MUSC 6.2 Course Outline as of Fall 2009

CATALOG INFORMATION

Dept and Nbr: MUSC 6.2   Title: HISTORY & LIT: 1750-PRES
Full Title: Music History and Literature: 1750-Present
Last Reviewed: 10/12/2020

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 historical survey of music in Western civilization from the Enlightenment (c. 1750) to the present through stylistic analysis of music, listening in and out of class, and assigned reading. Designed for Music majors or others with an interest in the arts and the humanities.

Prerequisites/Corequisites:

Recommended Preparation:
Eligibility for ENGL 1A or equivalent

Limits on Enrollment:

Schedule of Classes Information:
Description: A historical survey of music in Western civilization from the Enlightenment (c. 1750) to the present through stylistic analysis of music, listening in and out of class, and assigned reading. Designed for Music majors or others with an interest in the arts and the humanities.   (Grade Only)
Prerequisites/Corequisites:
Recommended: Eligibility for ENGL 1A or equivalent

Limits on Enrollment:
Transfer Credit: CSU;UC.
Repeatability: Two Repeats if Grade was D, F, NC, or NP

ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

			Effective:	Inactive:
AS Degree:	**Area**			
	E	Humanities	Fall 2009	
CSU GE:	**Transfer Area**		Effective:	Inactive:
	C1	Arts	Fall 2009	
IGETC:	**Transfer Area**		Effective:	Inactive:
	3A	Arts	Fall 2009	

CSU Transfer:	Transferable	Effective:	Fall 2009	Inactive:	
UC Transfer:	Transferable	Effective:	Fall 2009	Inactive:	

CID:
CID Descriptor:MUS 106   Music History II, 1750-Present
SRJC Equivalent Course(s):   MUSC6.2

Certificate/Major Applicable:
Major 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. Relate 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. Recognize musical performance practices from the Enlightenment to the present as interpreted and performed in their historical contexts.
5. Identify important music terminologies and relate them to each area studied.
6. Analyze and discuss the music of each historical period using proper music terminology.
7. Explain how the dynamic interactions of Western and non-Western musical traditions have transformed the development of Western music.

Topics and Scope:

(For each historical era, discussion will focus on the social and economic conditions of that era, political and religious movements, interactions of Western and non-Western cultures and musical traditions, and how all of these factors shaped the works of the prominent composers of that era.)
I. Enlightenment and the Classical Era (1750-1820)
   A. Operatic Music and Social Change: Gay, Gluck, et al.
   B. Orchestral Music: Sammartini, Mannheim, et al.
   C. Keyboard Music: D. Scarlatti, C.P.E. Bach, et al.
   D. Viennese Classical Style, Forms, and Genres
   E. Classical Vocal and Instrumental Music: Haydn, Mozart, et al.

F. The Music of Beethoven
   1. Early Music (1770-1802)
   2. Middle Period (1802-1814)
   3. Late Period (1814-1827)

II. The Romantic Era (1820-1900)
  A. Romanticism and Schubert
  B. Music in Paris: Berlioz, Chopin, et al.
  C. Leipzig and the Gewandhaus: Mendelssohn, Schumann, et al.
  D. German Opera: Weber, Wagner, et al.
  E. Italian Opera: Rossini, Verdi, et al.
  F. Nationalism and Virtuosity: Liszt, Paganini, et al.
  G. New Classicism in Vienna in the Late 19th Century: Brahms, Bruckner, et al.
  H. Vienna at the Turn of the Century: Gustav and Alma Mahler
  I. England at the End of the Romantic Era: Elgar, Vaughn Williams, et al.
  J. Opera in Milan After Verdi: Verismo Opera and Puccini, et al.
  K. Paris in the Belle Époque: Debussy, Fauré, et al.

III. Early 20th Century Music (1900-1920)
  A. Richard Strauss in Berlin
  B. Music in Russia During the Silver Age: Stravinsky, et al.
  C. Atonality: Schoenberg, Scriabin, et al.
  D. French Music at the Time of World War I: Ravel, Satie, et al.
  E. Vienna in the Aftermath of War - The 12-Tone Method: Schoenberg, Webern, et al.
  F. Musical Theater in Germany: Berg, Weill, et al.
  G. Hungarian Folk Music: Bártok, et al.
  H. Early Jazz, Ragtime, and Blues

IV. Music After World War I (1920s-1940s)
  A. Music in Nazi Germany: Hindemith, et al.
  B. Music in Soviet Russia: Prokofiev, Shostakovich, et al.
  C. Self-Reliance in American Music: Ives, Seeger, Nancarrow, et al.
  D. American Composers Return from Europe: Copland, Barber, et al.
  E. Tin Pan Alley and the Broadway Musical

V. Music After World War II (1950s-Present)
  A. Reflections on World War II: Britten, Penderecki, R. Strauss, Schoenberg, et al.
  B. 12-Tone Music and Serialism: Babbitt, Stravinsky, Boulez, et al.
  C. Chance, Electronics, Textures as Alternatives to Serialism: Cage, Varèse, et al.
  D. Big Bands, Bebop, Cool Jazz
  E. Live Process, Minimalism, Metric Modulations: Berio, Crumb, Reich, et al.
  F. Returning to the Known Music of the Recent past: Ligeti, Adams, Tower, Pärt, et al.

Assignment:

1. Approximately 30-40 pages of assigned reading per week.
2. Approximately 1-2 hours of outside listening per week.
3. 3-5 Essay exams. (40-50% of grade)
4. 3-5 multiple-choice, completion, short-answer exams. (40-50% of grade)

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 this course includes essay exams that fulfil the writing component of the course.	Writing 0 - 0%

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

None	Problem solving 0 - 0%

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

None	Skill Demonstrations 0 - 0%

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

Completion, multiple-choice, short answer, essay exams	Exams 90 - 95%

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:
Wright, Craig and Bryan Simms. Music in Western Civilization. Belmont, CA: Thomson and Schirmer, 2006.