

8/24/2015

Dr. David Levenbach and members of the General Education Committee,

After much deliberation, the instructors of MUS 2503 present our proposed assessment vehicle for the 2015-2016 academic year. Below, you will find our rationales for both parts of the assessment, followed by a simple text form of the assessment, which is ready and waiting to be administered via Blackboard, pending General Education Committee approval.

Respectfully submitted,

Dr. Bruce Faske, chair and Instructor of Music

Mr. Joe Bonner, Assistant Professor of Music

Dr. Heather Hall Coleman, Instructor of Music

Mr. Philip Mielke, Adjunct Instructor of Music

Ms. Carolyn Ponce, Coordinator for Instructional Design and Course Development,
Faculty Developer and Adjunct Instructor of Music

Ms. Sandra Seay, Assistant Professor of Music

Part One: Core Content

The Fine Arts Music committee has agreed that due to the differences in course offerings for the 2015-2016 school year, there should be shared content amongst the course offerings of traditional Western Art Music, Jazz and Popular Music, Rock and Roll (Fine Arts Music Honors) and Broadway Musical. Part One will assess student understanding of the fundamentals of music, which are shared amongst all musical genres. Providing this framework to students will better equip them for the listening component found throughout the course content, as well as Part Two outlined below.

Part Two: Listening

As a committee, we have made the decision that a thorough assessment of these Fine Arts Music courses must contain an audio component that spans a wide range of the course content found in each course offering. Adding these examples brings our assessment closer in line to our course description:

An introduction to music for the listener who has had no formal musical training or experience. A study of musical styles and composers and their cultural and historical contexts.

Furthermore, section 3 of the Arkansas State University General Education Goals for Students states that:

General Education Goals for Students

3. Developing a life-long appreciation of the arts and humanities. *Students should develop an appreciation for the arts and humanities. They should be aware of the role of art and literature in human civilization and contemporary culture.*

Students will demonstrate the ability to:

- 1) Recognize works of literature or fine art and place them in their historical, cultural, and social contexts;*
- 2) Interpret works of fine art or literature*

We will assess the students' abilities to place each listening example into the proper historical context (question #1); cultural context, or purpose (question #4); and social context, or audience (question #3). In addition, question #2 will assess the students' abilities to recognize the music and interpret what they hear, based on the musical style characteristics of each example. We will address interpretation in the section on "Future Developments" below.

We recognize that administering the assessment itself is only part of the process. Several steps beyond testing are required to complete the teaching cycle. These steps include determining the frequency of assessment, the size of each assessment sample, as well as the collection, analysis, and interpretation of assessment data. In order to ensure that we continue to offer our best instruction in this course, our use of assessment information is vital.

Frequency of Assessment

In order to give the MUS 2503 instructors and chair the most accurate and largest sampling of data to interpret, this assessment exam will be given in all sections of Fine Arts Music beginning in the Fall of 2015, and continued in all sections of MUS 2503 course offerings throughout the 2015-2016 school year.

Data Collection

The assessment exam will be administered via quiz format through Blackboard. By utilizing this technological resource, data can be collected and stored until analysis begins. As a measure against academic dishonesty, the exam questions can be randomized easily through the Blackboard program.

Data Analysis

Upon completion of the exam, Blackboard will allow us to sort data by course section, and aggregated by course offering. This will allow us to determine our teaching effectiveness of the material in Western Art Music, Jazz and Pop, Rock and Roll, and Broadway Musical course offerings. Data can be analyzed by core content (questions 1-

10) and by listening, regardless of genre assessed. By studying the column statistics (individual questions) we can also determine the quality of each question presented to students in the assessment. For example, if a majority of students answer incorrectly on the same question, perhaps the question can be crafted in a more effective way.

Data Validity

In order to ensure a wide representative sample from the various course offerings, each instructor has made the assessment exam a part of the grading structure of their individual course or courses. While some are offering completion of the exam as bonus points towards their final class average, others are adding it to their course exams. We recognize that this incentive is the most effective way to ensure broad compliance from students enrolled in our courses.

