

CATALOG INFORMATION

Dept and Nbr: MUS 7.3                      Title: INTRO TO MUSIC APP  
Full Title: Introduction to Music Appreciation  
Last Reviewed: 5/7/2007

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:**  
An introduction to the major forms and styles of art music with an emphasis on music of the twentieth century.

**Prerequisites/Corequisites:**

**Recommended Preparation:**  
Completion of ENGL 100 or ESL 100.

**Limits on Enrollment:**

**Schedule of Classes Information:**  
Description: An introduction to the major forms & styles of art music with an emphasis on music of the twentieth century. (Grade Only)  
Prerequisites/Corequisites:  
Recommended: Completion of ENGL 100 or ESL 100.  
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>		<b>Effective:</b>	<b>Inactive:</b>
	E	Humanities	Spring 1993	Fall 2007
<b>CSU GE:</b>	<b>Transfer Area</b>		<b>Effective:</b>	<b>Inactive:</b>
	C1	Arts	Fall 1993	Fall 2007
<b>IGETC:</b>	<b>Transfer Area</b>		<b>Effective:</b>	<b>Inactive:</b>
	3A	Arts	Fall 1995	Fall 2007
<b>CSU Transfer:</b>		<b>Effective:</b>	<b>Inactive:</b>	
<b>UC Transfer:</b>		<b>Effective:</b>	<b>Inactive:</b>	

**CID:**

**Certificate/Major Applicable:**

Certificate Applicable Course

## **COURSE CONTENT**

### **Outcomes and Objectives:**

Students are expected to:

1. Listen frequently and carefully to recorded music (live in some instances), and to recognize compositions, composers, musical techniques, and the simpler musical forms.
2. Relate what they have experienced and learned in No. 1 to musical compositions they have never heard before to see if aurally they can verbally express the likeness and/or difference to determine if the unknown example was likely to have been written in the twentieth century.
3. Develop further their listening skills by (1) making a conscious effort to expand their attention spans, (2) trying to hear more detail in the music, (3) beginning to detect the more subtle features of interpretation, nuance, performance practices, and (4) become more accepting of the dissonances of twentieth-century music, not to mention its sometimes experimental nature.
4. Infer that by knowing the ingredients of music and how those ingredients are used by composers will they be able to make knowledge, critical judgements about what they have heard.
5. Name, relate, and identify important musical terminology; biographical data as it applies to the compositions.
6. Evaluate the style of a composer by his/her use of the basic elements of music such as melody, harmony, rhythm, texture, orchestration, etc.
7. Learn that even though music may be one of the most abstract of the arts, that very abstraction leads to the ability to make logical conclusions from the critical thinking inherent to this art.

### **Topics and Scope:**

1. Part One: The First Revolution: The background to the twentieth century; the twentieth century conceptions of the basic elements of music: melody, harmony, rhythm texture, tonality, form, sonority, orchestration and other twentieth-century ideas. Music does not exist in a vacuum. History shows the changes brought about in music by societal, political, economic, cultural, geographic changes.
2. Part Two: Music Before World War I (1894-1914): One of the most turbulent periods in the history of the art. All the "isms": Post Romanticism, Impressionism, Post Impressionism, Primitivism, Expressionism, Futurism, Nationalism, and away from Impressionism. These "isms" do not only occur in music. Students are constantly reminded of the many different styles that occur within say a four year period, 1910-1914 or any other time frame within this given.
3. Part Three: Music Between the Wars (1920-1940): One of the longest sections of the semester. The topics will be: Neo-Classicism, Gebrauchsmusik, Les Six, Twelve-Tone Compositions, Real Politik of post revolutionary Russia, Neo-Romanticism, political music other than the Soviet Union. Here history will show the students that despite all the different ideas floating around, it was, indeed, one of the most unified musical periods of the twentieth century. The war to end all wars was not to be.
4. Part Four: The Second Revolution: The music after World War II. The topics will be: European masters to come to the United States and the results of that influx of genius; the diversity, the pluralism that has developed during the final fifty years of the twentieth century, totally unlike the previous section of artistic unity; and ultimately how the composer of today has more choices than musicians of former eras.
5. The twentieth century is a century of everything in music, like New York City, the best and the worst. The student will be challenged to endeavor to make critical judgements from sometimes a seemingly illogical set of facts, works, techniques, and musical evidence. It is imperative that the student read as many views as possible, hear as many diverse composers and styles as he/she can, discuss as many likenesses and differences as may appear; only then will the student have the tools to make valid critical judgements about twentieth-century music.

### **Assignment:**

1. Four reading assignments, with the first of 9 chapters being the least in number. the anticipation is that approximately 50 chapters will be covered in the course of the semester.
2. A listening list of four programs containing a total of 40 compositions for the purpose of both outside listening, class discussion, and identification on listening examinations.
3. Both numbers one and two will, for the most part, be discussed and elaborated upon in class lectures to bring to the student's attention the most important, and necessary aspects of the reading material, and to point out some of the salient things that they should be listening for in the assigned compositions on the listening programs.

4. In addition to these three above, additional music will be used as it relates to the topics under consideration, and in order to enhance the accuracy of the student's listening experiences.
5. In addition to the assigned materials, the students will be played parts of works that they have never heard before to see if they can from what they have learned recognize part of a form, e.g., a coda; polyrhythms, e.g., "L'Histoire du Soldat", 1918; or other telltale fingerprints of a twentieth-century work.

### 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.

None, This is a degree applicable course but assessment tools based on writing are not included because problem solving assessments and skill demonstrations are more appropriate for this course.

Writing  
0 - 0%

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

Homework problems, Exams, LISTENING QUIZZES

Problem solving  
10 - 15%

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

STYLE EVALUATION EXAMS

Skill Demonstrations  
15 - 20%

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

Multiple choice

Exams  
60 - 80%

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

ATTENDANCE

Other Category  
5 - 10%

### Representative Textbooks and Materials:

THE INTRODUCTION TO CONTEMPORARY MUSIC: Joseph Machlis, 2nd ed., W. W. Norton, New York; 1989.

TWENTIETH CENTURY MUSIC by Elliott Antokoletz, Prentice Hall, New Jersey. First Edition; 1992.

TWENTIETH-CENTURY MUSIC by Robert P. Morgan, W. W. Norton, New York; First Edition; 1991.