

CATALOG INFORMATION

Dept and Nbr: MUS 7.1 Title: INTRO TO MUS APPREC
Full Title: Introduction to Music Appreciation
Last Reviewed: 5/7/2007

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 7A

Catalog Description:
A survey of principles and practices in music as a serious art form. Analysis of the nineteenth century instrumental and vocal repertory as well as some developments of the modern scene.

Prerequisites/Corequisites:

Recommended Preparation:
Completion of ENGL 100 or ESL 100.

Limits on Enrollment:

Schedule of Classes Information:
Description: Basic elements of music covered with an emphasis on composers & compositions of the 19th & 20th centuries. (Grade Only)
Prerequisites/Corequisites:
Recommended: Completion of ENGL 100 or ESL 100.
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 1981	Fall 2007	
CSU GE:	Transfer Area			Effective:	Inactive:	
	C1	Arts		Fall 1981	Fall 2007	
IGETC:	Transfer Area			Effective:	Inactive:	
	3A	Arts		Fall 1981	Fall 2007	
CSU Transfer:	Transferable		Effective:	Fall 1981	Inactive:	Fall 2007
UC Transfer:	Transferable		Effective:	Fall 1981	Inactive:	Fall 2007

CID:

Certificate/Major Applicable:

Certificate Applicable Course

COURSE CONTENT

Outcomes and Objectives:

Students are expected to:

1. Listen frequently and carefully to recorded music, and to recognize compositions, composers, musical techniques, and the simpler forms.
2. Expand their musical experience by reading, discussing, and listening in order to realize that music is and has been an integral part of western culture and civilization.
3. Develop their musical listening skills by (a) acquiring the concentration for longer attention spans in listening, (b) hearing more specific musical details, (c) detecting aurally more subtle features of interpretation, performance techniques, and nuance.
4. Understand and try to explain that the language of music cannot always be translated into the language of music's ultimate meaning lies in the sounds themselves.
5. Name, relate, and identify important musical terminology as it has significance in both the biographical details and the compositions of important composers.

Topics and Scope:

- The Materials of Music: An introduction to the listening experience, the three planes of listening, areas of meaning in music, which include melody, harmony, rhythm (meter, syncopation), tempo, dynamics, timbre, form, orchestration, instruments, style, and notation (with several sub-headings in some areas).
2. Nineteenth-century Romanticism, which includes the short lyric forms of Schubert, Chopin, Liszt, Program Music of Mendelssohn, Berlioz, Chaikovsky, Smetana.
 3. Absolute Music, Opera, and Choral Music which includes symphonies and concertos of Brahms, Liszt, Rakhmaninov, Mendelssohn, Operas by Verdi,

- Wagner, Bizet, Thomas, Choruses by Rossini, Verdi, Brahms.
4. Late Nineteenth and Twentieth-Century Music, which includes works by Mahler, R. Strauss, Debussy, Ravel, Gershwin, Bernstein, Vaughan Williams, Barber, Stravinsky, the Jazz Style; with exams both listening and written, this amounts to over a chapter a class meeting.

Assignment:

1. Four reading assignments of at least 12 or more chapters for a total of 50 chapters for the semester, plus five others recommended to aid the understanding of assigned materials (outside of class readings).
2. Listening list of four programs containing a total of 30 compositions to be listened to for the purpose of listening tests (outside of class).
3. Both numbers one and two will for the most part be elaborated upon in class sessions to bring to the students attention the important aspects of the reading material and to point out some of the things that they should be listening for in the assigned compositions.
4. In addition to these three, additional music is used as it relates to the topics under consideration and in order to enhance the accuracy of the student's listening experience.

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 problem solving assessments and skill demonstrations are more appropriate for this course.

Writing
0 - 0%

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

Homework problems, Exams, LISTENING QUIZZES

Problem solving
10 - 15%

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

LISTENING QUIZZES

Skill Demonstrations
10 - 20%

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

Multiple choice, Matching items, Completion

Exams
70 - 80%

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

ATTENDANCE

Other Category
5 - 10%

Representative Textbooks and Materials:

THE ENJOYMENT OF MUSIC By Joseph Machlis and Kristine Forney, 7th Edition, W. W. Norton, New York, 1995.

Prepared required listening list, given as a handout which is available in the Audio-Visual section of Plover Library for listening to selected musical compositions.