Future Developments in MUS 2503 Assessment

Our committee is aware of the additional assessment directive to be added for the 2016-2017 school year. We are currently taking steps to prepare for the addition of Section 3.2, *Interpret works of fine art or literature* to our assessment; however, this addition presents several new obstacles, which must be addressed sooner, rather than later.

The interpretation of music is a lifelong pursuit for professional musicians, and often elusive despite our best efforts and training. For an entry-level course such as Fine Arts Music, we, as instructors, must redefine our expectations for interpretation within this context. We are currently exploring ways to incorporate the psychological effects of music on the listener as it relates to interpretation, as well as a manner to break down interpretation into smaller, more manageable elements.

The broad nature of the term interpret in relation to music will require careful deliberation by our committee to ensure that we craft an effective assessment model. It is our mission to ensure that all future work on assessment for this course be proactive, rather than reactive, in nature.

Closing

In closing, the successful completion of this assessment submission was made possible by the assistance and insight of several sources on campus. I would like to thank Arkansas State University's Director of Assessment, Dr. Summer Deprow, and Assistant Director of Assessment, Dr. Topeka Small, for helping a committee of artists better understand the nature of assessment by listening patiently and offering a framework for not only compliance on this assessment submission, but also an open dialogue for future collaborations on this matter.

I am indebted to Joe Bonner for seeking counsel from GEC Chair, Dr. David Levenbach on our assessment submission. Dr. Levenbach's insight was invaluable to our efforts, and we appreciate his willingness to help after the semester was completed.

I would like to thank the Fine Arts Music instructors for working so closely with me this summer to produce this assessment submission. While we cannot ensure that your committee will endorse our assessment as it currently stands, it is our committee's hope that the due diligence put into our submission will not go unnoticed. We recognize that assessment is an ongoing exercise, intended to assist us with closing the teaching cycle, and that further review may be required to fine-tune our submission. If we can be of any further assistance, please do not hesitate to contact me.

Respectfully Submitted,

A handwritten signature in black ink, appearing to read 'B Faske', with a stylized, flowing script.

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Fine Arts Musical Proposed Assessment

Part One: Core Content

1. Pitch may be defined as:
 - a. The relative highness of a musical sound
 - b. The relative lowness of a musical sound
 - c. The relative loudness of a musical sound
 - d. Both A and B
2. Dynamics may be defined as:
 - a. The relative length of a musical sound
 - b. The relative color of a musical sound
 - c. The relative loudness or softness of a musical sound
 - d. None of the above
3. Melody may be defined as:
 - a. A combination of two or more pitches
 - b. A series of tones that adds to a recognizable whole
 - c. A progression of chords
 - d. None of the above
4. Harmony may be defined as:
 - a. A combination of at least three different tone colors
 - b. A sequence of melodies
 - c. The combination of three or more pitches
 - d. A single melody with no accompaniment
5. Texture may be defined as:
 - a. Differing tone colors
 - b. A particular progression of chords
 - c. The contrast of loudness softness
 - d. The perception of the various layers (from high to low) in a musical work
6. Musical form may be defined as:
 - a. The organization of the musical elements in time
 - b. A particular layer of sound unlike any other in a musical work
 - c. The relationship between melody and harmony
 - d. The organization of consonance and dissonance
7. If music is relevant to culture what could prompt a composer to write a particular musical work:
 - a. Social contexts such as weddings, public celebration, etc.
 - b. Public or private worship
 - c. To express the personal feelings of the composer
 - d. Any of the above

8. A function of secular music in society could be:
 - a. Public celebration
 - b. Worship services
 - c. Both A and B
 - d. None of the above
9. Transition between different styles of music generally occurs:
 - a. Gradually, over time
 - b. Suddenly, in response to social pressures
 - c. As a response to public tastes and preferences
 - d. When a group of composers cannot agree on issues of style
10. Music that allows performers to make spontaneous choices in live performances may be described as:
 - a. Regeneration
 - b. Improvisation
 - c. Reinvention
 - d. None of the above

Part Two: Listening Examples (grouped by course offering)

Jazz and Popular Music Listening

1. 1850-1900: “De Camptown Races” by Stephen Foster
2. 1900-1940: “Sing, Sing, Sing” by L. Prima/Benny Goodman Band
3. 1940-1960: “Crazy” by Willie Nelson performed by Patsy Cline
4. 1960-1980: “Be My Baby” by The Ronettes
5. 1980 – Present: “The Adventures of Grand Master Flash On the Wheel of Steel” by Grand Master Flash

