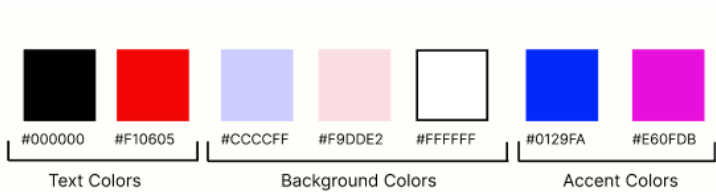


MUS101: Elements of Music

Storyboard

MUS101: Elements of Music	
Block Styles: • Title blocks: ◦ Style: Custom – select the HEX color: ccccff • Paragraph blocks: ◦ Style: Light • All other blocks: ◦ Style: Light • Will specify any tailored styles outside of this guide.	Colors  Text Colors: #000000, #F10605, #CCCCFF, #F9DDE2, #FFFFFF Background Colors: #0129FA, #E60FDB Accent Colors: #0129FA, #E60FDB Authoring Notes: • Highlighted text will be bold and used with HEX #fbc600. • Hide the Author's name.
Font-family: • Titles: Lato • Content: Merriweather	Font-sizes: Title blocks: 36px Paragraph blocks: 17px

Page 1 - Welcome to MUS101

Insert Audio File: C:\Users\laura\OneDrive\Learning Matters\Portfolio projects\Canvas - MUS101\Audio\Canvas Page Recordings for Accessibility\Welcome to MUS101 Page

Welcome students! We are glad you're here.

Whether you're brand new to music or brushing up on the basics, this course is designed to help you listen, think, and talk about music with confidence.

What You'll Learn

By the end of this course, you'll be able to:

- Identify and describe the **core elements of music**: pitch, rhythm, dynamics, texture, form, and timbre
- Listen actively and critically to a variety of musical styles
- Use basic music vocabulary to discuss and analyze sound
- Create short musical ideas using digital tools (no instrument needed!)

How to Navigate

Use the **Modules** tab to follow each unit in order. Each module includes:

- ✓ Readings & videos
- ✓ Interactive listening and learning activities
- ✓ Discussions & reflections
- ✓ Short quizzes and assignments

You'll also see **Announcements** for weekly updates and reminders.



Weekly Rhythm

Every week you'll find:

- A guided listening focus
- A discussion prompt
- A short assignment or quiz

Most tasks are due by **Thursday or Sunday at 11:59 PM**, unless otherwise noted.

Need Help?

I'm your instructor, **Laura Lawson**, and I'm here to support your learning.

 Email me anytime at Lmdanie3@asu.edu

 Office hours: By appointment (just send a message!)

Introduction Video

<https://youtu.be/LYtqlvlgzGI>

Disclaimer: The Introduction Video for this course serves as a template for other Canvas Courses, however, is not intended for this specific course.

 **Let's Get Started!**

Click the **Next** button to explore course requirements and elements that will be **helpful in the success of your experience with MUS101**.

Programming notes:

1. Ensure the HTML beginning and end tags are displaying and clean.
2. Provide <h1>, followed by <h2>, and <h3>.
3. Clarify the language in HTML.
4. Ensure accessibility with tab keyboard functionality.
5. Ensure CC captions on the Introduction Video are accurate.

Page 2 - Meet your Instructors

Insert Audio File: C:\Users\laura\OneDrive\Learning Matters\Portfolio projects\Canvas - MUS101\Audio\Canvas Page Recordings for Accessibility\Meet Your Instructors

Who are my Instructors?

This page provides an opportunity for you to learn about the course instructors you'll be working with. Each instructor will be responsible for communication with one group of students to facilitate learning by answering course content and assignment questions, as well as grading and providing feedback on student work. You should direct any questions about the course or assignments to your assigned instructor.

If you have a general, course-related question, please post it to your group's **Slack Channel**. We monitor Slack and will respond as quickly as we can. If your question is personal or is not necessarily course-related, please email your assigned instructor directly.

Laura Lawson, M.Ed.

