ARIZONA STATE UNIVERSITY

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 12/3/2011

1. ACADEMIC UNIT: Music

2. COURSE PROPOSED: MUS 294 Music, Meaning, and Imagination 3
   (prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Evan Tobias Phone: 5-3371
   Mail Code: 0405 E-Mail: evan.tobias@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
   Literacy and Critical Inquiry–L □
   Mathematical Studies–MA □ CS □
   Humanities, Fine Arts and Design–HU □
   Social and Behavioral Sciences–SB □
   Natural Sciences–SQ □ SG □

   Awareness Areas
   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.

   MUS 294 Special Topics: Music, Meaning, and Imagination investigates the ways in which people use music as a way of making meaning in the world, and music as a medium for creative thinking and doing. Roles in the musical world from critic to creator are included, as well as interrogations of what makes music expressive and how engaging with music can open imaginative spaces with the potential to view and listen to the world in new ways.

   CROSS-LISTED COURSES: □ No □ Yes; Please identify courses: ______________________________

   Is this a multisection course?: □ No □ Yes; Is it governed by a common syllabus? __________
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 *either* 1, 2, or 3 *and* 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.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
<tr>
<td>☒</td>
<td></td>
<td>1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.</td>
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<td>2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</td>
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<td>3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
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<td>4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:</td>
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<td>a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.</td>
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<td>b. Concerns aesthetic systems and values, literary and visual arts.</td>
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<td>c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</td>
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<td>d. Deepen awareness of the analysis of literature and the development of literary traditions.</td>
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### THE FOLLOWING ARE NOT ACCEPTABLE:

- 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.

- Courses devoted **primarily** to developing skill in the use of a language – However, language courses that emphasize cultural study and the study of literature can be allowed.

- Courses which emphasize the acquisition of quantitative or experimental methods.

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

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Throughout the course, students grapple with what it means to think in sound. Essential questions of the course have to do with what music is, the ways in which people engage with music and their reasons for doing so, and why people choose music and use music in their lives. For example: In Week 2, students examine the role of music in their own lives and in others' lives. They generate playlists for various circumstances, places, or events, then discuss the qualities of list, the kinds of decisions made in generating it, and the impact on potential listeners. In Week 6, students grapple specifically with the question &quot;What is music?&quot;</td>
<td>See course syllabus, particularly items highlighted in blue. See Week 2 documentation, and items highlighted in blue. See Week 6 documentation, and items highlighted in blue.</td>
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<tr>
<td>2.</td>
<td>This course takes the perspective that music is an aural text that can be interpreted in various ways. Further, interpretations can vary by personal perspective and with social and cultural context. For example, during Week 7 of the course, students focus specifically on timbre as one particular quality of sound, analyzing different renditions of a single song with a focus on vocal timbre as an in-class project. Out-of-class the engage in a project/assignment that asks students to analyze the music used in cartoons and other animated</td>
<td>Students demonstrate their ability to extract information from music and to interpret that information in various ways. See in particular yellow highlights in syllabus. See in particular, yellow highlights on Week 7 outline and the accompanying Musical Instruments Museum project.</td>
</tr>
</tbody>
</table>
media, attending to instruments used, effect of the timbres generated by those instruments, and their connection to the visual image. They then continue the experience with individual projects using a local resource with a global reach.

| 4c | Throughout the course, students will examine the aesthetic experience through analysis of place of music in their lives, the multiple roles and functions of music in personal experience and society, and the uses of music by individuals, groups, and in the media. Through these experiences they interrogate the expressive potential of music and the role of music in creating, reflecting, or reinforcing personal and social meaning. For example, in Week 12, students look specifically at music created in response to a public event or global circumstance, such as war or a natural disaster. They are asked to consider how music may help people make sense of the world or respond to the world, and how knowledge of the event, knowledge of the music, and personal experience are interactive. | See course syllabus and Week 7 documents, particularly items highlighted in green. See Week 12 document, particularly items highlighted in green. |
Title: Music, Meaning, and Imagination
Course number: MUS 294
Credits: 3

