



ARIZONA STATE UNIVERSITY

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GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE July 17, 2012

1. ACADEMIC UNIT: School of Music

2. COURSE PROPOSED: MUS 131 Performances: Bach to Bebop 3
(prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Jody Rockmaker Phone: 5-2534
Mail Code: 0405 E-Mail: Jody.Rockmaker@ASU.Edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

Core Areas

Awareness Areas

- Literacy and Critical Inquiry-L
Mathematical Studies-MA CS
Humanities, Fine Arts and Design-HU
Social and Behavioral Sciences-SB
Natural Sciences-SQ SG

- Global Awareness-G
Historical Awareness-H
Cultural Diversity in the United States-C

6. DOCUMENTATION REQUIRED.
(1) Course Description
(2) Course Syllabus
(3) Criteria Checklist for the area
(4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

This course focuses on the aesthetic understanding of diverse musical performance traditions - from solo cello suites of Johann Sebastian Bach to contemporary jazz - investigating how music reflects, reinforces, and conveys the culture of the time and place of the composition. In addition to gaining an understanding of the theoretical and historical backgrounds of five major style Eras (Renaissance, Baroque, Classical, Romantic, and 20th Century/Contemporary), an emphasis is placed on understanding the creative/re-creative triangle of the composer, performer, and listener. In addition to listening to a series of live musical performances, students interact with the performers as well as write about their musical encounters. An attempt is made to address the place of the live classical concert within the 21st century cultural context, including making the experiences relevant to this generation of students through a series of personal blog postings and reactions to major Arts blogs. In addition to the work done within the class's structured time, students also explore a wide variety of live cultural events within the Valley of the Sun and then write critical reviews of each live event that they



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attend. A culminating project, amounting to a personal "journal" chronicling the student's individual musical journey, serves as a catalyst to crystallize all that is encountered and learned.

CROSS-LISTED COURSES: No Yes; Please identify courses: _____

Is this amultisection course?: No Yes; Is it governed by a common syllabus? _____

Jody Rockmaker
Chair/Director (Print or Type)

Jody
Chair/Director (Signature)

Date: _____

Arizona State University Criteria Checklist for

HUMANITIES, FINE ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA			
HUMANITIES, FINE ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2, or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.	Syllabus (goals, p. 2; weekly topics and performances, p. 3; assignments, p. 4; and, primary text
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.	Syllabus (goals, weekly topics and performances, assignments) and primary text
<input type="checkbox"/>	<input type="checkbox"/>	3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.	
<input type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.	
<input type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, literary and visual arts.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.	Syllabus (goals, weekly topics and performances, assignments) and primary text
<input type="checkbox"/>	<input type="checkbox"/>	d. Deepen awareness of the analysis of literature and the development of literary traditions.	
		THE FOLLOWING ARE NOT ACCEPTABLE:	
		<ul style="list-style-type: none"> Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are primarily studio classes in the Herberger College of the Arts and in the College of Design. 	
		<ul style="list-style-type: none"> Courses devoted primarily to developing skill in the use of a language – <u>However, language courses that emphasize cultural study and the study of literature can be allowed.</u> 	
		<ul style="list-style-type: none"> Courses which emphasize the acquisition of quantitative or experimental methods. 	

ASU - [HU] CRITERIA

- Courses devoted **primarily** to teaching skills.

Course Prefix	Number	Title	Designation
MUS	131	Performances: Bach to Bebop	HU

Explain in detail which student activities correspond to the **specific** designation criteria.
Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1. Emphasizes study of values, development of philosophies, religions, ...belief systems, and aesthetic experience	Aesthetic experience and understanding is developed primarily through live encounters with performing artists, as coupled with traditional lecture/book study. This course emphasizes the understanding and appreciation of live musical performance through extensive interaction with major concert artists - both listening to them play as well as personally conversing with them in a very immediate response setting. These musical encounters span music of over 400 years, including classical interpretation through jazz improvisation. Students are guided to critically analyze music. In addition students learn to express themselves more clearly, critically, and analytically - in writing and in spoken word.	<p>1. Please review the syllabus and the table of contents for the text.</p> <p>Students hear live performances as well as lectures regarding families of orchestral instruments and the historical aesthetic of a variety of style periods (Renaissance, Baroque, Classic, Romantic, 20th century, and contemporary music)</p> <p>Students read about "How to Listen," "The Creative Process in Music," and "The Four Elements of Music" as they develop their own ability to participate in a musical/aesthetic experience.</p> <p>Listening to each live concert, students experience performances by great artists of canonic repertoire from the Baroque through contemporary era - primarily of classical art music, but including samples of world music and jazz - with an objective of understanding both the composer's expressive intent as well as the individual performers' communicative intent.</p> <p>Immediately following each performance, students interact with the performers, asking question about the music and the performer's personal technical and musical background as well</p>