Lead Instructor

Email: Lmdanie3@asu.edu

Slack: lmdanie3

Office Hours: Virtual by appointment (schedule via Slack or Canvas Inbox)



Mrs. Lawson is a passionate music educator and performer with over 15 years of experience teaching music theory, history, and performance at the college level. With a Master's in Music Theory and Composition, Dr. Lawson brings expertise and an engaging teaching style to MUS101.

Dr. Lawson believes music is for everyone, regardless of background or experience. Whether you're a beginner or just brushing up, Dr. Lawson is here to support your journey. When not teaching, Dr. Lawson enjoys composing chamber music, hiking with her rescue dog, and collecting vintage vinyl records.

 **Fun Fact:** Dr. Lawson can play over 10 instruments—but their favorite is still the horn!

Note: This bio is fictional and serves as a template for a course built in Canvas.

Programming notes:

6. Ensure the HTML beginning and end tags are displaying and clean.
7. Provide <h1>, followed by <h2>, and <h3>.
8. Clarify the language in HTML.
9. Ensure accessibility with tab keyboard functionality.

Page 3 - Grading of MUS101

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Assignment Rubric					
In this course, assignments are evaluated based on a mastery framework rather than traditional points. Each assignment will receive one of the following assessments:					
Grade	5	4	3	2	1
	Mastering	Proficient	Approaching	Developing	Not Yet Mastering
Criteria	You will fully and effectively demonstrate mastery of the learning objectives.	You will fully and effectively demonstrate mastery of the learning objectives.	You will fully and effectively demonstrate mastery of the learning objectives.	You will fully and effectively demonstrate mastery of the learning objectives.	You will fully and effectively demonstrate mastery of the learning objectives.
Letter Grade Rubric					
At the end of the semester, your mastery assessments convert to a letter grade based on these criteria:					
A	Complete all assignments	4.00 of the assignments are completed	3.00 of the assignments are completed	2.00 of the assignments are completed	1.00 of the assignments are completed
B	Complete all assignments	3.00 of the assignments are completed	2.00 of the assignments are completed	1.00 of the assignments are completed	0.00 of the assignments are completed
C	Complete most assignments	2.00 of the assignments are completed	1.00 of the assignments are completed	0.00 of the assignments are completed	0.00 of the assignments are completed
D	Complete most assignments	1.00 of the assignments are completed	0.00 of the assignments are completed	0.00 of the assignments are completed	0.00 of the assignments are completed
F	Complete half of the assignments	0.00 of the assignments are completed	0.00 of the assignments are completed	0.00 of the assignments are completed	0.00 of the assignments are completed
Grade Determination: At-A-Glance					
Below is an overview to provide a quick, efficient glance at the semester grade determination.					
Score	Planning/Assignment/1	Not Yet Mastering/2	Approaching/3	Mastering/4	Final Grade
A	None	None	1-2	3-4	90%
B	None	1-2	1-2	3-4	80%
C	None	1-2	1-2	3-4	70%
D	1-2	1-2	1-2	3-4	60%
F	1-2	1-2	1-2	3-4	50%

Alt Text: A grading rubric with "Dark purple line overlay a light green tree with intricate branches and a brain at its base on a cream background."

Grade Planning Checklist

Use this guide to understand how your performance will translate into a final course grade. Grades are determined based on submission, quality, and timeliness—not points.

To Earn an A Grade:

- Submit **all assignments**
 - Signature Assignment earns a “**5 – Mastering**”
 - No more than **2 assignments** at “**2 – Developing**”
 - **No assignments** at “**1 – Not Yet Meeting**”
 - Submit **all discussion posts**, missing **no more than 1**
-

To Earn a B Grade:

- Submit **all assignments**
 - Signature Assignment earns **at least a “4 – Proficient”**
 - No more than **3 assignments** at “**2 – Developing**”
 - No more than **1 assignment** at “**1 – Not Yet Meeting**”
 - Submit **all discussions**, missing **no more than 2**
-

Common Pitfalls to Avoid:

-  Skipping any assignments (disqualifies you from A or B)
 -  More than 2 assignments needing minor revision (no A)
 -  Any assignment requiring major revision (no A)
 -  Missing more than 1 discussion (no A)
-

Understanding Discussion Grading

Discussions count as a **single assignment grade** and are evaluated based on **completion and engagement**.

