MUS 7.2 Course Outline as of Fall 1988

CATALOG INFORMATION

Dept and Nbr: MUS 7.2 Title: INTRO TO MUS APPREC
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	6	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:	MUS 7B

Catalog Description:
An introduction to the principle forms and styles in serious music with emphasis on works from the late Renaissance, Baroque, Viennese Classical period, and important examples from the Post-Romantic repertory.

Prerequisites/Corequisites:

Recommended Preparation:
Completion of ENGL 100 or ESL 100.

Limits on Enrollment:

Schedule of Classes Information:
Description: A survey of basic elements & musical styles of the late Renaissance, Baroque, Viennese Classical & Post-Romantic eras. (Grade Only)
Prerequisites/Corequisites:
Recommended: Completion of ENGL 100 or ESL 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	Fall 1981	Fall 2007
CSU GE:	**Transfer Area**		Effective:	Inactive:
	C1	Arts	Fall 1981	Fall 2007
IGETC:	**Transfer Area**		Effective:	Inactive:
	3A	Arts	Fall 1981	Fall 2007

CSU Transfer:	Transferable	Effective:	Fall 1981	Inactive:	Fall 2007
UC Transfer:	Transferable	Effective:	Fall 1981	Inactive:	Fall 2007

CID:

Certificate/Major Applicable:
Certificate Applicable Course

COURSE CONTENT

Outcomes and Objectives:
Students are expected to:
1. Listen frequently and carefully to recorded music, and to recognize compositions, composers, musical techniques, and the simpler forms.
2. Expand their musical experience by reading, discussing, and listening in order to realize that music is and has been an integral part of western culture and civilization.
3. Develop their musical listening skills by (a) acquiring the concentration for longer attention spans in listening, (b) hearing more specific musical details, (c) detecting aurally more subtle features in interpretation, performance techniques, and nuance.
4. Understand and try to explain that the language of music can not always be translated into the language of words; that music's ultimate meaning lies in the sounds themselves.
5. Name, relate, and identify important musical terminology as it has a significance in both the biographical details and the compositions of important composers.

Topics and Scope:

1. The Materials of Music: An introduction to the listening experience, the three planes of listening, areas of meaning in music; including melody, harmony, rhythm (meter, syncopation), tempo, dynamics, timbre, form, orchestration, instruments, style, and notation (with several sub-headings in some areas).
2. The Baroque Era, which includes the Baroque, keys, scales, major-minor system, beginnings of opera, the suite, the concerto, the fugue, repeated bass patterns, and such composers as Pachelbel, Monteverdi, Gabrieli, Purcell, Vivaldi, Bach, Handel, & Gluck.

3. More materials of Music whose parts not covered in the above assignment, and Viennese Classicism, which includes symphonies, concertos, operas, chamber music, and solo sonatas by Haydn, Mozart, Beethoven, Schubert, & Gluck.
4. Late 19th Century which covers a few compositions from about 1890 to 1925, including Post-Romanticism, Impressionism, Nationalism, Post-Impressionism, and the French Six; this last portion of the class is brief and covered in two or three lectures; with the listening and written examinations, this material covers about a little over a chapter a meeting. We anticipate being able to show Amadeus to this class in the near future.

Assignment:

1. Four reading assignments of at least 12 or more chapters for a total of 50 chapters for the semester, plus five other recommended to aid the understanding of assigned materials.
2. A listening list of four programs containing a total of 30 compositions to be listened to for the purpose of listening tests.
3. Both numbers one and two will for the most part be elaborated upon in class sessions to bring to the students attention the important aspects of the reading material and to point out some of the things that they should be listening for in the assigned compositions.
4. In addition to these three, additional music is used as it relates to the topics under consideration and in order to enhance the accuracy of the student's listening experiences.

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.

LISTENING QUIZZES	Skill Demonstrations 10 - 20%

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

Multiple choice, Matching items, Completion	Exams 70 - 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 ENJOYMENT OF MUSIC by Joseph Machlis and Kristine Forney, 7th edition, W. W. Norton, New York, 1995.