

MUSC 7 Course Outline as of Spring 2014**CATALOG INFORMATION**

Dept and Nbr: MUSC 7 Title: CLASSICAL MUSIC APPREC

Full Title: Classical Music Appreciation

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	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 7

Catalog Description:

A survey of music literature in the Western world from the Middle Ages to the present. Students will gain an understanding of music as an art form through listening and discussion of choral, orchestral, solo, opera, chamber, and electronic works. Concert attendance is required. Open to all students, but designed for non-music majors.

Prerequisites/Corequisites:**Recommended Preparation:**

Eligibility for ENGL 1A or equivalent

Limits on Enrollment:**Schedule of Classes Information:**

Description: A survey of music literature in the Western world from the Middle Ages to the present. Students will gain an understanding of music as an art form through listening and discussion of choral, orchestral, solo, opera, chamber, and electronic works. Concert attendance is required. Open to all students, but designed for non-music majors. (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:

AS Degree:	Area			Effective:	Inactive:
	E	Humanities		Fall 2007	
CSU GE:	Transfer Area			Effective:	Inactive:
	C1	Arts		Fall 2007	
IGETC:	Transfer Area			Effective:	Inactive:
	3A	Arts		Fall 2007	
CSU Transfer:	Transferable	Effective:	Fall 2007	Inactive:	
UC Transfer:	Transferable	Effective:	Fall 2007	Inactive:	

CID:

CID Descriptor: MUS 100 Music Appreciation

SRJC Equivalent Course(s): MUSC7

Certificate/Major Applicable:

Major Applicable Course

COURSE CONTENT

Student Learning Outcomes:

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

1. Analyze and explain the inherent characteristics of Western classical music through active listening.
2. Describe and relate how the syntax and structure of classical music has changed over time relative to cultural circumstances.

Objectives:

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

1. Define and explain the basic elements of music: melody, harmony, rhythm, musical form, texture, etc.
2. Define and explain the sound properties of various musical instruments and ensembles.
3. Compare and contrast the differences in artistic style and culture of the Medieval, Renaissance, Baroque, Classical, Romantic, and Modern eras in relation to politics, religion, and economics.
4. Identify the prominent composers of each stylistic period and explain their historical importance.
5. Identify musical compositions from the various historical eras by listening.
6. Explain how musical styles and techniques relate to both the biographical details of the composers and their compositions.
7. Explain how the dynamic interactions of Western and non-Western musical traditions have transformed the development of Western music.

Topics and Scope:

- I. The Elements of Music
 - A. Melody: phrase, cadence, and range
 - B. Rhythm: meter, measures, metrical patterns, and syncopation
 - C. Harmony: chords, cadences, consonance vs. dissonance
 - D. Texture: monophonic, homophonic, polyphonic, and homorhythmic
 - E. Expression: tempo and dynamics
- II. Musical Instruments and Ensembles
 - A. Musical timbre and the voice
 - B. The sound properties of string, woodwind, brass, percussion, keyboard, and electronic instruments
 - C. Musical ensembles: choral groups, chamber, orchestral, and others
 - D. Style and the function of music in society

(For each historical era, discussion will focus on the social and economic conditions of that era, political and religious movements, the 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.)
- III. The Medieval and Renaissance Eras (c. 1000 - 1600)
 - A. Sacred and secular music of the Middle Ages
 - B. Sacred and secular music of the Renaissance
 - C. Major composers (von Bingen, Machaut, Josquin, Palestrina, et al.)
- IV. The Baroque Era (1600 - 1750)
 - A. The development of the major/minor system
 - B. Vocal music in the Baroque era - the development of Opera
 - C. Instrumental music in the Baroque era
 - D. Major composers (Handel, J. S. Bach, et al.)
- V. The Classical Era (1750 - 1825)
 - A. The "Age of Enlightenment"
 - B. Artists and the patronage system
 - C. Chamber music
 - D. The classical symphony, concerto, and sonata
 - E. Choral music and opera
 - F. Major composers (Haydn, Mozart, Beethoven, et al.)
- VI. The Romantic Era (1825 - 1900)
 - A. Art song (Schubert, R. Schumann, et al.)
 - B. The 19th Century piano piece (Chopin, Liszt, C. Schumann, et al.)
 - C. Romantic program music, symphony, and concerto (Berlioz, Brahms, et al.)
 - D. The rise of nationalism in the arts (Smetana, Dvorak, et al.)
 - E. Choral and dramatic music in the 19th Century (Verdi, Wagner, et al.)
- VII. The Modern Era (1900 - present)
 - A. The Post-Romantic Era (Mahler, et al.)
 - B. Impressionism and Post-Impressionism (Debussy, Ravel, et al.)
 - C. Expressionism and Neoclassicism
 - D. New elements of musical style:
 1. Atonality and serialism (Schoenberg, Berg, Webern, et al.)
 2. Expanded tonality (Stravinsky, Bartok, et al.)
 3. Aleatory (John Cage, et al.)

4. Electronic Music (Stockhausen, Varese, et al.)
- E. Ragtime, blues, and jazz (Joplin, Still, Ellington, et al.)
- F. The influence of rock and "world music"
- G. The New Romanticism (Barber, del Tredici, Tower, et al.)
- H. Minimalism and Post-Minimalism (Glass, Riley, Part, Adams, et al.)

Assignment:

1. Reading from the text (20-30 pp. per week)
2. Assigned listening (1-2 hrs. per week)
3. Written and aural examinations after each period of study
4. One or two concert attendance reports (2-3 pp. each)
5. One or two written reports on a composer or other topic studied (2-3 pp. each)
6. Final examination including written responses to listening examples
7. Attendance and participation in class discussions

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.

Reading reports, Concert reports.	Writing 10 - 20%
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Problem Solving: Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

None	Problem solving 0 - 0%
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Skill Demonstrations: All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

None	Skill Demonstrations 0 - 0%
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Exams: All forms of formal testing, other than skill performance exams.

Multiple choice, Completion, Listening quizzes, and Exams	Exams 75 - 85%
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Other: Includes any assessment tools that do not logically fit into the above categories.

Attendance and participation	Other Category 5 - 10%
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Representative Textbooks and Materials:

Music: The Art of Listening, 9th ed., by Jean Ferris with Larry Worster. McGraw-Hill Higher Education, 2014.

Kamien, Roger. Music: An Appreciation (7th Brief Edition). McGraw Hill, 2010.