Grade

Criteria

5 – Mastering	All discussion posts complete with the required amount of contributions added.
4 – Proficient	All discussion posts complete with contributions (at most, 1 contribution missing).
3 - Approaching	All discussion posts complete without any contributions added.
2 – Developing	1 missing discussion
1 – Not Yet Meeting	2 or more missing discussions

✓ What Counts as “Complete”:

- Addresses **all required talking points**
- Includes **thoughtful replies** to required number of peers
- Shows **engagement with course content**
- **Submitted on time**

✗ What Counts as “Incomplete”:

- Missing any **talking point**
- **Insufficient peer replies**
- Superficial responses
- **Late submissions**

🚫 **Important:** Late discussion contributions will not be graded and extensions are not granted.

Key Takeaways:

- This system mirrors real-world expectations—**work must meet specs.**
- **All assignments must be submitted** to qualify for an A or B.

- **Discussions are critical** and treated as a single assignment.
- The **Signature Assignment must meet expectations** for an A.
- **Developing (2) and Not Yet Meeting (1)** grades significantly lower your semester grade potential.

Programming notes:

10. Ensure the HTML beginning and end tags are displaying and clean.
11. Provide <h1>, followed by <h2>, and <h3>.
12. Clarify the language in HTML.
13. Ensure accessibility with tab keyboard functionality.
14. Ensure Alt Text is present

AI Usage Guidelines for MUS101

As part of your learning experience at this institution, you may choose to use AI tools (like ChatGPT or Canva's Magic Write) to support your learning. Here are the guidelines you must follow:



Green Zone – Go Ahead!

These uses are encouraged and fully allowed:

- **Brainstorming or Ideation**
Use AI to explore ideas or generate inspiration for projects.
- **Writing Help**
Get suggestions on grammar, organization, or phrasing for assignments—then revise in your own words.
- **Understanding Music Concepts**
Use AI to help explain musical terms or theory basics (e.g., pitch, rhythm, dynamics, texture).
- **Organizing and Formatting**
Ask AI to help you build outlines, structure slides, or organize content.

Tip: If you use AI for any of the above, briefly note how it helped in your assignment (e.g., "ChatGPT helped me generate initial topic ideas for my reflection.")



Yellow Zone – Use with Caution

Allowed only with transparency and major editing:

- **Drafting Written Content**
You may use AI to create rough drafts, **but your final version must be clearly your own**—edited, refined, and enriched with your thinking and voice.
- **Summarizing Research or Articles**
Use AI to summarize, but always **verify the original source yourself**. AI sometimes makes up facts or citations!
- **Creating Visuals or Diagrams**
You can use AI-generated graphics (e.g., Canva's tools), but be sure to pair them with original content and proper credit.

You must include a short attribution:

Example: "I used ChatGPT to help draft my initial outline and then revised it for clarity and added personal insights."



Red Zone – Not Allowed

These uses are **strictly prohibited** and may result in academic penalties:

- Submitting **AI-generated work without editing**
- Using AI to write **discussion posts or peer replies**
- Using AI to complete **quizzes, tests, or assessments**
- **Faking citations** or using references that don't exist
- Using AI for **reflections or critical analysis** intended to showcase your personal thinking
- Using AI for **group work** without telling your team

When in Doubt—Ask!

If you're unsure whether your AI usage is okay:

- Review the assignment instructions
- Ask your instructor before using the tool

- Be transparent in your process

Remember: the goal of MUS101 is to **build your own skills** in music appreciation and academic integrity.

Page 5 - Using Slack in this Course

Insert Audio File: C:\Users\laura\OneDrive\Learning Matters\Portfolio projects\Canvas - MUS101\Audio\Canvas Page Recordings for Accessibility\Using Slack

Using Slack in MUS101

This Institution has adopted Slack as its communication and collaboration hub, and it's been integrated into this course to encourage more efficient communication. Slack enables real-time communication in a searchable platform for real-time messaging, content sharing, learning, and more. Email has become increasingly ineffective as a communication tool, and research continues to show that a more collaborative platform is more effective for communication and learning.

