Course: Perfa 10, Rock to Bach

1. Date of Application: 11/29/201
2. Name, Dept of Proposer: Martin Rokeach, Performing Arts
3. Name of Dept/Program housing course: Music/Performing Arts Department
4. Name of Chair/PD: Frank Murray
5. How often is the course taught: semesterly
6. Course Prerequisites: None
7. Unit value of course: 1
8. Normal Class Size: 30
9. Number of sections expected Fall 2012: 2
10. Number of sections expected Spring 2013: 2
11. Is the course appropriate for first-year students: Yes
12. Relevant Learning Goal(s): Artistic Understanding
13. Chair will oversee submission of student work: No
14. Chair will oversee instructor participation in norming/asst: Yes
15. Teaching: "1a: In Rock to Bach students engage meaningfully with about four major pieces of classical music (e.g. an entire symphony) and about forty minor works (i.e. one movement compositions or a single movement from a larger work). The composers are among the most significant of the thirteenth through twentieth centuries. The course also introduces students to 40-50 of the most significant works in the history of blues, jazz and rock.

1b: In all the genres of music that are studied student listening is deepened by acquiring an understanding of form. For example, in a symphony students learn to distinguish where the 1st theme ends and the transition begins, or where the development section begins, or the coda, etc. If they daydream while listening, a common habit, they cannot pass. They learn to follow the two most common forms in jazz, 12-bar blues form and 32-bar form, which provides a path into the depths of a work (much like how understanding the rules of baseball allow for a deeper engagement in a game). However awareness of form is only part of the equation of listening with depth. Students additionally perceive how form interacts with a composition's expressive power. For example, they might be asked what kind of emotional conflict is created in Beethoven's Symphony No. 3 when the powerful 1st theme relaxes into the delicate 2nd theme, and how this affects the unfolding of the work as a whole.

1c: Because instrumental music is both non-verbal and non-visual, discipline-based vocabulary is essential for articulating a work's substance. Students encounter terms related to form (as mentioned above) such as theme, transition, phrase, development, recapitulation, coda, section A, section B, cadenza; terms related to orchestration and instrumental techniques such as pizzicato, arco, col legno, trill, tremolo, crescendo, diminuendo; the instruments of the orchestra; terms related to opera such as aria, recitative, prelude, mezzo-soprano, etc. For the study of rock and roll discipline-based vocabulary is less of an issue because the music's structure and content are simpler and the lyrics are the main guide for analysis.

1d: The historical context of each work is emphasized, so students come to understand the cultural values of an era and how the music conveys those values. This applies equally to renaissance sacred choral music, a modernist orchestral work by Stravinsky, big band jazz, and white cover rock and roll.

2a: Not covered
2b: Not covered

1b: Quizzes and exams assess student understanding of form. E.G. in a symphony recordings are paused at strategic points and students must indicate if its the 1st theme, transition, 2nd theme, closing, development section, Coda, etc. They also are tested on their ability to follow the two most common forms in jazz, 12-bar blues form and 32-bar form, which provides a path into the depths of a work (much like how understanding the rules of baseball allow for a deeper engagement in a game).

1c: Assessed through exams and use of appropriate vocabulary in their papers

1d: Assessed on exams

2a: Not covered
2b: Not covered"