

MUSC 6.1 Course Outline as of Fall 2021**CATALOG INFORMATION**

Dept and Nbr: MUSC 6.1 Title: HISTORY & LIT: BCE-1750

Full Title: Music History and Literature: Antiquity to 1750

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 or P/NP

Repeatability: 00 - Two Repeats if Grade was D, F, NC, or NP

Also Listed As:

Formerly:

Catalog Description:

An in-depth historical study of music in Western civilization from Antiquity (c. 500 BCE) through the Baroque era (1600-1750) through stylistic analysis of music, listening in and out of class, and assigned reading.

Prerequisites/Corequisites:**Recommended Preparation:****Limits on Enrollment:****Schedule of Classes Information:**

Description: An in-depth historical study of music in Western civilization from Antiquity (c. 500 BCE) through the Baroque era (1600-1750) through stylistic analysis of music, listening in and out of class, and assigned reading. (Grade or P/NP)

Prerequisites/Corequisites:

Recommended:

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 105 Music History I, Antiquity to 1750

SRJC Equivalent Course(s): MUSC6.1

Certificate/Major Applicable:

Major Applicable Course

COURSE CONTENT

Student Learning Outcomes:

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

1. Analyze and explain the inherent characteristics of the great works of Western classical music from Antiquity through 1750.
2. Describe and relate how the structure of Western classical music has changed over time relative to cultural circumstances.

Objectives:

At the conclusion of this course, the student should 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 Antiquity through the Baroque era 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. Antiquity and the Middle Ages (c. 500 BCE-1350 CE)
 - A. Ancient Greece and Early Christian Music
 - B. Music in the Monastery and Convent
 - C. Later Medieval Chant: Hildegard von Bingen, et al.
 - D. Troubadours and Trouvères
 - E. Early Polyphony: Organum
 - F. Music in France: Ars Antiqua and Ars Nova
- II. Late Middle Ages and Early Renaissance (1350-1450)
 - A. Music in Florence: Landini, Dufay, et al.
 - B. Music in England: Dunstable, et al.
 - C. Music in France: Ockeghem, Obrecht, et al.
- III. Late Renaissance (1450-1600)
 - A. Music in Florence: Josquin de Prez, et al.
 - B. Music in Paris: Claudin de Sermisy, et al.
 - C. Instruments and Instrumental Music
 - D. Music in Germany: Luther, Orlando de Lassus, et al.
 - E. Music in Italy: Gesualdo, Monteverdi, et al.
- IV. The Baroque Era (1600-1750)
 - A. Early Baroque Music
 - B. Vocal Music in Italy
 - C. Religious Music in Rome
 - D. Instrumental Music in Italy: Torelli, Vivaldi, et al.
 - E. Vocal and Instrumental Music in France: Lully, Couperin, et al.
 - F. Music in England: Purcell, Handel, et al.
 - G. Music in Germany: J. S. Bach, et al.

Assignment:

1. Reading from the required textbook: 16-30 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 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 report

Writing 5 - 5%

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

Short essay questions, music analysis

Problem solving 40 - 45%

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.

Written exams: multiple-choice, short answer, short essays;
Aural identification of musical examples

Exams
40 - 45%

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

Attendance and class participation

Other Category
5 - 10%

Representative Textbooks and Materials:

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

Instructor prepared materials.