Slack is the preferred method of communication in this course. Slack will be used as an alternative to email, and used to promote timely instructor-to-student, student-to-instructor, and student-to-student communication, and as a workspace for collaboration within the course. Due to the number of students participating in this course, you'll be broken up into smaller groups and each group will be assigned its own **Slack Channel**. The purpose of these channels is to facilitate communication between you, the members of your group, and your assigned instructor, and you'll be added to these channels at the beginning of this course. Everyone in the course will also be added to the **Community of Practice (CoP)** channel which will allow you to communicate and collaborate with all of your peers.

Slack can be used across various platforms including the web and desktop and mobile applications. **To use Slack effectively, it's strongly recommended that you install both the desktop and mobile applications.**

If you're not familiar with Slack, please consult UTO's "Slack at [Insert Institution here]" page for more information:

[Slack At \[Insert Institution here\]](#).

Programming notes

Page 6 - The Building Blocks of Music

Insert Audio File: C:\Users\laura\OneDrive\Learning Matters\Portfolio projects\Canvas - MUS101\Audio\Canvas Page Recordings for Accessibility\Building Blocks

Welcome to Module 1 of MUS101: Basics of Music!

This week, we'll explore the core elements that make up all music: pitch, rhythm, dynamics, timbre, and texture. By the end of the week, you'll be able to identify these elements in everyday music and begin to analyze songs more deeply.

Learning Objectives:

- Identify and define five fundamental elements of music.
- Analyze how these elements appear in a chosen song.
- Reflect on how elements influence musical experiences.

Assignments:

The following assignments are due by 11:59 p.m. (Arizona time) on the date specified in the course schedule:

1. Week 1 Discussion: “What Makes Music Memorable?”
 - Initial contributions are due by Thursday
 - Responses (3) and additional contributions are due by Sunday
2. Song analysis assignment
 - Due on Sunday
3. Week 1 Quiz
 - Due on Sunday

Programming notes:

No additional notes.

Page 7 - Elements of Music

Insert Audio File: C:\Users\laura\OneDrive\Learning Matters\Portfolio projects\Canvas - MUS101\Audio\Canvas Page Recordings for Accessibility\Elements of Music

Music is made up of several key elements that shape how we listen, understand, and enjoy what we hear.

Below, you'll find short recordings that demonstrate each element.



To listen, simply **click the play button** beneath each heading.

As you explore each recording, try to notice how the element changes what you hear. This will help you better recognize these elements in the music you enjoy every day.

1. Pitch – The highness or lowness of a sound.
2. Rhythm and Tempo – The pattern of beats or timing of notes.
3. Dynamics – The volume of the music (e.g., soft vs. loud).

4. Timbre – Pronounced as "tam-ber," and also referred to as tone color; it's what makes one instrument sound different from another. For example, the flute and tuba have diverse timbres.
5. Texture – How many layers of sound are heard at once (e.g., melody with accompaniment).

Elements of Music: In an Infographic



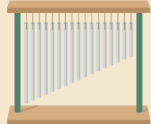
Elements of Music

Laura Lawson



01 PITCH

The highness or lowness of a sound.



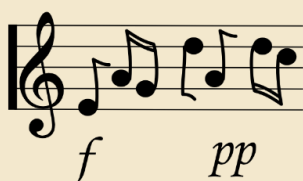
RHYTHM 02

The pattern of beats or timing of notes.




03 DYNAMIC

The volume of the music (soft vs loud).



TIMBRE 04

Pronounced as "tam-ber," and also referred to as tone color; it's what makes one instrument sound different from another. For example, the flute and tuba have diverse timbres.





TEXTURE 05

How many layers of sound are heard at once..

"The elements of music—such as pitch, rhythm, dynamics, and texture—are the building blocks that musicians use to shape and organize sound."
 — Phillips, K. H. (2010)

6. Source: Lawson, L. (2025). *Elements of music* [Canva presentation]. Canva. [Link to Infographic](#)

Download the Infographic here: [Elements of Music Infographic.pdf](#)

[Download Elements of Music Infographic.pdf](#)

Sources:

Lawson, L. (2025). *Elements of music* [Canva presentation]. Canva. [Link to Infographic](#)

Phillips, K. H. (2010). *Exploring research in music education and music therapy*. Oxford University Press.