I. “De Camptown Races” by Stephen Foster

1. The listening example played is from which stylistic period?
 - a. 1850 - 1900
 - b. 1900 - 1940
 - c. 1940 - 1960
 - d. 1960 - 1980
 - e. 1980 – Present
2. What did you hear that led you to your answer for listening example number one?
 - a. Solo Performer with Piano Accompaniment
 - b. Jazz/Big Band Instrumentation
 - c. Solo Performer with Small Band Accompaniment
 - d. Close Harmony Singing with Expanded Band Accompaniment
 - e. Use of Electronic Sampling
3. Who is the intended audience for listening example number one?
 - a. Younger, Primarily White Audiences
 - b. Younger, Primarily African American Audiences
 - c. Older, Primarily White Audiences
 - d. Older, Primarily African American Audiences
 - e. Broad Audience
4. What is the intended purpose for listening example number one?
 - a. Minstrel Shows
 - b. Dance Halls and Theaters
 - c. Honky Tonks
 - d. Youth Oriented Radio and Television
 - e. DJ’ed Club Music

II. "Sing, Sing, Sing" by L. Prima/Benny Goodman Band

1. The listening example played is from which stylistic period?
 - a. 1850 - 1900
 - b. 1900 - 1940
 - c. 1940 - 1960
 - d. 1960 - 1980
 - e. 1980 – Present
2. What did you hear that led you to your answer for listening example number one?
 - a. Solo Performer with Piano Accompaniment
 - b. Jazz/Big Band Instrumentation
 - c. Solo Performer with Small Band Accompaniment
 - d. Close Harmony Singing with Expanded Band Accompaniment
 - e. Use of Electronic Sampling
3. Who is the intended audience for listening example number one?
 - a. Younger, Primarily White Audiences
 - b. Younger, Primarily African American Audiences
 - c. Older, Primarily White Audiences
 - d. Older, Primarily African American Audiences
 - e. Broad Audience
4. What is the intended purpose for listening example number one?
 - a. Minstrel Shows
 - b. Dance Halls and Theaters
 - c. Honky Tonks
 - d. Youth Oriented Radio and Television
 - e. DJ'ed Club Music

III. "Crazy" by Willie Nelson performed by Patsy Cline

1. The listening example played is from which stylistic period?
 - a. 1850 - 1900
 - b. 1900 - 1940
 - c. 1940 - 1960
 - d. 1960 - 1980
 - e. 1980 – Present
2. What did you hear that led you to your answer for listening example number one?
 - a. Solo Performer with Piano Accompaniment
 - b. Jazz/Big Band Instrumentation
 - c. Solo Performer with Small Band Accompaniment
 - d. Close Harmony Singing with Expanded Band Accompaniment
 - e. Use of Electronic Sampling
3. Who is the intended audience for listening example number one?
 - a. Younger, Primarily White Audiences
 - b. Younger, Primarily African American Audiences
 - c. Older, Primarily White Audiences
 - d. Older, Primarily African American Audiences
 - e. Broad Audience
4. What is the intended purpose for listening example number one?
 - a. Minstrel Shows
 - b. Dance Halls and Theaters
 - c. Honky Tonks
 - d. Youth Oriented Radio and Television
 - e. DJ'ed Club Music

IV. “Be My Baby” by The Ronettes

1. The listening example played is from which stylistic period?
 - a. 1850 - 1900
 - b. 1900 - 1940
 - c. 1940 - 1960
 - d. 1960 - 1980
 - e. 1980 – Present
2. What did you hear that led you to your answer for listening example number one?
 - a. Solo Performer with Piano Accompaniment
 - b. Jazz/Big Band Instrumentation
 - c. Solo Performer with Small Band Accompaniment
 - d. Close Harmony Singing with Expanded Band Accompaniment
 - e. Use of Electronic Sampling
3. Who is the intended audience for listening example number one?
 - a. Younger, Primarily White Audiences
 - b. Younger, Primarily African American Audiences
 - c. Older, Primarily White Audiences
 - d. Older, Primarily African American Audiences
 - e. Broad Audience
4. What is the intended purpose for listening example number one?
 - a. Minstrel Shows
 - b. Dance Halls and Theaters
 - c. Honky Tonks
 - d. Youth Oriented Radio and Television
 - e. DJ’ed Club Music

