

CATALOG INFORMATION

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Dept & Nbr: MUS 204 Title: MUSIC HISTORY & LIT II

Full Title: Music History and Literature II

Units	Course Hours	Per Week	Nbr of Weeks	Course Hours	Total
Max: 3.0	Lecture	3.0	17	Lecture	51.0
Min: 3.0	Lab	0.0		Lab	0.0
	Contact DHR	0.0		Contact DHR	0.0
	Contact Total	3.0		Contact Total	51.0
	Non-contact DHR	0.0		Non-contact DHR	0.0

Title 5 Category: 01 AA Degree Applic
Grading: GC Credit course for grade or CR/NC
Repeatability: 00 No repeatability allowed or defined
Also listed as:

CATALOG DESCRIPTION:

Study of the history of music in Western Civilizations including the Classical, Romantic, Early 20th and New Music style periods of music. Analysis of established musical forms. Includes an emphasis on the development of an appreciation for the integrity of both emotional and intellectual responses to music of Western cultures.

PREREQUISITES:

COREQUISITES:

RECOMMENDED PREPARATION:

ENG 200

LIMITS ON ENROLLMENT:

SCHEDULE OF CLASSES INFORMATION:

Recommended: ENG 200

Study of the history of music in Western Civilizations including the Classical, Romantic, Early 20th and New Music style periods of music. Analysis of established musical forms. Includes an emphasis on the development of an appreciation for the integrity of both emotional and intellectual responses to music of Western cultures. (Grade or CR/NC)
Transfer Credit: CSU; UC.

ARTICULATION and CERTIFICATE INFORMATION

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ASSOCIATE DEGREE: Effective: FALL 1981 Inactive:
Area: C HUMANITIES

CSU GE: Effective: FALL 1981 Inactive:
 Transfer area: C1 ARTS

IGETC: Effective: FALL 1981 Inactive:
 Transfer area: 3A ART

CSU TRANSFER: TRANSFERABLE Effective: FALL 1981 Inactive:

UC TRANSFER: TRANSFERABLE Effective: FALL 1981 Inactive:

CAN:

CERTIFICATE APPLICABLE: N NOT CERTIFICATE/MAJOR APPLICABLE

APPROVAL AND DATES

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Version 01 Submitted by: LES PFUTZENREUTER Date: 06/01/1981
 Department approved: Date:
 Curriculum approved: 06/01/1981 Version approved: 06/01/1981
 Prerequisites approved: 06/01/1981 Last reviewed: 09/01/2003
 Term effective: FALL 1981 Last taught: SPRING 2006 Inactive:

COURSE CONTENT

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OUTCOME AND OBJECTIVES:

1. Demonstrate competency in the recognition of various techniques and styles in the basic materials of music: Melody, Harmony, Rhythm and Tempo.
2. Recognize and distinguish elements of common musical form: Binary, Ternary, Lyric, Sonata Cycle and contemporary forms.
3. Accurately trace the development of musical history from the Classical period through the present.
4. Correctly identify major works of significant composers and periods, according to title, period, theme, and style.
5. Demonstrate a conceptual and theoretical understanding of music through analysis of selected excerpts from musical compositions.

TOPICS AND SCOPE:

1. The Materials of Music
 - a. Melody
 - b. Rhythm
 - c. Harmony
 - d. Musical Texture
 - e. Musical Form
 - f. Tempo and Dynamics
 - g. Properties of Musical Sound
 - h. Musical Instruments of Western Culture
 - i. Musical Ensembles of Western Culture
 - j. Key and Scale
 - k. Aspects of the Major-Minor System
 - l. Musical Theme Development
 - m. The Sonata Cycle
2. Eighteenth-Century Classicism
 - a. Classicism in the Arts

