



## **MUSI 112 - Survey & Appreciation of Music Course Outline**

**Approval Date:** 08/10/2009

**Effective Date:** 01/15/2016

### **SECTION A**

**Unique ID Number** CCC000320866

**Discipline(s)** Music

**Division** Arts and Humanities

**Subject Area** Music

**Subject Code** MUSI

**Course Number** 112

**Course Title** Survey & Appreciation of Music

**TOP Code/SAM Code** 1004.00 - Music, General / E - Non-Occupational

**Rationale for adding this course to the curriculum** Course outline of record must be updated. Last update was 2009. Course update includes new classroom techniques and technology unavailable before, now possible in new Performing Arts Center Building.

**Units** 3

**Cross List** N/A

**Typical Course Weeks** 18

**Total Instructional Hours**

#### **Contact Hours**

**Lecture** 54.00

**Lab** 0.00

**Activity** 0.00

**Work Experience** 0.00

**Outside of Class Hours** 108.00

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**Total Contact Hours** 54

**Total Student Hours** 162

**Open Entry/Open Exit** No

**Maximum Enrollment**

**Grading Option** Letter Grade Only

**Distance Education  
Mode of Instruction**

**SECTION B**

**General Education Information:**

**SECTION C**

**Course Description**

**Repeatability** May be repeated 0 times

**Catalog Description** This course covers and provides the foundations, vocabulary and skills necessary for actively listening to and appraising music performances; with particular emphasis given to musical styles and music history. Also covered in the course are the origins of musical language with explorations into musical practices, composers and repertoire of the Middle Ages, Renaissance, Baroque, Classical, Romantic, 20th Century and Contemporary styles. Recommended for all music majors.

**Schedule  
Description**

**SECTION D**

**Condition on Enrollment**

**1a. Prerequisite(s):** *None*

**1b. Corequisite(s):** *None*

**1c. Recommended:** *None*

**1d. Limitation on Enrollment:** *None*

**SECTION E**

**Course Outline Information**

**1. Student Learning Outcomes:**

- A. Identify and comprehend significant forms in Western music.
- B. Identify and comprehend the role and significance of major figures in the history of Western music.
- C. Identify and comprehend significant musical works in the history of Western music.

**2. Course Objectives:** Upon completion of this course, the student will be able to:

- A. Identify all of the major creative periods of the history of music.
- B. Assemble and describe a list of at least 30 master works and their composers; to contrast and compare these works when played.
- C. Appraise and analyze a musical work when played, providing the primary style, period, and specific techniques used in the piece.
- D. Assess, evaluate, and criticize, on hearing or attending musical performances, the level of accomplishment of performers.
- E. Create a special project or term paper based on, and providing a broadened view of, subjects discussed and covered in class.

F.

**3. Course Content**

- A. Musical Periods and Influences
  - a. Rise of song and instruments
  - b. Music in ancient times
  - c. Middle Ages
  - d. Renaissance

- e. Baroque
  - f. Classic influences
  - g. Romanticism
  - h. Impressionism
  - i. American "classicism"
  - j. Post-Romanticism
  - k. 20th Century Style Divergence
  - l. Music in contemporary civilization
  - m. Music and the mass media
- B. Compositional Styles
- a. Sacred vs. secular music
  - b. Chant
  - c. Organum
  - d. Motet and Mass
  - e. Madrigal
  - f. Opera/play
  - g. Recitativo and Aria
  - h. Equal temperament
  - i. Sonata Cycle and Symphony
  - j. Program Music
  - k. Electronic music
  - l. Atonality
  - m. Dodecaphony
  - n. Serialism
  - o. Aleatoricism
- C. Composers
- a. Monteverdi, Bach, Handel, Vivaldi and others
  - b. Mozart and Haydn
  - c. Beethoven, Schubert, Brahms and others
  - d. Wagner, Tchaikovsky
  - e. Debussy, Ravel, Stravinsky, Bartok
  - f. Copland, Gershwin, Cage, Partch
  - g.

#### 4. Methods of Instruction:

##### **Lecture:**

**Other:** Lectures: image and audio/video-enhanced lectures on core concepts, terminology and historical development of music. Music performance demonstrations by instructor or guest artists.

**5. Methods of Evaluation:** Describe the general types of evaluations for this course and provide at least two, specific examples.