V. “The Adventures of Grand Master Flash On the Wheel of Steel” by Grand Master Flash

1. The listening example played is from which stylistic period?
 - a. 1850 - 1900
 - b. 1900 - 1940
 - c. 1940 - 1960
 - d. 1960 - 1980
 - e. 1980 – Present
2. What did you hear that led you to your answer for listening example number one?
 - a. Solo Performer with Piano Accompaniment
 - b. Jazz/Big Band Instrumentation
 - c. Solo Performer with Small Band Accompaniment
 - d. Close Harmony Singing with Expanded Band Accompaniment
 - e. Use of Electronic Sampling
3. Who is the intended audience for listening example number one?
 - a. Younger, Primarily White Audiences
 - b. Younger, Primarily African American Audiences
 - c. Older, Primarily White Audiences
 - d. Older, Primarily African American Audiences
 - e. Broad Audience
4. What is the intended purpose for listening example number one?
 - a. Minstrel Shows
 - b. Dance Halls and Theaters
 - c. Honky Tonks
 - d. Youth Oriented Radio and Television
 - e. DJ’ed Club Music

Fine Arts Musical Honors Listening

1. – c. 1350 – Guillaume de Machaut – *Virelai*, 'Foy Porter' (To be faithful)
2. – c. 1650 – Barbara Strozzi – Lament, 'Lagrime mie' (Tears of mine)
3. – 1950 – Bill Haley & The Comets – *Rock around the Clock*
4. – 1964 – Paul McCartney – *Yesterday*
5. – 2002 – Red Hot Chili Peppers – *By The Way*

I. c. 1350 – Guillaume de Machaut – *Virelai*, 'Foy Porter' (To be faithful)

1. The listening example played is from which musical stylistic period?
 - a. The Late Middle Ages (c. 1350)
 - b. The Late Renaissance (c. 1527)
 - c. The Early-Mid Baroque (c. 1648)
 - d. The Late Baroque (1740's)
 - e. The Early Classic Era (1750's)
2. What did you hear that led you to your answer for listening example number one?
 - a. The solo singer is performing a French song with a recurrent refrain, which is also the title of the song (*Foy Porter* = To Be Faithful).
 - b. The harpsichord locates the work in the Baroque Era
 - c. Solo Performer's extreme vocal range
 - d. The rhythmic freedom
 - e. The lack of repetition in the lyrics
3. Who is the intended audience for listening example number one? (social)
 - a. Young persons, unmarried but eligible
 - b. A street song, intended for the common people
 - c. French Court entertainment for adults
 - d. Wealthy merchant class patrons of the arts
 - e. Both C and D
4. What is the intended purpose for listening example number one? (cultural)
 - a. Purely as entertainment for the commoners of France at the time of its composition
 - b. Home entertainment for the common class
 - c. Drinking hall entertainment
 - d. For Artists, patrons of the Arts, aristocrats, intellectuals etc.
 - e. Dance music for weddings; lower classes

II. c. 1650 – Barbara Strozzi – Lament, ‘*Lagrime mie*’ (Tears of mine)

1. The listening example played is from which stylistic period?
 - a. The High Middle Ages (c. 1350)
 - b. The High Renaissance (c. 1527)
 - c. The Early Baroque (c. 1650)
 - d. The Late Baroque (1750’s overlaps the Early Classic Era)
 - e. The Early Classic Era (1730’s)
2. What did you hear that led you to your answer for listening example number two?
 - a. The smooth, connected singing style (*legato*)
 - b. The harpsichord locates the work in the Baroque Era
 - c. The highly expressive manner in which the lyrics are set to the melody
 - d. The flexibility of the vocal line from low register to high
 - e. All of the above
3. Who is the intended audience for listening example number two?
 - a. A Catholic Church congregation during the season of Christmas
 - b. The Italian Court
 - c. The song could be sung at exclusive concerts for connoisseurs of serious music, especially during Lent when opera was forbidden.
 - d. Drinking Halls clientele
 - e. Both A and B
4. What is the intended purpose for listening example number two?
 - a. Purely as entertainment for French speaking people of the time
 - b. After dinner home entertainment
 - c. Theaters that provided a review of various entertainments or ‘acts’ for common people – a Variety Show.
 - d. Small concert halls for all classes of people who appreciated good music – a dignified setting for music of a serious nature.
 - e. Dance music for weddings; any class