		<p>as expertise, experiences, preparation, etc.</p> <p>Subsequent to each performance students write personal reaction blog/reviews with informed descriptions of why they did and/or did not understand and/or enjoy the performance and/or the specific music played.</p> <p>Students also read and respond to current arts blogs</p> <p>In addition students attend outside concert events and write critical reviews of these experiences.</p> <p>Students get to actually experience performing as part of a Javanese Gamelon ensemble as well as experience an introduction to the art of orchestral conducting.</p> <p>Finally, students maintain and turn in a semester long personal journal, chronicling their own aesthetic journey, highlighting each and all experiences throughout the semester.</p>
<p>2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions</p>	<p>Comprehension and interpretation/analysis of aural and/or the historical development of textual traditions is developed both through live encounters with performing artists as well as some student participation, all as coupled with traditional book study and professorial lectures. This course emphasizes the understanding and appreciation of live musical performance through extensive interaction with major concert artists - both listening to them play as well as discussing their performances immediately following the concert "informance". These musical encounters span music of over 400 years, including classical interpretation through jazz improvisation. The course situates the students in a great variety of</p>	<p>2. Please review the table of contents for the text and syllabus.</p> <p>Students hear live performances as well as lectures regarding families of orchestral instruments and the historical aesthetic of a variety of style periods (Renaissance, Baroque, Classic, Romantic, 20th century, and contemporary music)</p> <p>Students read about "Musical Texture", "Musical Structure", and "Fundamental Forms" as they learn to listen and comprehend the art of interpretation/analysis of aural/musical traditions.</p>

	<p>historical contexts. Students are guided to critically analyze music. In addition students learn to express themselves more clearly, critically, and analytically about the music - in writing and in spoken word.</p>	<p>Listening to each live concert, students experience performances by great artists of canonic repertoire from the Baroque through contemporary era - primarily of classical art music, but including samples of world music and jazz - with an objective of understanding both the composer's expressive intent as well as the individual performers' communicative intent.</p> <p>Immediately following each performance, students interact with the performers, asking question about the music and the performer's personal technical and musical background and expertise, experiences, preparation, etc.</p> <p>Subsequent to each performance students write personal reaction blog/reviews with informed descriptions of why they did and/or did not understand and/or enjoy the performance and/or the specific music played.</p> <p>Students also read and respond to current arts blogs</p> <p>In addition students attend outside concert events and write critical reviews of these experiences.</p> <p>Students get to actually experience performing as part of a Javanese Gamelon ensemble as well as experience an introduction to the art of orchestral conducting.</p> <p>Finally, students maintain and turn in a semester long personal journal, chronicalling their own aesthetic journey, highlighting each and all experiences throughout the semester.</p>
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<p>4c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theatre, and in the applied arts, including architecture and design</p>	<p>Aesthetic experience and understanding is developed both through live musical encounters with renowned performing artists as well as some student participation, all as coupled with traditional book study and professorial lectures. This course emphasizes the understanding and appreciation of live musical performance through extensive interaction with high level concert artists - both listening to them play as well as discussing their performances immediately following the concert experience. Students hear music written over 400 years, including classical interpretation through jazz improvisation. The course situates the students in a great variety of historical contexts. Students are guided to critically analyze music. In addition students learn to express themselves more clearly, critically, and analytically about the music - in writing and in spoken word.</p>	<p>4c. Please review the table of contents for the text and syllabus.</p> <p>Students hear live performances as well as lectures regarding families of orchestral instruments and the historical aesthetic of a variety of style periods (Renaissance, Baroque, Classic, Romantic, 20th century, and contemporary music).</p> <p>The students read about "Opera and Music Drama," "Contemporary Music," "Film Music" and the progression of music "From Composer to Interpreter to Listener".</p> <p>Listening to each live concert, students experience performances by great artists of canonic repertoire from the Baroque through contemporary era - primarily of classical art music, but including samples of world music and jazz - with an objective of understanding both the composer's expressive intent as well as the individual performers' communicative intent.</p> <p>Immediately following each performance, students interact with the performers, asking question about the music and the performer's personal technical and musical background and expertise, experiences, preparation, etc.</p> <p>Subsequent to each performance students write personal reaction blog/reviews with informed descriptions of why they did and/or did not understand and/or enjoy the performance and/or the specific music played.</p> <p>Students also read and respond to current arts blogs</p> <p>In addition students attend outside concert events and write</p>
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		<p>critical reviews of these experiences.</p> <p>Students get to actually experience performing as part of a Javanese Gamelon ensemble as well as experience an introduction to the art of orchestral conducting.</p> <p>Finally, students maintain and turn in a semester long personal journal, chronicalling their own aesthetic journey, highlighting each and all experiences throughout the semester.</p>
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PERFORMANCES: Bach to Bebop
MUS 194 - #85550
Fall 2010
TTH - 9:00 – 10:15 a.m.
School of Music – Evelyn Smith Music Theatre

