

MUSC 6.2 Course Outline as of Fall 2014**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	13	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:

AS Degree:	Area		Effective:	Inactive:
	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

Student Learning Outcomes:

At the conclusion of this course, the student should be able to:

1. Actively listen with comprehension to the great works of Western classical and vernacular music from 1750 to the present and analyze their inherent characteristics.
2. Describe and relate how the structure of Western music has changed over time relative to cultural circumstances.

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: Bartók, 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. Reading from the required textbook: 15-24 pp. per week
- 2. Listening assignments: 1-2 hours per week
- 3. Chapter assignments: weekly written essays
- 4. Three written/aural exams (one after each period of study)

5. Concert attendance report (500-750 words)
6. Final comprehensive written/aural exam

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.

Concert attendance report	Writing 5 - 5%
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Problem Solving: Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

Short essay questions, musical analysis	Problem solving 40 - 45%
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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.

Written exams: Multiple-choice, short answer, short essays; Aural identification of musical examples	Exams 40 - 45%
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Other: Includes any assessment tools that do not logically fit into the above categories.

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

Concise History of Western Music (5th ed.). Hanning, Barbara Russano. W.W. Norton: 2014.

Instructor prepared materials.