III. 1950 – Bill Haley & The Comets – *Rock around the Clock*

1. The listening example played is from which stylistic period?
 - a. Dixieland – early 20th c.
 - b. Jazz – early 20th c.
 - c. WWII Swing Band Era (1939 – 1945)
 - d. 1950's Rock and Roll
 - e. 1960's Soft Pop
2. What did you hear that led you to your answer for listening example number three?
 - a. The strong folk flavor of the acoustic, 12-string guitars
 - b. The extreme dynamics from very soft to very loud
 - c. The use of the standard line up of lead electric guitar, harmony guitar and standup/string bass, along with a steel guitar and wind instruments (saxophones)
 - d. The two break out solos, first by electric lead guitar and the second featuring the tenor saxophones.
 - e. Both C and
3. Who is the intended audience for listening example number three?
 - a. WWII generation radio listening (adults and youth)
 - b. Post WWII generation radio and 45 rpm record listening (youth)
 - c. WWII generation Dance Halls
 - d. The newly emerging Television Culture
 - e. Department Store customers
4. What is the intended purpose for listening example number three?
 - a. Primarily, the music is for teenager dances, proms etc., but would also be for radio listening (car radios particularly)
 - b. Late night television addicts
 - c. To push up the sagging numbers of radio listeners
 - d. Open Arena Concerts only
 - e. Both B and D

IV. 1964 – Paul McCartney – *Yesterday*

1. The listening example played is from which stylistic period?
 - a. 1950's Rock and Roll
 - b. 1960's Soft Pop
 - c. Mid-1960's 'alternative' pop
 - d. Early 1970's Folk Rock
 - e. Late 1970's New Wave
2. What did you hear that led you to your answer for listening example number four?
 - a. The singer sang in English only
 - b. The extreme dynamics from very soft to very loud
 - c. The use of acoustic guitar and string quartet to back the singer
 - d. The cookie cutter lyrics
 - e. Both B and D
3. Who is the intended audience for listening example number four?
 - a. Soft Rock radio listeners
 - b. The newly emerging MTV (Music Television) culture
 - c. The 1960's counterculture
 - d. The fans of 60's Brit Pop/Rock
 - e. Both C and D
4. What is the intended purpose for listening example number four?
 - a. To draw the listener into a deeper musical world than a lot of earlier pop music
 - b. To show the possibility of making a different sounding radio song
 - c. To showcase a fine song writer (Paul McCartney of The Beatles)
 - d. To write a song with great instrumentals that also enhance the vocal line
 - e. All of the above

V. 2002 – Red Hot Chili Peppers – *By The Way*

1. The listening example played is from which stylistic period?
 - a. Late 1970's New Wave
 - b. Early 80's MTV
 - c. Early 90's Grunge
 - d. Funk rock + Alt rock
 - e. Both C and D
2. What did you hear that led you to your answer for listening example number five?
 - a. The importance of the bass line in the loud sections, common to funk
 - b. The use of orchestral instruments in the first section
 - c. The sort of '2 song mix' between a lyrical section alternating with a 'rap like' section
 - d. The cookie cutter lyrics
 - e. Both A and C
3. Who is the intended audience for listening example number five?
 - a. Alternative Rock radio listeners
 - b. The Hip Hop culture
 - c. The aging 1960's counterculture folks
 - d. The fans of West Coast Rock
 - e. Both C and D
4. What is the intended purpose for listening example number five?
 - a. To write a song that showcased a great pop/rock vocalist
 - b. To write a song that showcased a great bass guitarist
 - c. To showcase the band's wild and lyrical sides in one song
 - d. To showcase a great American band's strengths through extreme contrasts
 - e. All of the above