Instructor:
Office hours:
E-mail:

Course Description:
In this course students will explore how music provides ways to make meaning of the world around us and music as a medium for creative thinking and doing. Students will develop understanding by trying on roles ranging from critics to creators in both individual and group projects. Whether discussing what makes music expressive or deciding on the most interesting interpretation of a particular song, students will experience how engaging with music can open imaginative spaces with the potential to view and listen to their worlds in new ways. Connections between music and other domains of knowledge will be woven throughout course projects, as will the use of contemporary technology. Students will leave the class with a deepened sense of their musical identities along with developed ways of hearing, thinking about, and doing music. Note: This course includes one Saturday meeting to engage in a project at the Musical Instruments Museum in Phoenix.

Goals/Outcomes:
Students will:
- Gain a deeper understanding of the way music functions in their lives and in the lives of others.
- Gain experience as a musical creator, listener, and critic.
- Identify fundamental elements of music such as rhythm, pitch, melody, harmony, form, timbre and describe how these elements can function in music.
- Be able to “think in sound” and imagine what music might sound like in varied contexts.
- Be able to listen to music in various ways, and comment upon or interpret what is heard.
- Understand how and in what ways music can be an expressive art form.

Course organization:
The course is organized into three five-week-long thematic units as follows:
- Roles and Functions of Music in our Lives
- Thinking, Knowing, & Imagining through Sound
- Music as a Means of Interpreting and Expressing
Each unit includes: In-class projects, discussions, out-of-class projects, written reflections, and interaction with various media.

Theme 1: Roles and Functions of Music in Our Lives

Week 1: Music and Your Life - Music and Others’ Lives
Week 2: Music Mediating Daily Life Experiences and Important Moments
Week 3: Music and Motion
Week 4: Music to Accompany Other Media
Week 5: Functions of Music and Meaning

Theme 2: Thinking, Knowing, & Imagining through Sound

Week 6: What is Music? Exploring Philosophical Perspectives on Sound and Music
Week 7: Timbre [MIM Project]
Week 8: Changing Musical Parameters (Focusing on Dynamics and Texture)
Week 9: Continuing to Explore Musical Parameters
Week 10: Continuing to Explore Musical Parameters

Theme 3: Music as a Means of Interpreting and Expressing

Week 11: Music, Expression, and Interpretation [Replication and Re-Interpreting Music Project]
Week 12: Music in Response to an Event or in Exploration of a Phenomenon or Idea
Week 13: Music that Expresses Place
Week 14: Continuing to Explore how Music Expresses Space and Place
Week 15: Continuing to Explore how Music Expresses Space and Place
Course Work

<table>
<thead>
<tr>
<th>Course Work</th>
<th>Relative Weight</th>
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<tbody>
<tr>
<td>Project Work</td>
<td>40%</td>
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<tr>
<td>Participation, Class Contributions, Community Knowledge Production</td>
<td>20%</td>
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<tr>
<td>In-Class Assessments</td>
<td>10%</td>
</tr>
<tr>
<td>Participation in Online Environment</td>
<td>20%</td>
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<tr>
<td>Final Project</td>
<td>10%</td>
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**General Expectations**

Your active participation is an important element of this class. Please make sure you are contributing to discussions and engaging in the various projects that take place in class and online.

You are expected to engage with all assigned material outside of class. We will be drawing upon these resources in the work and content that we engage with in class.

Attendance is mandatory. Contact the instructor in advance of any unavoidable, reasonable absences.

The grade you earn will reflect the quality of your work and contributions to in-class projects and discussions.

All assignments, unless otherwise mentioned, must be submitted to the class online environment on the due date. Projects **will not be accepted** after the due date.

Feel free to discuss your assignments, grades or other related matters with your instructor.

**Project Work**

Much of in-class time will be spent engaging in projects related to the themes addressed throughout the semester. All project work, unless specified otherwise will be emailed to the professor or submitted to an online course environment. Students will complete culminating projects at the end of each five-week unit.