Dr. Timothy Russell, professor of music

Office: GAM 202

(480) 965-3430

timothy.russell@asu.edu

Office Hours: MW 10:00 a.m. to 12:00 noon, or by appointment

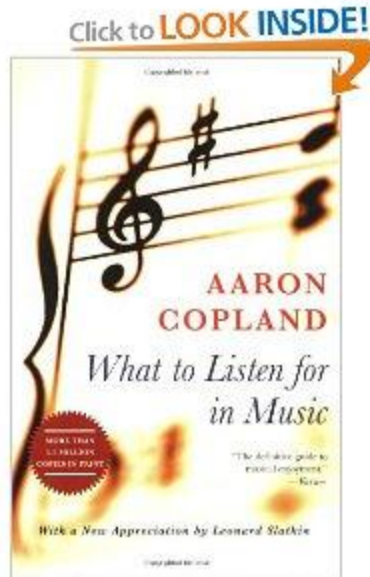
Teaching Assistant = Timothy Verville (Timothy.Verville@asu.edu)

Goals:

- (1) Experience Live Concerts – by a variety of performers in a variety of genres and eras
- (2) Become conversant with the Basic Elements of Music, Instruments, and Performers
- (3) Develop an understanding of the various musical Eras being studied (Baroque, Classic, Romantic, 20th Century, contemporary) and an understanding of other historical factors of the time, culminating in the ability to identify music and place in its historic context
- (4) Interact with Performers
- (5) Become an Advocate for live music concerts

Note: Students will develop an understanding of the repertoire for the various musical instruments and ensembles throughout the five Eras being studied and will be able through listening to discern different genres of music. For example, they will learn that *Tartuffe* was originally written by Moliere but then adapted by American librettist/composer Kirke Mechem in 1980. For the lectures regarding instruments, students will be introduced to the respective repertoire for the instrument from c. 1700-present with special emphasis on how the use of the instrument developed throughout history or during each Era.

Text: Copland/Schuman/Slatkin – *What to Listen for in Music* (required)



Optional (available to purchase on-line, some used . . . i.e., Amazon.com):
Bloom and Wellman – *Attending and Enjoying Concerts: A Student Guide* (Prentice Hall)
Session – *The Musical Experience of Composer, Performer, Listener* (Princeton University Press)

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Arts Blogs

<http://www.therestisnoise.com/> by Alex Ross (Music Critic for *The New Yorker*)

Think Denk by concert pianist Jeremy Denk

<http://jeremydenk.net/blog/>

Inside the Classics by Sarah Hicks and Sam Bergman

<http://insidetheclassics.myminnesotaorchestra.org/>

Cadenza by Stephen Hough

<http://blogs.telegraph.co.uk/culture/author/stephenhough/>

Thirteen Ways by Tim Munro

<http://blog.eighthblackbird.com/>

<http://www.artsjournal.com/>

ASU Music Library – Naxos Streaming

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TENTATIVE DAILY CLASS SCHEDULE (subject to change)

Thursday, August 19	First class – Organization and Introduction
Tuesday, August 24	Lecture - Intro to the Basic Elements of Music and Listening (including Sessions book and concert etiquette)
Thursday, August 26	Performance #1 – Robert Spring, clarinet
Tuesday, August 31	Lecture – Introductions to brass and woodwinds
Thursday, September 2	Performance # 2 – Sam Pilafian, tuba
Tuesday, September 7	Quiz #1 (includes up through Chapter 7 in text)
Thursday, September 9	Lecture – An introduction to strings + orchestras
Tuesday, September 14	Performance #3 – Catalin Rotaru, double bass
Thursday, September 16	Performance # 4 – Chamber Orchestra (Bach)
Tuesday, September 21	Lecture – An introduction to opera/music theatre
Thursday, September 23	Performance #5 – LOT (Tartuffe)
Tuesday, September 28	Lecture – An introduction to keyboards/organ
Thursday, September 30	Performance #6 – Kimberly Marshall (Organ Hall)
Tuesday, October 5	Discussion: REACTIONS to date and Ch’s 8-14
Thursday, October 7	Quiz #2 (TR in Ohio) – includes Chapters 8 – 14 in text