Fine Arts Musical Broadway Listening

1. Carefully Taught from *South Pacific*
2. Gee, Officer Krupke from *West Side Story*
3. Hello Twelve, Hello Thirteen, Hello Love from *A Chorus Line*
4. Bui Doi from *Miss Saigon*
5. Seasons of Love from *Rent*

I. Carefully Taught from *South Pacific*

1. The listening example played is from which stylistic period?
 - a. 1940-1959
 - b. 1960-1974
 - c. 1975-1980
 - d. 1981-present
2. What did you hear that led you to your answer for listening example number one?
 - a. "pop" easy listening style
 - b. harpsichord
 - c. percussion instruments
 - d. choral chant
3. Who is the intended audience for listening example number one?
 - a. South Sea Island inhabitants
 - b. Clergy
 - c. Teenagers
 - d. American citizens
4. What is the intended purpose for listening example number one?
 - a. To explore living conditions in South Sea islands
 - b. To cause awareness of American involvement in foreign countries during wartime
 - c. To create interest in learning to play the ukulele
 - d. To encourage students to become teachers

II. Gee, Officer Krupke from *West Side Story*

1. The listening example played is from which stylistic period?
 - a. 1940-1959
 - b. 1960-1974
 - c. 1975-1980
 - d. 1981-present
2. What did you hear that led you to your answer for listening example number two?
 - a. Driving rhythm
 - b. harpsichord
 - c. percussion instruments
 - d. medieval chant
3. Who is the intended audience for listening example number two?
 - a. Younger generation
 - b. Armed Services
 - c. Octogenarians
 - d. Working class
4. What is the intended purpose for listening example number two?
 - a. Citizen protest against the establishment
 - b. Society conditions shown through the eyes of young people
 - c. As a comic relief
 - d. To encourage police recruits

III. Hello Twelve, Hello Thirteen, Hello Love from *A Chorus Line*

1. The listening example played is from which stylistic period?
 - e. 1940-1959
 - f. 1960-1974
 - g. 1975-1980
 - h. 1981-present
2. What did you hear that led you to your answer for listening example number three?
 - a. guitar
 - b. organ
 - c. harpsichord
 - d. pop choral style
3. Who is the intended audience for listening example number three?
 - a. clergy
 - b. scientists
 - c. astronomers
 - d. younger generation
4. What is the intended purpose for listening example number three?
 - a. To acquaint people with the struggles and handicaps of young people trying to find themselves
 - b. To serve as a teenage guide to secondary school
 - c. To study math equations
 - d. To study ballet

IV. Bui Doi from *Miss Saigon*

1. The listening example played is from which stylistic period?
 - a. 1940-1959
 - b. 1960-1974
 - c. 1975-1980
 - d. 1981-present
2. What did you hear that led you to your answer for listening example number four?
 - a. Mixed chorus
 - b. harpsichord
 - c. organ
 - d. percussion
3. Who is the intended audience for listening example number four?
 - a. United States citizens
 - b. Teenagers
 - c. Elementary children
 - d. farmers
4. What is the intended purpose for listening example number four?
 - a. To teach French
 - b. To bring awareness of victims of war
 - c. To teach the minuet
 - d. To teach pageant routines

V. Seasons of Love from *Rent*

1. The listening example played is from which stylistic period?
 - a. 1940-1959
 - b. 1960-1974
 - c. 1975-1980
 - d. 1981-present
2. What did you hear that led you to your answer for listening example number five?
 - a. Text of the song
 - b. Mathematical equations
 - c. harpsichord
 - d. orchestral score
3. Who is the intended audience for listening example number five?
 - a. Younger generations
 - b. History teachers
 - c. Art teachers
 - d. clergy
4. What is the intended purpose for listening example number five?
 - a. Public awareness to society of health conditions of the time
 - b. To teach basic elements of music
 - c. To teach art history
 - d. To teach real estate procedures

Fine Arts Musical Western Art Music Listening

1. Trio Sonata in a minor - Corelli
2. String Quartet in c minor, Op. 18, No. 4 - Beethoven
3. Etude in c minor, Op. 10, No. 2 - Chopin
4. Pierrot Lunaire, Op. 21 - Schoenberg
5. Lost Your Head Blues – Bessie Smith