**Final Project**

Each student will choose one of the culminating projects throughout the course to extend or take in a different direction for a final project. This more developed final project may take varied forms including the use of multimedia. It will be presented to the class community.
Optional Final Exam
In some cases and at the instructor’s discretion, a final exam may be substituted for the final project above. The final exam may take the form of a paper that includes the following:

Choose two or three musical examples that you enjoy, find interesting, and/or feel are important. Using the syllabus, choose three or four topics addressed throughout the semester to analyze, describe, and discuss your selected music. Your work should demonstrate understanding of the concepts addressed throughout the semester and ability to apply them when discussing music. Make sure you are detailed and specific when discussing each musical selection and its relation to your chosen topics.

Participation, Class Contributions, Community Knowledge Production
In addition to participating in class discussions and projects, all students are expected to contribute to the overall knowledge and understanding of our class community. This may take the form of assisting peers with technical issues, contributing original or existing high quality tutorials, developing answers to “frequently asked questions”, and a variety of other means other than completing another student’s work or providing answers directly related to assessments (see note about academic integrity).

In-Class Assessments
In addition to project work, students will be assessed on topics related to course content regularly. These assessments may take the form of quizzes, discussions, questions from an instructor or TA, instructor and TA observations of your class work, among other means of evaluating your work and progress. While we may have designated days for “tests” or assessments, expect assessment and evaluation to be daily and ongoing. In-Class assessments may not be made up.

Online Social Networks and Software as Service Registrations
As part of this class you will use a variety of web-based resources. A list of social networks and software as service sites is included on the class website. You may choose whether to register on these sites using your university email address or to create a separate email address to use specifically with these resources. Further details will be shared regarding when to register with these resources and how to use them throughout the semester.

Participation in Online Environment
Reflection and dialogue are critical elements of this class and will take place both in class and outside of class through the digitally mediated course system. Our course digitally mediated learning environment will archive your contributions and participation. You should check the online environment within a day of each class to be aware of any assignments or resources posted to the site.

Online Post Expectations (Due: Posted by 12:00 midnight before class)
Online assignments will take one of two forms:
- Responding to a question or task posted on the course site
Writing a general synthesis of and reflection on your work and learning
Unless otherwise directed, submit your response or reflection in the comment section of the appropriate course blog post.

**Synthesis & Reflection Posts**
When neither a question or task is posed as a weekly assignment you will write a general synthesis or reflection of your work and learning by doing the following (you are only expected to contribute synthesis/reflections at the end of each week):
Write 2-3 paragraphs summarizing and synthesizing what you have worked on and accomplished related to class this week. Include:

- What you have accomplished and learned this week (with details and specific examples) (2pts)
- A self-evaluation of your work with details and a rationale (2pts)
- Any challenges you have experienced and how you plan to meet those challenges (2pts)
- Any questions you have related to the course content (2pts)
- At least one way you could apply the themes, topics, ideas, information from the course that week in a different context other than that discussed in class (2pts)

**Grading criteria:**
High-quality work will address the expectations and requirements of the particular assignment/project, include details and specific examples, and connect to material and ideas from throughout the course. Instructors will use the grading policies of the University/College in terms of letter and/or numerical grades.

**Attendance Policy:** Due to the experiential nature of this course, the short amount of time we meet and the importance of collaborative work, attendance is essential. Please be on time and do not miss class. Absences and late arrivals will result in points being deducted from the “Participation and Contributions in Class” category of your grade.

**A Note About Academic Integrity**
Throughout this semester, you are expected to demonstrate your developing understanding of the course content. Collaboration is encouraged, but all work must be your own and resources must be cited when appropriate. Therefore, I take seriously all violations of [insert institution’s name] academic integrity policy, available on the web at:

**Special Accommodations** Any student needing a special course-related accommodation due to a physical and/or learning impairment must bring this to the attention of the instructor with appropriate documentation within the first week of class so that learning needs can be addressed effectively. Contact the [Institution’s] Disability Resource Center (Insert Website) to document a disability. Accommodation cannot be made retroactively.
Week Two: Continuation of Music and Your Life - Music and Others’ Lives plus Music Mediating Daily Life Experiences and Important Moments

Overarching Essential Questions: How do the arts function in society? How important are the arts in people’s lives and in society? How are the arts a part of our daily lives?

