

**Unit Name: Performing Arts**  
**Breath of Learning Assessment**  
**Fall 2011-Spring 2012**

What is the course that was assessed?
Course Description:  MUS M174 Music for the Listener I: (3 cr.) How to listen to music; art of music and its materials; instruments and musical forms (Fall, Spring).
Which outcome was assessed this academic year?
From Principle Two:  1. Demonstrate an understanding of a broad range of significant theory, philosophical, historical, linguistic, or religious works and approaches.  2. Demonstrate an understanding of how the fine, performing, or creative arts contribute to many aspects of human experience.
How were their skills before, during and/or at the end of the semester/ academic year assessed?
Early in the semester, students were lectured on specific elements of music, various genres, historical facts regarding periods and styles of music (please see the test questions and assignment handouts in the Appendices of this document).  On the exams, students were tested on specific terminology regarding elements of music. The seven elements will include melody, harmony, rhythm, texture, form, dynamics and tempo. Additionally, students listened to six examples of music from different eras including the Middle Ages, Renaissance, Baroque, Classical, Romantic, and 20 <sup>th</sup> Century. The students were asked to identify each selection by title, composer, and era. They were also asked to provide one characteristic from the era represented in each of the selections.  A comparison/contrast paper. The students were asked to compare melody, rhythm, harmony, texture, form, dynamics, tempo, and tone color—the composer's use of instruments and/or voices by answering the following questions:  1. What effect do these songs have on you?  2. How does the composer use the elements to get the song across to the listener?

3. Explain why you enjoyed or did not enjoy these two songs?
4. Which elements appealed to you and why?
5. If you did not enjoy the pieces, which elements were not enjoyable and interesting and why?

How the data was collected this semester/academic year.

Responses gathered from the specific questions that are asked on examinations, including the specific application questions asked on the final exam; the comparison/contrast papers for specific responses to questions. The responses were analyzed to determine if the students have met the outcomes described above.

**Outcomes:**

1. Students in the Fall and Spring 2011-2012 semesters had an average success rate of 88% with a grade of C or better on the Comparison assignment (Assignment #1). Failing grades were a result of not submitting the assignment (12%)
2. Students had an average success rate of 72% with a grade of C or better on the Listening Assignment (Assignment #2). 25% received a D, and the remaining students failed.
3. Results suggest that the success of students is, of course, positively related to their active participation in the assignment, and their application of material was consistently high for those who submitted. Results from Assignment #2 suggest that more might be done in the classroom to promote listening recognition of the various eras.
4. Overall, students' success seems to indicate that we are achieving important and consistent goals in the MUS M174 course.

## **Appendices: Writing and Examination Assignments**

## Written Assignment #1

### MUSIC FOR THE LISTENER M147 Assignment #1

50 Points (Late papers minus 10 points)

One of the main objectives of this course has been to understand and identify the various elements of music and instrumental families.

1. **Melody** (range, contour, repeated notes, improvisation)
2. **Rhythm/Meter** (syncopation, repeated rhythms, simple/duple-triple)
3. **Tonality (major, minor),**
4. **Texture** (Monophonic, homophonic, polyphonic, heterophonic, what kind of harmonies-thick, thin)
5. **Musical Form** (ABA, Strophic, etc.)
6. **Tempo** (Adagio, Andante, Allegro, does the tempo change)
7. **Dynamics** (piano, forte, etc...)
8. **Voice Types and Instrumentation (Strings, Woodwinds, Brass, Percussion, Keyboards)**

Please choose 5 of the above categories and compare and contrast “Alleluia” by Hildegard to one of the following compositions:

- Notre Dame School of Organum: Gaude Maria virgo
- Rambaut de Vaqueiras: Kalenda maya
- Machaut: puis qu'en oublie
- Farmer: Fair Phyllis

- **Assignment #2**

**Examination Listening and Examples:**

The 10 listening examples used include the following: These examples were given in part on each test....not on the final.

1. Handel Hallelujah Chorus
2. Vivaldi Spring
3. Mozart Eine Kleine Nachtmusik
4. Beethoven 5<sup>th</sup> symphony
5. Schubert Erlking
6. Tchaikovsky Dance of the Reed Pipes
7. Wagner The Ride of the Walkure
8. Bernstein Tonight Ensemble
9. Joplin Maple Leaf Rag
10. Gershwin Summertime

**Examination Application Questions:**

One of the main objectives of this course has been to understand and identify the various elements of music and instrumental families. In this assignment you will be required to use the five following elements in comparing two selections from our listening.

Compare and contrast “Alleluia” by Hildegard to one of the following compositions:

- Machaut: *Puis qe'en oubli*
- Josquin: *“Ave Maria”*
- Anonymous: *“Summer is icumen in”*
- Farmer: *“Fair Phyllis”*

Please number the categories, answering the following questions with specific answers. (Yes or No will not be sufficient.) All papers should be typed.

9. **Melody** (range, contour, repeated notes, improvisation)
  - a. Is the main melody always played by the same voice or voice group?
  - b. Does it change parts? (soprano, alto, tenor, bass, higher voices, lower voices, etc.)
  - c. Is the melody smooth (legato) or is it short and detached or some other combination?
  - d. Looking at the text of the selection, is it primarily syllabic, neumatic or melismatic or some other combination?
  - e. What is the range and contour of the main melody?
10. **Rhythm/Meter** (syncopation, repeated rhythms, simple/duple-triple)
  - a. Does the piece have a strong beat that you can easily feel and tap your foot to? (duple/triple) Or is the beat hard to find? Does the Meter change during the piece?
  - b. Do you hear certain rhythmic patterns repeat throughout the piece?
11. **Tonality (major, minor), Harmony**
  - a. What is the tonality of the selection? (major/minor) Does it change?
  - b. Does the harmony sound rich and full or is it simple?
12. **Texture** (Monophonic, homophonic, polyphonic, heterophonic, thick, thin)
  - a. What is the texture of the piece? Does it change during the piece?
  - b. Do you hear imitation being sung?
13. **Tempo** (Adagio, Andante, Allegro, does the tempo change)  
**Dynamics** (loud, soft)
  - a. What is the tempo of the piece?
  - b. Does the tempo speed up or slow down? If so, tell where this happens.
  - c. What kind of dynamics are presented in the piece. Do they change?