Programming notes:

No additional notes.

Page 8 - Pitch

Insert Audio File: C:\Users\laura\OneDrive\Learning Matters\Portfolio projects\Canvas - MUS101\Audio\Canvas Page Recordings for Accessibility\Pitch

Pitch Explorer: Move the Slider, Hear the Sound

Pitch is the element of music that tells us how **high or low a sound is**. In this activity, you'll explore a range of pitches by moving a slider and listening to how each pitch changes based on the upwards or downwards slider position. From low tones to high notes, you'll begin to recognize how pitch shapes melody and musical expression.



Instructions:

1. **Use the slider** below to move between each pitch.
2. As you move the slider:
 - Observe the **note position** on the right side of the screen.
 - **Listen** to the audio clip associated with that pitch.
 - Observe how the sound changes as the pitch gets higher or lower.

 Focus on the differences between each pitch level—can you describe the sound using words like “low,” “high,” or “mid,”?

For keyboard accessibility: Press Tab until the red slider is in focus (highlighted). Then, click the back arrow key on your keyboard to ascend the red slider.

Insert HTML Storyline Activity:

<https://articulatestorylinelauralawsonprojects.s3.us-east-1.amazonaws.com/Pitch+Explorer/story.html>

HTML: <p><iframe
src="https://articulatestorylinelauralawsonprojects.s3.us-east-1.amazonaws.com/Pitch+Explorer/story.html" width="100%" height="600px" loading="lazy"
allowfullscreen="allowfullscreen"></iframe></p>

Programming notes:

No additional notes.

Page 9 - Rhythm and Tempo

Insert Audio File: C:\Users\laura\OneDrive\Learning Matters\Portfolio projects\Canvas - MUS101\Audio\Canvas Page Recordings for Accessibility\Rhythm and Tempo

Understanding Tempo: How Speed Shapes Sound

“Time is the essential element of music, and tempo is its heartbeat.” — *Johannes Brahms*

Tempo—the speed at which music moves—is one of the most powerful elements in shaping how we feel and interpret a piece. A slow tempo can create a reflective or somber mood, while a fast tempo can energize or excite the listener. In this activity,

you'll explore the most common tempo markings and how they sound in real musical examples.

Tab Activity: Explore Tempos

Below, you'll find an interactive learning activity. Each tab introduces a new tempo term, from Largo (very slow) to Presto (very fast), and includes a short video that demonstrates the tempo in action.



Instructions:

1. Click the tabs in the embedded activity to explore each tempo.
2. For each tempo:
 - Read the definition
 - Watch and listen to the video demonstration
 - Notice how the tempo affects the feeling or mood of the music

For an accessible experience (keyboard), continue downwards to Activity 2.

Insert Articulate Storyline Activity here –

HTML: <p><iframe

src="https://articulatestorylinelauralawsonprojects.s3.us-east-1.amazonaws.com/Tempo+Activity/story.html" width="100%" height="600px" loading="lazy"
allowfullscreen="allowfullscreen"></iframe></p>

Activity 2 Instructions: *Feel the Beat*

Tempo and rhythm give music its pulse and pace—they influence everything from how we tap our feet to how we feel emotionally during a piece. In this interactive slider activity, you'll explore a range of tempos, from slow and steady to fast and energetic.



Instructions:

1. Use the slider below to explore each tempo.
2. For each position:
 - Read the tempo's numerical marking (72, 90, 100, etc.).
 - Listen to the audio clip that demonstrates the tempo in action.

3. Pay attention to:

- How tempo affects the energy and feel of the music
- Whether the rhythm feels even, bouncy, driving, or relaxed

4. After exploring all tempos, reflect for your discussion post:

- Which tempo felt most natural or exciting to you?
- How do rhythm and tempo work together to change the music's effect?