Topical Essential Questions: What are the roles and functions of music in our own lives? What are the roles and functions of music in the lives of others? What categories can we designate to describe the ways in which people engage in music? What are the mundane and profound ways that music is a part of our lives? How does music help to mark important life moments? In what ways does music play a part in our daily lives?

Materials Needed:
- Computers and access to the Internet,
- Students may bring in their own laptops and/or i-pods,
- large sheets of paper, markers, tape

Procedure:

1. Music Circles Exercise Follow-Up to Homework Assignment: Have students share their music circle diagrams with a partner, noting any similarities, commonalities or striking differences.

   Then, using very large sheets of paper placed on the walls, have students create a class music circles diagram, using all the information from each student’s individual diagram. Note any common themes, experiences that seem to be common to most students in the class, any experiences that are unique to just one or two students, and anything else that strikes interest or intrigue. Have students notice how others’ musical experiences may be quite different or similar to their own. Is there anything surprising that jumps out? Have students imagine how their current relationship with music might be different if they had another person’s early musical experiences instead of their own. What categories of music roles/functions in our own lives and in the lives of others can we generate as a result of this exercise?

   If possible, input information into the website tool Wordle (http://www.wordle.net/) to help bring to light commonalities among the students’ musical experiences. Using text that you enter, Wordle generates “word clouds” that give greater prominence to words that appear more frequently.

2. Project: Students work independently or with a partner: Make a list of as many places and events where you hear music, from everyday occurrences to special life moments. Choose one or two places or events for which you will make a suitable playlist. Use the Internet or your i-pod as needed. Situations could include shopping at your favorite store, a birthday party, a wedding
ceremony, etc. Be prepared to justify your choices and play snippets of your playlist for the class or a small group. Share your playlist(s) with others and compare. At first, do not reveal the event that goes with your playlist. Discuss the following questions with your group:

-- Can people figure out what event or place your playlist is for?
-- Have any people selected the same songs for the same playlist?
-- Does the same song appear on two different playlists for two very different situations?
-- Any surprises? Any patterns?
-- How did you put together your playlist?
-- What was your goal as you were putting your playlist together? Were you trying to create a certain mood or influence people’s behavior? What do you think the purpose of the playlist would be?
-- Why is the music important, or not important, to the event or place?
-- How would the alteration of the playlist affect the event or place, if at all?

(If time allows) After reviewing your peers' playlists, create a composite "class" playlist that follows a particular logic. Work toward consensus and justify the order of music on the playlist. Articulate the criteria being used to determine the order. Discuss the following:

-- How might the playlist be reorganized using a different set of criteria?
-- Discuss the challenges of creating a class play-list and the decisions made during its creation.
-- What types of situations call for a playlist that appeals to a variety of people with different preferences?

Homework Assignments:
1. Bring in music that you like to move to for use in next week’s class.
2. Choose from the following reflections to complete and post online:

   a. Imagine a birthday party where no one sings “Happy Birthday”, a baseball game where the National Anthem is not played, going shopping and never hearing any music in the stores, a movie where there is no soundtrack, a TV show with no theme song, a wedding with no music, a church service with no music, etc. What would be this be like? What role does music play in these situations? What is its function?

   b. Keep track of all of the places you hear music throughout a 24-hour period. Then, complete the following activity:

      “Agree or disagree with this statement: listening to music is different from hearing music. Think of that mood music in the elevator, the background music in shops, the radio playing to keep the painter company in the apartment next door.”
Be prepared to discuss in class. (Taken from p. 3 in *Thinking about Music*, by Bonnie C. Wade)

3. If available, bring in your laptop, i-Pad, or other means for watching clips online to next class.

**Assessment:**

1. Students’ playlists--To what degree are they thoughtfully constructed? Can they describe how they put their playlists together and why each song or piece of music was chosen?

