

MUSC 6.2 Course Outline as of Fall 2021**CATALOG INFORMATION**

Dept and Nbr: MUSC 6.2 Title: HISTORY & LIT: 1750-PRES

Full Title: Music History and Literature: 1750 to 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 | 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 the Enlightenment (c. 1750) to the present 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 the Enlightenment (c. 1750) to the present 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:

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 and vernacular music from 1750 to the present.
2. Describe and relate how the structure of Western music has changed over time relative to cultural circumstances.

Objectives:

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 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, musical 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.