 **Pro tip:** Try clapping along to each tempo to feel the difference in your body—not just your ears!

For keyboard accessibility: Press Tab until the red slider is in focus (highlighted). Then, click the back arrow key on your keyboard to ascend the red slider.

Insert Storyline Activity here - HTML:

```
<p><iframe  
src="https://articulatestorylinelauralawsonprojects.s3.us-east-1.amazonaws.com/Tempo+and+Rhythm/story.html" width="100%" height="600px"  
loading="lazy" allowfullscreen="allowfullscreen"></iframe></p>
```

Source:

This quote is commonly attributed to Brahms, but no primary source has been identified. Use as a thematic or illustrative statement, not a scholarly citation.

Programming notes:

No additional notes.

Insert Audio File: C:\Users\laura\OneDrive\Learning Matters\Portfolio projects\Canvas - MUS101\Audio\Canvas Page Recordings for Accessibility\Dynamics

Dynamics: The Volume of Sound

“Light and shade must be constantly introduced ... by the incessant interchange of loud and soft.” — Johann Joachim Quantz (1752)

Dynamics—the shifts between **soft (piano)** and **loud (forte)**—give music its emotional “light and shade.” They shape drama, highlight melody, and help performers tell a compelling story. In this activity you’ll slide through a full dynamic range, hear each level in context, and notice how volume changes transform the listening experience.



Activity Instructions

1. **Move the slider** below through each dynamic level (pp to ffff).
2. For every position:
 - **Listen** to the embedded example and feel how the volume shift affects the music’s mood
 - **Read** the brief definition of that dynamic marking
3. After exploring all levels, reflect on the Week 1 discussion:
 - Which dynamic change surprised you most?
 - How might you describe its emotional impact in everyday language?

Tip: Use words like *delicate*, *powerful*, *sudden*, *gradual*, or *dramatic* to describe what you hear.

For keyboard accessibility: Press Tab until the red slider is in focus (highlighted). Then, click the next arrow key on your keyboard to descend the red slider.

Insert Storyline Activity thru HTML:

```
<p><iframe  
src="https://articulatestorylinelauralawsonprojects.s3.us-east-1.amazonaws.com/Dyn
```

amic+Activity/story.html" width="100%" height="600px" loading="lazy" allowfullscreen="allowfullscreen"></iframe></p>

Source:

Quantz, J. J. (2001). *On playing the flute* (E. R. Reilly, Trans., 2nd ed.). Northeastern University Press. (Original work published 1752)

Programming notes:

No additional notes.

This space is intentional for document formatting consistency.

Page 11 - Timbre

Insert Audio File: C:\Users\laura\OneDrive\Learning Matters\Portfolio projects\Canvas - MUS101\Audio\Canvas Page Recordings for Accessibility\Timbre

What Is Timbre?

When we hear music, we often think about melody or rhythm—but what about the **quality of the sound** itself? That's where **timbre** comes in.

Timbre (pronounced TAM-ber) is the musical element that helps us tell one instrument or voice apart from another—even when they're playing the same note. It's the "tone color" or "sound fingerprint" that makes a flute sound airy, a trumpet sound brassy, or a voice sound warm or raspy.

In the video below, you'll learn how **timbre gives music its personality**, and how composers and producers use it creatively to shape emotion and style.

👉 Before you watch, ask yourself:

- Why does a violin sound different from a guitar—even if they play the same pitch?

- How does timbre affect the feeling or genre of a song?
-

Watch: *Timbre – The Color of Music*

By Dr. Zachary Wallmark | The University of Oregon

After Watching

Take a moment to reflect on what stood out to you.
You might consider:

- A new way you heard timbre in a favorite song
- An instrument or voice with a timbre you love
- How timbre helps tell a story in music

Source:

University of Oregon. (2022, April 19). *What is Timbre? | Why people interpret sounds differently* [Video]. YouTube.

<https://www.youtube.com/watch?v=xc34n-l4vd4>

Programming notes:

No additional notes.

Insert Audio File: C:\Users\laura\OneDrive\Learning Matters\Portfolio projects\Canvas - MUS101\Audio\Canvas Page Recordings for Accessibility\Textures

Music Texture Activity

Welcome to the **Music Texture Activity**!

