

CATALOG INFORMATION

Dept and Nbr: MUS 6.3

Title: MUSIC HISTORY & LIT

Full Title: Music History & Literature

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	3.00		Contact DHR	52.50
		Contact Total	6.00		Contact Total	105.00
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 105.00

Total Student Learning Hours: 210.00

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 the death of Wagner (1883) 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:
Completion of ENGL 100A or ENGL 100.

Limits on Enrollment:

Schedule of Classes Information:
Description: A history of music in Western Civilization from the death of Wagner (1883) to the present, using stylistic analysis of scores, listening in and out of class. Designed for music majors & others with an interest in the Arts & the Humanities. (Grade Only)
Prerequisites/Corequisites:
Recommended: Completion of ENGL 100A or ENGL 100.
Limits on Enrollment:

Transfer Credit: CSU;UC.

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

ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

AS Degree:	Area			Effective:	Inactive:
	E	Humanities		Spring 1993	Fall 2009
CSU GE:	Transfer Area			Effective:	Inactive:
	C1	Arts		Fall 1993	Fall 2009
IGETC:	Transfer Area			Effective:	Inactive:
	3A	Arts		Fall 1994	Fall 2009
CSU Transfer:	Transferable	Effective:	Spring 1993	Inactive:	Fall 2009
UC Transfer:	Transferable	Effective:	Spring 1993	Inactive:	Fall 2009

CID:

Certificate/Major Applicable:

Not Certificate/Major Applicable

COURSE CONTENT

Outcomes and Objectives:

A continuation of Music 6.2. The students are expected to :

1. Comprehend that musical styles owe their characteristics not simply to the inventive genius of the composers, performers, and theorists of a given era; but also, to a variety of extramusical influences: political and religious beliefs, philosophical trends, wars, social, technical, economic conditions.
2. Understand that Music History is a history of musical style, and cannot be grasped except by first-hand knowledge of the music itself.
3. Realize that music-making is and always has been inextricably linked to the great endeavors of human thought and activity.
4. Become acquainted with the sound of the music and be able to examine it intelligently.
5. Place the music in its larger historical and cultural context.
6. Recognize the performance practices of the twentieth century as it is interpreted and performed with the special demands of our own era.
7. Name, relate, and identify important musical terminologies as they have significance on twentieth-century music.
8. Expand their own musical experience by reading, discussing, listening, and analyzing the music of the twentieth century, both in and out of the classroom.
9. Pursue and comprehend patterns of meaning found both in linguistic and non-linguistic terms.

Topics and Scope:

This is the termination of a three semester course. This last semester will cover material from the death of Wagner (1883) to the present.

1. Musical Elements of the Twentieth Century: Melody, Harmony, Rhythm, Texture, Tonality, Sonority, Form.
2. The Post-Romantic Generation: Mahler, R. Strauss, Busoni, Sibelius.
3. Impressionism: Painters, Poets, Techniques, Debussy, Ravel, Satie (away from impressionism).
4. Three Revolutionary Works by: Bartok, Stravinsky Schoenberg.
5. Between the Wars (1920-1940): Objectivism, Urbanism, Jazz, Neo-Classicism, Gebrauchsmusik: Stravinsky, Bartok, Hindemith, Les Six (Milhaud, Honneger, Poulenc); the Russians: Prokofiev, Shostakovich; Twelve-tone Music: Schoenberg, Berg, Webern, others (Vaughan Williams, Falla, Bloch Roussel, Walton, Orff).
6. The American Scene: Background: Impressionists (Griffes); Ives, Varese, Ruggles, Gershwin, Copland, Sessions, Moore, Piston, Hanson, Hanson, Harris, Thompson, Villa-Lobos, Chavez.
7. The Second Revolution: New Trends, New Sounds, European Masters in America: Messiaen, Britten, Boulez, Cage, Carter, Crumb.
8. Electronic Music, Minimalism, A Return to Tonality: Babbitt, Glass, Reich, Adams, Bernstein.

Assignment:

Outside assigned reading and listening programs for music as described above.

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
70 - 80%

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

Homework problems, OUTSIDE LISTENING

Problem solving
2 - 5%

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

Class performances, LISTENING COMBINED WITH ESSAY

Skill Demonstrations
10 - 20%

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

IDENTIFY; WITH BRIEF ANSWERS

Exams
2 - 15%

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

ATTENDANCE

Other Category
1 - 5%

Representative Textbooks and Materials:

INTRODUCTION TO CONTEMPORARY MUSIC: Joseph Machlis, 2nd edition;

TWENTIETH-CENTURY MUSIC: Robert P. Morgan;

MUSIC IN THE TWENTIETH CENTURY: William T. Austin (All W.W. Norton)