2. Note the depth of students’ thinking in their written reflections. Create own rubric to use for assessing written work.
MUP 294 - Music, Meaning, and Imagination
Musical Instrument Museum Project

The Musical Instrument Museum
4725 East Mayo Boulevard | Phoenix, AZ 85050
480.478.6000
Corner of Tatum & Mayo Blvds., just off the 101 in Phoenix

This project will take place during a visit to the Musical Instrument Museum. Additional work will be completed after your visit (Steps 3 and 4).

Welcome to the MIM! As you explore the great diversity of instruments from around the world this project encourages you to find commonalities and draw connections between the music and musical instruments of various cultures with a focus on timbre.

Step 1: Exploring the MIM

Take some time to explore the museum at your own pace. Get a sense of the varied instruments and the way the displays are arranged. Listening as well as looking is crucial to your experience, so use the headphones provided by the museum. As you work your way through the museum keep track of instruments or cultures that you might want to explore more in depth (see Steps 2 and 3). As you explore the museum, consider ways you might structure a “tour” through the museum, or to particular features of the museum, for particular audiences (see Step 4).

Step 2: Gathering Information

Identify at least two musical cultures that interest you; the cultures you choose should be from different continents. Spend at least 30 minutes focusing on 3-5 specific instruments for each culture. For each instrument record the following information:

- The name of the instrument
- The materials of which the instrument is made
- The timbral category of the instrument (i.e. membranophone)
- A description of the instrument’s timbre
- Contextual and cultural information about the instrument provided by the museum. (For example, watch the videos to find out who plays the instrument, in what contexts, for what reasons?)
Step 3:

After obtaining information for each of the instruments write a paper that addresses the following:

- Describe each instrument and provide information related to the relationship between the instruments and the cultures from which they come.
- How do your chosen instruments relate to one another? For example, what commonalities exist across these instruments in materials, sound, uses, functions?
- How might your chosen instruments relate to other instruments you have seen or heard in other contexts in your life?
- Of all your chosen instruments, which is the one that sounds the most interesting to you? Describe its sound [it may be helpful to find recordings online] and what you find interesting about it.

Step 4:

Using the information you compiled for steps 2 and 3 create a guide for someone else to tour the MIM for a general or specific purpose related to music, meaning, and imagination. Be as creative as you like. Specify your audience. For example, you may create an “instrumental scavenger hunt” for middle school students to discover and compare instruments from five different cultures located throughout the Musical Instrument Museum. In this case, your “tour guide” would include “questions” or “hints” that lead the young people to each instrument and that help them learn something about the instrument and the culture of its origin.
MUS 294 – Music, Meaning, and Imagination
Week 7: Timbre

Overarching Essential Questions: How might we think through sound?

Topical Essential Questions: How do sounds vary from one another? What does timbre or the quality of sound contribute to music and musical thinking? How might the unique qualities of sounds be used expressively and/or communicatively?

Materials Needed:
- Students’ selected “objects”
- Course website with students’ chosen videos compiled
- Digital recording device such as computer with a microphone and software such as Audacity or Garageband
- Web-based music sharing service such as Soundcloud.com

Procedure

1. Set up prior to class

Prior to this week request that students bring an “object” to class

Additionally students should do the following prior to class:

Go to YouTube and search for 3-5 videos of the same song being performed by different people. After listening to each video several times rank the videos in terms of preference of vocal quality (not accuracy or style but the unique sound of each voice). Include a link to the URL of each video in the order of the ranking on the course blog/website with a discussion of the ranking and description of the unique quality of each voice.

In Class

1. Experimenting with sound project

-Have students form groups and experiment with as many different types of sounds they can create using the “object” they brought to class. They will have 5-6 minutes to do this. Each group should create a list that includes:
   - the name of each object
   - descriptions of each “sound” they created with the object
   - descriptions of how they “performed” the object to attain each sound
- After 5-6 minutes have the students record 5 or 6 sounds per object using a recording device, ideally a computer. Each “sound” should be uploaded to a web-based music sharing service such as Soundcloud and then shared on the class blog/website.