In this interactive exercise, you'll explore three different types of musical texture: **monophonic**, **homophonic**, and **polyphonic**. Let's walk through each one together. Click on the **Open Music Texture Activity** button to Begin. **For a built-in version of this activity, see the tab(s) below.**

 **Open Music Texture Activity**

[Activity will open in a new tab](#)

1 Instrument

2 Instruments

3 Instruments

4 Instruments

With only one instrument playing ([listen here](#)

[Links to an external site.](#)

), we hear a **monophonic texture**. This is the simplest form of musical texture, consisting of a single melodic line without any accompaniment or harmony.

Characteristics of Monophonic Textures in Music:

- One melodic line
- No harmony or accompaniment
- Clear, focused sound
- Easy to follow the main melody

Key Learning Points:

- Monophonic = "one sound" in Greek
- The simplest and most direct musical texture
- Common in folk songs, chants, and solo performances
- Allows complete focus on melodic contour and rhythm

Programming notes:

No additional notes.

Page 13 - Discussion

Insert Audio File: C:\Users\laura\OneDrive\Learning Matters\Portfolio projects\Canvas - MUS101\Audio\Canvas Page Recordings for Accessibility\Discussion

Discussion: Memorable Music

Module 1 Discussion: What makes a piece of music memorable to you?

Think about a piece of music that has stuck with you—something you come back to, hum in your head, or associate with a certain time or feeling. It could be music from a commercial, a movie, a TV series, or a piece of music you heard (or played) throughout your life. **In this discussion, you'll reflect on why that music made an impact and begin applying the core elements of music introduced in Module 1.**



Your Task:

In your post, respond to the following prompts:

1. **Name** a specific song, piece, or genre of music that is memorable to you.
2. Describe **what** makes it memorable. Is it the emotion it evokes, the lyrics, the beat, the sound?
3. **Connect** your description to **at least two of the musical elements** introduced in the Elements of Music in Module 1:
 - **Pitch** – Is there a melody that stands out?
 - **Rhythm** – Does the beat or tempo affect how it feels?

- **Texture** – Is the music simple or layered? Are there multiple instruments or voices?
- **Timbre** – How would you describe the sound quality (bright, dark, smooth, sharp)?
- **Dynamics** – Are there loud/soft changes that catch your attention?

👉 Example: "The song is memorable to me because of its upwards and downwards melody (pitch) and slow build in volume (dynamics), which gives it a dramatic, emotional pull. The gradual layers of instrumentation (texture) add to the dramaticism throughout the piece."

Reply Requirements:

- Respond to **at least two peers**.
 - In your replies, build on their ideas or offer your own interpretation of the elements they mentioned.
 - Be respectful and curious—everyone's musical taste is different!
-



Due Dates:

- **Initial post: Thursday by 11:59pm**
- **Replies to peers: Sunday by 11:59pm**

7.

Programming notes:

No additional notes.

Insert Audio File: C:\Users\laura\OneDrive\Learning Matters\Portfolio projects\Canvas - MUS101\Audio\Canvas Page Recordings for Accessibility\Assignment

Elements of Music Song Analysis

Objective:

Apply your understanding of the five basic elements of music—**pitch, rhythm, texture, timbre, and dynamics**—by analyzing a song of your choice.

Instructions:

1. Open the [Element of Music Song Analysis Template](#)
2. [Links to an external site.](#)
3. Click "File" then "Make a Copy" - This is now your copy of the template, and you can edit it.
4. Choose a song you enjoy (any genre, any language, instrumental or vocal—just make sure it's appropriate for an academic setting).
5. Listen carefully to the song and complete the analysis using the **provided Element of Music Song Analysis template**.

You'll describe how each element of music appears in the song, using your own words and musical vocabulary introduced in Week 1.