I. Trio Sonata in a minor - Corelli

1. The listening example played is from which stylistic period?
 - a. Baroque *
 - b. Classical
 - c. Romantic
 - d. Twentieth Century
2. What did you hear that led you to your answer for listening example number one?
 - a. The piece featured violins, viola, cello, and a pipe organ. *
 - b. The piece was extremely slowly and dull.
 - c. The piece feature many changes in tempo and volume levels.
 - d. All of the above.
3. Who is the intended audience for listening example one.
 - a. Members of the local Catholic Church.
 - b. The local servants.
 - c. The local aristocratic court. *
 - d. A church congregation.
4. What is the intended purpose for listening example number one?
 - a. Entertainment for members of the court. *
 - b. Entertainment for the local tavern.
 - c. A church service.
 - d. A wedding celebration of a favorite serf.

II. String Quartet in c minor, Op. 18, No. 4 - Beethoven

1. Listening example number two is from which stylistic period?
 - a. Baroque
 - b. Classical *
 - c. Romantic
 - d. Twentieth Century
2. What did you hear that led you to your answer for listening example two?
 - a. I heard brass instruments.
 - b. I heard no changes in volume or tempo.
 - c. I heard a string quartet. *
 - d. The piece was very exciting and played on electrical instruments.
3. Who is the intended audience for listening example two?
 - a. Members of the court and wealthy citizens. *
 - b. The poor local townspeople.
 - c. Only high-ranking officers of the local church.
 - d. Priests and Nuns.
4. What is the intended purpose for listening example two?
 - a. Entertainment requested by the court.
 - b. Entertainment requested by the Catholic Church. *
 - c. A fundraiser for the local orphanage.
 - d. None of the above.

III. Etude in c minor, Op. 10, No. 2 - Chopin

1. Listening example three is from which stylistic period?
 - a. Baroque
 - b. Classical
 - c. Romantic *
 - d. Twentieth Century
2. What did you hear that led you to your answer for listening example three?
 - a. A harpsichord was played.
 - b. No woodwind instruments were included
 - c. A very demanding piece that featured a piano. *
 - d. The piece was very long in length.
3. Who is the intended audience for listening example three?
 - a. The general public. *
 - b. Only members of the clergy.
 - c. Only members of the royal court.
 - d. Priests and Nuns belonging to the local church.
4. What is the intended purpose for listening example three?
 - a. To be performed for the general public's entertainment. *
 - b. A church service.
 - c. A religious wedding ceremony.
 - d. A civic holiday.

IV. Pierrot Lunaire, Op. 21 - Schoenberg

1. Listening example four is from which stylistic period?
 - a. Baroque
 - b. Classical
 - c. Romantic
 - d. Twentieth Century *
2. What did you hear that led you to your answer for listening example four?
 - a. A harsh combination of instruments and voice sounding out of tune. *
 - b. No apparent tempo changes.
 - c. No apparent dynamic changes.
 - d. None of the above.
3. Who is the intended audience for listening example four?
 - a. The general public. *
 - b. Members of the local court.
 - c. The local clergy.
 - d. Residents of the local orphanage.
4. What is the intended purpose for listening example four?
 - a. Public performance. *
 - b. A civic celebration.
 - c. A church service.
 - d. None of the above.

V. Lost Your Head Blues – Bessie Smith.

1. Listening example five is from which stylistic period?
 - a. Baroque
 - b. Classical
 - c. Romantic
 - d. Twentieth Century *
2. What did you hear that led you to your answer for listening example five?
 - a. The piece was performed by an orchestra.
 - b. The piece was fast paced.
 - c. The piece had many tempo and dynamic changes.
 - d. The piece featured a woman singing a blues song. *
3. Who is the intended audience for listening example five?
 - a. Priests and Nuns
 - b. Members of the local court.
 - c. The general public and those who enjoy jazz styles of music.*
 - d. None of the above.
4. What is the intended purpose for listening example five?
 - a. A civic ceremony.
 - b. A church service.
 - c. A military parade.
 - d. Entertainment for the general public and those who enjoy jazz styles of music. *