- Once the sounds are all consolidated and shared on a site, students should use the commenting feature to identify the object responsible for sounds performed by other groups and how they think the objects might have been performed to attain each sound.

2. Discussion of project

This project should be followed by a discussion focusing on the factors that determine the unique qualities of a given object and sound.

- Students should then work in their original groups to group together and categorize like sounds and objects along with articulating the logic of their categorizations. They should also generate a name for each group of objects.

- The instructor can facilitate additional class discussion regarding the students’ decisions and categories.

3. Introducing concept of instrumental (timbral) categories

The instructor can then introduce the concepts of the following instrumental categories:

- Chordophones
- Aerophones
- Membranophones
- Idiophones
- Electrophones

4. Possible extension

If the class or students have access to music sequencing software, have them download a MIDI file (in format “1” to retain separate tracks) from any number of public domain MIDI archives and load the MIDI file in the sequencing software. Students can then experiment with changing the various assigned timbres for each track to experience how changing the instrument playing a particular part affects the sound of the music. This can lead into a discussion of their choices and the concept of orchestration.

One possible archive is: The Classical Archive http://www.classicalarchives.com/
5. Vocal music timbral project

- Students should then work with the vocal examples they gathered before class and discuss their preferences in terms of the quality of how voices “sound”.

- Pose the question: How might we organize our examples of vocal music in way that highlights similarities and differences and demonstrates relationships between the different vocalists?

- Students should work in groups to re-group and characterize the various voices in terms of similar vocal quality and articulate the logic of their categorizations. The new groups and categorizations can be organized on the course website/blog. It is important to include links to the audio examples so that the students’ choices can be connected to the sound of the music during later discussion and analysis.

6. Discussion of project

- Discussion should follow regarding students’ decisions and process. Time should be provided for the class to suggest alternative groupings and categorizations.

7. Introducing concept of timbre

Introduce the concept of timbre in relation to the unique quality of sounds.

- Pose questions related to the expressive and communicative potential of timbres such as:
  
  - How might composers and producers use timbre to create musical interest?
  
  - What factors might go into one’s decision over which specific timbre to use for a particular part in music?
  
  - How might the unique qualities of sounds be used expressively?
  
  - Are timbres indicative of certain feelings, moods, emotions?
  
  - Can certain timbres communicate particular associations?

[Instructors should return to these questions throughout future class sessions and projects]
8. Setting up Musical Instrument Museum Project

- Pose the following question to students:

Imagine you are tasked with creating an exciting and educational experience for young people as they visit the Musical Instrument Museum. What would you need to know in order to design such an experience?

Inform students that they will be engaging in a project that requires a visit to the Musical Instrument Museum.

This Timbre Unit leads to the Musical Instrument Museum Project

Outside of Class Project:

Have students watch 2-3 cartoons and/or scenes from animated movies, anime, and related media on the web, television, and/or streaming television/music service. While watching the animated media students should identify the instruments and timbres used in music associated with the characters.

As they watch the media students should create a chart that includes the following information:

- Name of media
- Name of character
- Character’s gender
- Character’s approximate age
- Character’s occupation and/or role in the narrative
- Aspects of the character’s personality
- The character’s actions at the point the music was analyzed
- Instruments used in music associated with the character
- Descriptions of the timbres associated with the character

Students should use this information to find commonalities and differences across the various media regarding timbres associated with the characters.

At the instructor’s discretion a consolidated chart might be created during the following class using a collaborative online document system for students to use for discussing commonalities/differences across the entire set of media analyzed by their peers.

Assessment:
1. Note the depth of students’ thinking, group work and discussions while working with their “objects.”
2. Analyze and assess the quality of students’ responses to the “discussion of the ranking and description of the unique quality of each voice” homework assignment and class discussion.
3. Note the depth of students’ contributions to the class discussion on timbre and determine the degree to which they are able to answer the questions.