- b. Classical Chamber Music
 - c. The Classical Symphony
 - d. The Eighteenth-Century Concerto and Sonata
 - e. Choral Music and Opera in the Classical Era
 - f. Transition to Romanticism
 - g. Joseph Haydn
 - h. Wolfgang Amadeus Mozart
 - i. Ludwig Von Beethoven
3. Nineteenth-Century Romanticism
- a. The Romantic Movement
 - b. The Nineteenth-Century Art Song
 - c. The Nineteenth-Century Piano Piece
 - d. Romantic Program Music
 - e. Absolute Forms in the Nineteenth Century
 - f. Choral and Dramatic Music in the Nineteenth Century
 - g. Franz Schubert
 - h. Robert Schumann
 - i. Clara Schumann
 - j. Johannes Brahms
 - k. Franz Liszt
 - l. Hector Berlioz
 - m. Modest Musorgsky
 - n. Antonín Dvořák
 - o. Giuseppe Verdi
 - p. Richard Wagner
 - q. Georges Bizet
 - r. Peter Illyich Tchaikovsky
4. The Twentieth Century
- a. The Post-Romantic Era
 - b. The Impressionist and Post-Impressionist Eras
 - c. Main Currents in Early Twentieth-Century Music
 - d. New Elements of Musical Style
 - e. The Revitalization of Rhythm
 - f. The Second Viennese School
 - g. Early Twentieth-Century Opera
 - h. Serial Technique
 - i. European Nationalism of the Twentieth-Century
 - j. American Nationalism and Art Music
 - k. New Directions
 - l. New Sounds on Traditional Instruments
 - m. Technology and Music
 - n. The New Romanticism
 - o. Gustav Mahler
 - p. Claude Debussy
 - q. Igor Stravinsky
 - r. Arnold Schoenberg, Alban Berg, Anton Webern
 - s. Sergei Prokofiev
 - t. Béla Bartók
 - u. Charles Ives
 - v. Aaron Copland
 - w. Ruth Crawford

ASSIGNMENTS:

READING ASSIGNMENTS:

Readings are assigned for each major topic, including review of historical contexts of each period, development of musical style and notation. (Approximately 200 pages)

Approximately ten pages are assigned on each of the major composers studied in the course. (Approximately 100 pages total on this segment)

WRITING ASSIGNMENTS:

In addition to essay examination questions, short themes are assigned on each of the major topics of the course. Approximately 1,000 words to each written assignment; a minimum of three written assignments per semester.

OUTSIDE ASSIGNMENTS:

Students are required to spend time outside of class listening to assigned musical pieces representative of each period. Attendance at live performances in the community is required.

ASSIGNMENTS THAT DEMONSTRATE CRITICAL THINKING:

Critical skills are required to recognize, differentiate, analyze and critically evaluate those assigned pieces of music representative of each major period. In addition, students are required to evaluate the relationship between historical trends and the emergency of various musical forms and styles.

METHOD OF INSTRUCTION:

Lecture, demonstration, assigned audition.

METHODS OF EVALUATION:

There will be a minimum of two mid-term examinations including recognition (audition), objective items, and essays. Student projects will reflect individual, creative interpretation, completed in accordance with course content and instructor/syllabus guidelines. Grades will be awarded on a mastery basis, with 90% mastery of all points required for an "A"; 80% - B; 70% - C; 60% - D; less than 60% - F. Points will be awarded on approximately the following scale: Midterm examinations: 30 - 50%; Final examination: 25 - 40%; Written assignments: 10 - 40%

BASIS FOR GRADING:

The assignment of a grade is based on the level of achievement of the outcomes and objectives of the course outline and is reflected in quantifiable terms in the course syllabus.

REPRESENTATIVE TEXTBOOKS:

The Enjoyment of Music by Joseph Machlis & Kristine Forney, 7th edition, 1995/hardbound -W.W. Norton & Company, Inc., publishers

RATIONALE

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RESOURCES REQUIRED

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MISCELLANEOUS

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Advisory generate desc:	N	NO
Area department:	MUS	MUSIC
Audit flag:	N	NOT AUDITABLE
Basic skills:	X	NOT BASIC SKILLS
Classification:	A	Liberal Arts and Sciences
Cost level:	01	
Disciplines:		MUSIC
Division:	01	GAITHER LOEWENSTEIN
Faculty service areas:		MUSIC
Fee:	\$0.00	
In-service:	X	NOT IN-SERVICE
Level below transfer:	X	NOT APPLICABLE
Matric-requiring:	X	Exempt from assessment
Maximum class size:	0	
Maximum wait list:	0	
Method of instruction:	02	LECTURE
Non-credit category:	X	NOT APPLICABLE, CREDIT COURSE
Open entry/exit:	N	Not open entry/exit
Pacs activity:	1004	MUSIC
Pacs program project:	0000	
Preq/coreq generate desc:	N	NO
Preq/coreq provisional:	N	NO
Preq/coreq reg check:	N	NO PREREQUISITE RULES EXIST
Repeat group id:		
Requires instructor sig:	N	INSTRUCTOR'S SIGNATURE NOT REQUIRED
SAM classification:	E	Non-occupational
Selected/special topic:	N	NOT A SELECTED TOPIC COURSE
Special class:	X	NOT A SPECIAL COURSE
TOP code:	1004.00	MUSIC
Workload:	0.0000	