#### **Typical classroom assessment techniques**

Exams/Tests -- Objective

Quizzes --

Papers --

Home Work --

Final Exam --

Mid Term --

Additional assessment information:

Final grade will be based on:

Test after each unit of study. Tests may include both objective and essay-style questions.

Midterm and final. Midterms and finals may include both objective and essay style questions.  
Possible Research paper or special project that develops a related topic in-depth.  
Written critical evaluations of concert events attended during class term.  
All components of the course must be met for passing grade.

Letter Grade Only

**6. Assignments:** State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

A. Reading Assignments

Selected readings from textbook, periodicals or library collection covering periods, composers, styles and musical forms discussed in lecture.

For example:

1. Read PART III, sections 5&6, of the Roger Kamien, "Music, An Appreciation," dealing with music in the Baroque period and the invention of opera and the monodic style.
2. Read the supplemental handout regarding the prominence of castrati in the performance of Baroque and Classic opera and the cultural/historical environs of the crippling operations required to create such singers.

B. Writing Assignments

Writing:

1. Written evaluations/reviews of concerts attended on campus or as assigned.

For example:

- a. Write one essay (or review) for each one of the assigned concerts you will attend during the term in which you take the class. It should be 900 words in length (three to four TYPED, double-spaced pages), should talk about your objective impressions of the concert, and should relate your subjective judgment or opinion of the performance in question. In the end, the student should pass judgment on the concert as a music consumer. The text of the essay must be organically and structurally complete, that is, it should come to a satisfactory conclusion after completing the main text of the report and its argument. Topics covered may include the following:

Works of music on the program

Discussion of the composer, performance medium and pertinent stylistic/formal topics

Names of featured performers (no need to list individual members of ensembles numbering more than 10 performers)

Any particular background information about the performers or the music (check the program notes for the concert, if available)

Audience reaction and attitude

Location of the concert

Featured solos on certain works in the performance and the person playing the solo

Your comments about what you might perceive to be musical ability/facility in the performers and how it was demonstrated through the concert

Your personal reaction (subjective evaluation) to specific parts of the concert

Your personal reaction (subjective evaluation) to the concert as a whole

A closing statement or short paragraph to round out the general topic or text of your review essay.

2. Topic essays expanding on course material.

For example:

- a. Write a four page, typewritten essay comparing and contrasting three musical works from different periods of Western music history, with particular attention to the relationship between style/formal characteristics and their relationship to the composers and their political/religious/cultural environs.

c. Other (Terms projects, research papers, portfolios, etc.)

1. Research paper studying an aspect of the course material in-depth.

For example:

a. Students are to select a paper topic from any of the periods covered in the Machlis/Forney *The Enjoyment of Music*. This paper is designed as a research project and students are expected to go beyond the level of information found in the course textbook. Students must find a minimum of five sources for this paper. Of those five, no more than two may be periodical sources and no internet sources are allowed, except where students can demonstrate the academic verifiability and validity of a source. Paper will be in the MLA format using parenthetical citations. The body of the text must be a minimum of 7 double-spaced pages and no more than 15.

C. Other Assignments

1. Research paper studying an aspect of the course material in-depth.

For example:

a. Students are to select a paper topic from any of the periods covered in the Machlis/Forney *The Enjoyment of Music*. This paper is designed as a research project and students are expected to go beyond the level of information found in the course textbook. Students must find a minimum of five sources for this paper. Of those five, no more than two may be periodical sources and no internet sources are allowed, except where students can demonstrate the academic verifiability and validity of a source. Paper will be in the MLA format using parenthetical citations. The body of the text must be a minimum of 7 double-spaced pages and no more than 15.

## 7. Required Materials

### A. EXAMPLES of typical college-level textbooks (for degree-applicable courses) or other print materials.

Book #1:

Author: Machlis, Joseph & Forney, Kristine  
Title: *The Enjoyment of Music, Shorter Version*  
Publisher: W.W. Norton  
Date of Publication: 2011  
Edition: 11th

Book #2:

Author: Kamien, Roger & Kamien, Anita  
Title: *Music: An Appreciation, Brief Edition*  
Publisher: McGraw-Hill  
Date of Publication: 2015  
Edition: 8th

Book #3:

Author: Ferris, Jean & Worster, Larry  
Title: *Music: The Art of Listening*  
Publisher: McGraw-Hill  
Date of Publication: 2009  
Edition: 8th

### B. Other required materials/supplies.