Arts Blogs – Discussion Board posts due by Tuesday, October 12th

Tuesday, October 12	[TR in Ohio]; Lecture (Tim Verville) –
Thursday, October 14	Performance – McLin/Campbell
Tuesday, October 19	Lecture – An introduction to world music
Thursday, October 21	Visit Gamelon – Gammage 206 (Professor Ted Solis)
Tuesday, October 26	Lecture – Film Music
Thursday, October 28	Performance – Thomas Landschoot, ‘cello
Tuesday, November 2	Quiz #3 [TR with TPS/BAZ]; includes Chapters 15 - Epilogue in text
Thursday, November 4	Performance – LOT (Secret Garden)
Tuesday, November 9	Discussion – Why Attend Concerts? Purpose of Art?
Thursday, November 11	NO CLASS (Veteran’s Day)

Arts Blogs – Discussion Board posts due by Tuesday, November 16th

Tuesday, November 16	Lecture – An introduction to percussion
Thursday, November 18	Performance – African Drumming Ensemble
Tuesday, November 23	Performance – Percussion Ensemble
Thursday, November 25	NO CLASS – Thanksgiving holiday
Tuesday, November 30	Lecture – An introduction to Jazz
Thursday, December 2	Performance – ASU Jazz Ensemble
Tuesday, December 7	Last class – wrap-up; Journals due; outside event write-up due; course evaluation, etc.

Final Exam = THURSDAY, December 9 from 7:30 – 9:20 a.m.

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COURSE REQUIREMENTS and Grading Procedure

- 1) Attend class – 31 classes = 30 pts (1 point per class)
- 2) Weekly Blogging/Performance Responses = 40 points (13 points x 3 + 1 free point); to be posted by the following Tuesday's class (and can be read until the next performance); **NOTE: Postings that are insubstantial or redundant will not be given credit!**
- 3) Responses to Arts Blogs = 20 points (10 points x 2)
NOTE: Postings that are insubstantial or redundant will not be given credit!
- 4) Semester Journal = 50 points (“product of an education entries”)
 - glossary of terms; genres; composers
 - favorite performances
 - thoughts about the future of music and live concerts
- 5) Attend outside events (e.g., ASU SOM; TPS; BAZ) = 30 points (3 @ 10 points/per)
 - three (3) one-page write-ups
- 6) Three (3) Quizzes – each worth 50 points per quiz = Total of 150 points for quizzes
- 7) Final exam – 70 points

Total possible points = 400

Final Grades

388 points and above = A+

372 to 387 points = A

360 to 371 points = A-

348 to 359 points = B+

332 to 347 points = B

320 to 331 points = B-

300 to 330 points = C+

280 to 299 points = C

240 to 279 points = D

239 points and below = E

Policy on Missing Quizzes (and/or Final Exam)

Make up quizzes will only be allowed in documented cases of bereavement or hospitalization. If one of these unfortunate circumstances befalls you, please notify Dr. Russell within one week (7 days) of the quiz and be prepared to present documentation of your bereavement or hospitalization. No make-up quizzes will be given to students who simply “miss” a quiz, encounter work or transportation conflicts, or do not notify Professor Russell of a hospitalization or bereavement within one week of the test. The authenticity of all documentation will be confirmed.

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Course Registration information

If you wish to withdraw from this course, it is your responsibility to do so. Course registration changes are processed through My ASU: <http://my.asu.edu>.

SPECIAL ACCOMMODATIONS

To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (Phone: (480) 965-1234; TDD: (480) 965-9000). This is a very important step as accommodations cannot be made retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, please present the letter to me no later than the end of the first week of the semester so we can discuss the accommodations that you might need in this class.

ACADEMIC DISHONESTY

All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty that is in violation with the Student Code of Conduct will not be tolerated. http://www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.html.
<http://www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.html>

ATTENDANCE

Should a student not attend classes, there can be ramifications to your grade.

08/13/2010 – TR