Rubric

Criteria	5 – Mastering	4 – Proficient	3 – Approaching	2 – Developing	1 – Not Yet Meeting
Pitch	Insightful, accurate use of musical terms to describe pitch and melody;	Clearly describes pitch using appropriate vocabulary (e.g., high/low, melody, range).	Describes pitch with some accuracy but lacks detail or vocabulary.	Mentions pitch but is vague or unclear; limited understanding.	Pitch not addressed or description is inaccurate.

	demonstrates deep listening.				
Rhythm	Fully explains tempo and rhythmic qualities with detailed, thoughtful analysis.	Identifies rhythm and tempo with clear, appropriate terminology.	Provides a basic description of rhythm but lacks specificity.	Rhythm is mentioned, but description is unclear or minimal.	Rhythm not discussed or is misunderstood.
Texture	Provides rich description of musical layers, showing understanding of texture changes and interactions.	Describes the texture (e.g., thick/thin, layered/sparse) accurately and clearly.	Addresses texture but without much depth or clarity.	Vague or unclear description of texture; terms misused.	Texture not addressed or is incorrect.
Timbre	Uses vivid and accurate language to describe tone quality; identifies specific instruments/sounds.	Describes timbre with accurate, appropriate adjectives (e.g., warm, bright, nasal).	General description of timbre without much detail.	Timbre is mentioned but lacks clarity or relevance.	Timbre not discussed or is inaccurate.
Dynamics	Fully explains volume changes with specific musical examples and terminology.	Accurately identifies dynamic shifts (e.g., loud/soft, crescendo/decrescendo).	Mentions dynamics with some understanding but lacks detail.	Minimal or vague discussion of dynamics.	Dynamics not addressed or incorrect.

Song & Link	Title, artist, and functional playback link are provided with care and clarity.	All song information is present and correctly formatted.	Missing or unclear 1 required item (title, artist, or link).	Two or more pieces of information are missing or unclear.	No song info or link provided.
Optional Reflection <i>(Bonus)</i>	Thoughtful and personal reflection clearly connects musical elements to song's emotional impact.	Clear reflection with meaningful personal insight.	Reflection included but general or surface-level.	Reflection is vague, unclear, or off-topic.	No reflection provided (optional).

Programming notes:

No additional notes.

Question 1

10 pts

Which element of music refers to the **highness or lowness of a sound**?

Group of answer choices

Pitch

Tempo/Rhythm

Dynamic

Texture

[Flag question: Question 2](#)

Question 2

10 pts

True or False: As the note displays higher on the musical staff, the sound is higher.

Group of answer choices

True

False

Flag question: Question 3

Question 3

10 pts

Which element best describes the way **musical layers** (instruments, voices) **interact**?

Group of answer choices

Texture

Dynamic

Pitch

Tempo/Rhythm

[Flag question: Question 4](#)

Question 4

10 pts

A steady beat and the **organization of sounds** in time are part of which element?

Group of answer choices

Tempo/Rhythm

Texture

Pitch

Timbre

[Flag question: Question 5](#)

Question 5

10 pts

The _____ of a piece refers to **how loud or soft the music is** and how that changes over time.

[Flag question: Question 6](#)

Question 6

10 pts

Timbre is most closely related to:

Group of answer choices

The quality or "color" of a sound

The highness or lowness of a sound

The loudness or softness of a sound

The layer(s) of sounds in a musical piece

[Flag question: Question 7](#)

Question 7

10 pts

A sudden shift from **soft to loud volume** is an example of which element?

Group of answer choices

Dynamic

Tempo/Rhythm

Texture

Rhythm

[Flag question: Question 8](#)

Question 8

10 pts

Pitch and timbre mean the same thing and can be used **interchangeably**.

Group of answer choices

True

False

[Flag question: Question 9](#)

Question 9

10 pts

True or False: The tone quality that makes one sound different from another is an appropriate descriptor of timbre.

Group of answer choices

True

False

[Flag question: Question 10](#)

Question 10

10 pts

Which of the following statements are true about **timbre**?

Group of answer choices

Timbre allows us to distinguish between instruments playing the same note.

Timbre is often described using words like “warm,” “bright,” or “nasal.”

Timbre is shaped by how a sound is produced and what materials are used in the instrument.

Timbre refers only to the volume of a sound.

Programming notes:

No additional notes.