(s) represented - To which period is each composer assigned? Mention special characteristics of the period. 10
4. Brief summary of life/career of each composer. Do not concentrate on birth and death, dates, teachers, and site of education unless these play a major role in his composing style. Highlight the most interesting aspects of composer's life or career. 20
5. Spotlight the guest soloist. Comment on the style of his/her performance. Use details to support general statements. Omit biographical material. 10
6. Comment on the conductor's role in the performance. How does he figure in the concert - very important or can be ignored? Why? 5
7. Pretend you are a newspaper critic. Write one or two paragraphs about the performance you have just reviewed. On what basis would you (or would you not) recommend this performance to other music lovers? 15
8. Compare your experience of attending a live performance to that of hearing the same music on a recording. 5
9. What were your expectations about the performance? Did your feelings change as a result of attending the concert? 5
Part II. Style & Grammar

Criteria | Points
--- | ---
1. Complete sentences | 5
2. Topic sentence for each paragraph | 5
3. Correct spelling | 5
4. Correct punctuation | 5

| | 100 |
--- | --- |

S3 OPERA

Part I. Content

1. Details of the performance - nature (type), date, time, and location. | 5
2. Make-up of cast (mention important soloist, approximate size of chorus, supers, etc.) | 5
3. Style period represented. What was general style of opera during this period? | 10
4. Brief introduction to composer and his style of writing. Special items of interest. | 10
5. Critique on two soloists (ones you liked best or least). Comment on vocal quality and ability, acting, overall effectiveness in part. Give details to support general statements. | 20
6. Comment on the conductor's role in the performance. How does he figure in the concert - very important or can be ignored? Why? How important is the orchestra compared to the principals (soloist)? Are they equals or subordinates? | 5
7. Pretend you are a newspaper critic. Write one or two paragraphs about the performance you have just reviewed. On what basis would you (or would you not) recommend this performance to other music lovers? | 15
### Criteria

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<td>8.</td>
<td>Compare your experience of attending a live performance to that of hearing the same music on a recording.</td>
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<td>9.</td>
<td>Comment on the effect of the set and other effect such as costumes, lighting, and sound effects. How did these contribute or detract from the performance?</td>
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### Part II. Style & Grammar

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100