

I. COURSE DESCRIPTION

- A. Department Information:
Division: Humanities
Department: Speech & Performing Arts
Course ID: MUS 122
Course Title: Music Literature II—Classicism to Present
Units: 3
Lecture: 3 hours per week
Prerequisite: None

Catalog and Schedule Descriptions:

An overview of music's historical development from Classicism to the present. Emphasis is on appreciation of musical form and the role of music in a multicultural society to political and artist events.

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: One

III. EXPECTED OUTCOMES FOR STUDENTS:

- A. Define the elements of music (rhythm, meter, tempo, dynamics, harmony, melody, texture, form, timbre) in general and with regard to specific music compositions
B. Analyze music compositions with regard to genre, style, and music compositions
C. Compare music compositions of different genres and/or of different historical periods
D. Aurally identify the historical period, the genre, and, in some cases, the composer of given music selections.
E. Analyze the role of music and composers in society, including historical and cultural perspectives
F. Evaluate the validity of music as an art form and its significance to a multicultural society

IV. COURSE CONTENT

- A. Elements of music
1. Rhythm
2. Meter
3. Tempo
4. Dynamics
5. Harmony
6. Melody
7. Texture
8. Form
9. Timbre
- B. Analysis of music
1. Title
2. Scored for
3. Date composed
4. Composer
5. Characteristics of composition's music elements (see A above)
- C. Other characteristics
1. Text-music relation
2. Programmatic ideas
3. Terminology and information regarding music
i) Music genres (motet, mass, concerto)
ii) Music techniques (isothym, hocket, fauxbourdon)
iii) Composers (general biographical and style)
iv) Historical periods

- D. Musical instruments and ensembles
 - 1. Properties of sound
 - 2. Voice
 - 3. Strings, winds, and percussion
 - 4. Instrumental ensembles
- E. The classical spirit
 - 1. Classicism in the arts
 - 2. Classicism in music
 - 3. Musical form
 - 4. Transition: from Classicism to Romanticism
- F. The romantic movement
 - 1. Romantic style traits
 - 2. Nineteenth-century society
 - 3. Women in music
 - 4. Romantic art song—Schubert
- G. The nineteenth-century piano piece
 - 1. Short lyric piano piece
 - 2. Chopin and Schumann
- H. Romantic orchestral music
 - 1. Program music—Berlioz
 - 2. Musical nationalism
 - 3. Romantic symphony/romantic concerto
- I. Choral and dramatic music in the nineteenth century
 - 1. Brahms requiem
 - 2. Romantic opera—Italy and Germany
 - 3. Ballet—Tchaikovsky
- J. Post-romanticism and impressionism
 - 1. Trends in the other others
 - 2. Mahler
 - 3. Debussy
- K. The early twentieth century
 - 1. Reaction against romanticism
 - 2. Expressionism
 - 3. New elements of musical style
 - i) Twelve-tone method
 - ii) Emancipation of dissonance
 - iii) Rhythmic complexity
 - 4. Stravinsky
 - 5. Schoenberg
- L. The nationalism of the twentieth century
 - 1. Bartok and the European scene
 - 2. The American scene
 - 3. Charles Ives
 - 4. Aaron Copland
- M. The new music
 - 1. The arts since 1945
 - 2. New sounds
 - 3. John Cage and George Crumb
 - 4. Technology and music
 - 5. Minimalism

V. METHODS OF INSTRUCTION

- A. Lecture
- B. Directed class and group discussion
- C. Critical analysis of videotapes, films, or audiotapes
- D. Demonstration of musical concepts on instruments

- E. Field trips to concerts

VI. TYPICAL ASSIGNMENTS

- F. Class discussion: In your group, discuss the differences between romanticism and impressionism in music. Be prepared to present your thoughts to the class.
- G. Written Analyses: Select from one of the following projects and prepare 4-6 page paper summarizing your findings:
 - 1. Provide an aural example of either Beethoven's Symphony No. 6 or J. S. Bach's Mozart's Symphony No. 40. Determine the proper historical period in which it was written and provide an analysis of the composition's musical elements.
 - 2. Select two compositions from different historical periods and compare the stylistic use of musical elements.
- H. Field Trip: Attend a live music performance at which music from one of the historical periods covered in our class is presented. Prepare a three-page paper that describes the text-music relationship and the programmatic ideas reflected. Describe what prompted you to select this performance.

VII. EVALUATION

A. Methods of Evaluation

- 1. Objective and essay examinations (for lecture and text assignments)
Typical questions include:
 - a. Define the following terms and explain their impact in a musical composition:
 - 1. rhythm
 - 2. meter
 - 3. tempo
 - 4. dynamics
 - 5. harmony
 - 6. melody
 - 7. texture
 - 8. form
 - 9. timbre
 - b. Compare the nationalistic music of Europe and American in the twentieth century. Be sure to explain how music shaped or helped represent significant events.
- 2. Subjective evaluation of student writing (field trip reports, term paper):
Students are graded on their ability to apply course material to the analysis of a musical composition, to organize the material in a coherent fashion, cite sources, and write clearly.

B. Frequency of Evaluation

- 1. One midterm examination
- 2. One final examination
- 3. One field trip report
- 4. One term paper

VIII. TYPICAL TEXTS

- I. Machlis, Joseph and Forney, Kristine. The enjoyment of music, shorter version, 7th edition. W. W. Norton & Company: 2000.
- J. Machlis, Joseph and Forney, Kristine. The enjoyment of music: An introduction to perceptive listening/chronological version, 7th edition. W. W. Norton & Company: 2000.

IX. OTHER SUPPLIES REQUIRED OF STUDENTS: None.