

CATALOG INFORMATION

Dept and Nbr: MUS 6.3                      Title: MUSIC HISTORY: 1880-PRES  
Full Title: Music History: Modern (1880-Present)  
Last Reviewed: 4/28/2008

| Units   |      | Course Hours per Week |      | Nbr of Weeks | Course Hours Total |       |
|---------|------|-----------------------|------|--------------|--------------------|-------|
| Maximum | 3.00 | Lecture Scheduled     | 3.00 | 17.5         | Lecture Scheduled  | 52.50 |
| Minimum | 3.00 | Lab Scheduled         | 0    | 17.5         | Lab Scheduled      | 0     |
|         |      | Contact DHR           | 0    |              | Contact DHR        | 0     |
|         |      | Contact Total         | 3.00 |              | Contact Total      | 52.50 |
|         |      | Non-contact DHR       | 0    |              | Non-contact DHR    | 0     |

Total Out of Class Hours: 105.00

Total Student Learning Hours: 157.50

Title 5 Category: AA Degree Applicable  
Grading:                      Grade Only  
Repeatability:              00 - Two Repeats if Grade was D, F, NC, or NP  
Also Listed As:  
Formerly:

**Catalog Description:**  
A history of music in Western civilization from 1880 to the present, using stylistic analysis of scores, listening in and out of class, and appropriate assigned reading. Designed for music majors and others with an interest in the arts and the humanities.

**Prerequisites/Corequisites:**

**Recommended Preparation:**  
Eligibility for ENGL 1A.

**Limits on Enrollment:**

**Schedule of Classes Information:**  
Description: A history of music in Western civilization from 1880 to the present, using stylistic analysis of scores and listening in and out of class. Designed for music majors and others with an interest in arts and humanities. (Grade Only)  
Prerequisites/Corequisites:  
Recommended: Eligibility for ENGL 1A.  
Limits on Enrollment:

Transfer Credit:

Repeatability: Two Repeats if Grade was D, F, NC, or NP

## **ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:**

|                      |                      |            |             |           |
|----------------------|----------------------|------------|-------------|-----------|
| <b>AS Degree:</b>    | <b>Area</b>          |            | Effective:  | Inactive: |
|                      | E                    | Humanities | Spring 1993 | Fall 2009 |
| <b>CSU GE:</b>       | <b>Transfer Area</b> |            | Effective:  | Inactive: |
|                      | C1                   | Arts       | Fall 1993   | Fall 2009 |
| <b>IGETC:</b>        | <b>Transfer Area</b> |            | Effective:  | Inactive: |
|                      | 3A                   | Arts       | Fall 1994   | Fall 2009 |
| <b>CSU Transfer:</b> |                      | Effective: | Inactive:   |           |
| <b>UC Transfer:</b>  |                      | Effective: | Inactive:   |           |

**CID:**

**Certificate/Major Applicable:**

Certificate Applicable Course

## **COURSE CONTENT**

### **Outcomes and Objectives:**

Upon completion of this course, students will be able to:

1. Compare and contrast the stylistic elements of different periods in music history.
2. Explain how musical styles owe their characteristics to the inventive genius of the composers, performers, and theorists of a given period.
3. Explain how music-making is linked to the great endeavors of human thought and activity.
4. Explain musical styles in cultural and historical context, such as: political, religious, philosophical, social, and artistic.
5. Recognize performance practices of twentieth- and twenty-first century music as interpreted and performed in its historical context.
6. Identify important musical terminologies and relate them to each area studied.
7. Analyze and discuss the music of each period using proper musical terminology.
8. Analyze and comprehend patterns of meaning found both in linguistic and non-linguistic terms.

### **Topics and Scope:**

Third course of a 3-semester sequence. This last semester will cover material from 1880 to the present.

1. The Post-Romantic Generation  
Composers such as Mahler, R. Strauss, Busoni, Sibelius, et al.
2. Impressionism
  - A. Painters and poets
  - B. Musical techniques

- C. Composers: Debussy, Ravel, Satie, et al.
- 3. Between the Wars (1920-1940)
  - A. Objectivism, Urbanism, Neo-Classicism, and Gebrauchsmusik
  - B. Stravinsky, Bartok, and Hindemith
  - C. Les Six (Milhaud, Honegger, Poulenc, et al.)
  - D. The Russians (Prokofiev, Shostakovitch, et al.)
  - E. Twelve-tone Music (Schoenberg, Berg, Webern, et al.)
  - F. Others such as: Vaughan Williams, Falla, Bloch, Roussel, Walton, Orff, et al.
- 4. The American Scene
  - A. Background
  - B. Impressionists (Griffes, et al.)
  - C. Experimentalists (Ives, Varese, Ruggles, et al.)
  - D. Traditionalists (Copland, Sessions, Moore, Piston, Hanson, Harris, Thompson, Bernstein, et al.)
  - E. Jazz (Gershwin, Still, Ellington, et al.)
  - F. Latin America (Villa-Lobos, Chavez, et al.)
- 5. The Second Revolution (1945-Present)
  - A. New Trends, New Sounds (Cage, Carter, Crumb, Babbitt, et al.)
  - B. European Masters in America (Messiaen, Britten, Boulez, et al.)
  - C. Electronic Music
  - D. Minimalism, A Return to Tonality (Glass, Reich, Adams, et al.)

### Assignment:

1. Weekly reading assignments from the text (20-30 pages per week)
2. Weekly listening assignments (approx. 2hr per week)
3. Essay exams with listening (3-5)

### Methods of Evaluation/Basis of Grade:

**Writing:** Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

|             |                     |
|-------------|---------------------|
| Essay exams | Writing<br>90 - 95% |
|-------------|---------------------|

**Problem Solving:** Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

|      |                           |
|------|---------------------------|
| None | Problem solving<br>0 - 0% |
|------|---------------------------|

**Skill Demonstrations:** All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

|      |                                |
|------|--------------------------------|
| None | Skill Demonstrations<br>0 - 0% |
|------|--------------------------------|

**Exams:** All forms of formal testing, other than skill performance exams.

None

Exams  
0 - 0%

**Other:** Includes any assessment tools that do not logically fit into the above categories.

Attendance and participation

Other Category  
5 - 10%

**Representative Textbooks and Materials:**  
TWENTIETH-CENTURY MUSIC. Morgan, Robert P. New York: Norton, 1991.  
Instructor-prepared materials.