

MUS A105: MUSIC FROM BACH UP TO ROCK

Item	Value
Curriculum Committee Approval Date	12/11/2013
Top Code	100400 - Music
Units	3 Total Units
Hours	54 Total Hours (Lecture Hours 54)
Total Outside of Class Hours	0
Course Credit Status	Credit: Degree Applicable (D)
Material Fee	Yes
Basic Skills	Not Basic Skills (N)
Repeatable	No
Open Entry/Open Exit	No
Grading Policy	Standard Letter (S), • Pass/No Pass (B)
Associate Arts Local General Education (GE)	• Area 3 Arts and Humanities 3A Theory (OC1)
Associate Science Local General Education (GE)	• Area 3A Arts (OSC1)
California General Education Transfer Curriculum (Cal-GETC)	• Cal-GETC 3A Arts (3A)
Intersegmental General Education Transfer Curriculum (IGETC)	• IGETC 3A Arts (3A)
California State University General Education Breadth (CSU GE-Breadth)	• CSU C1 Arts (C1)

Course Description

History and appreciation of Western music from the birth of opera to modern times. Listen to and discuss the development of classical masterworks including Handel's Messiah, Beethoven's symphonies, the operas of Mozart, Verdi, and Wagner, and Tchaikovsky's Nutcracker. Overview of modern music from Stravinsky and Schoenberg to the diverse multicultural origins of jazz and rock. Distinguish between various musical styles and develop aural skills that enhance personal listening enjoyment. Transfer Credit: CSU; UC. C-ID: MUS 100. **C-ID: MUS 100.**

Course Level Student Learning Outcome(s)

1. Aurally identify and differentiate between the various styles of classical music.
2. Aurally identify the various instruments of the orchestra.
3. Demonstrate knowledge of music history, its composers and compositions.

Course Objectives

- 1. Demonstrate understanding of musical style periods from 1600 to the present.
- 2. Identify major works and composers from each style period.
- 3. Acquire the aural analysis skills necessary to accurately distinguish between different styles of music.
- 4. Compare and contrast aesthetic developments of music.
- 5. Identify the major families of instruments from the orchestra.

- 6. Understand the traits and protocols of the ballet, opera and symphony.
- 7. Understand the structure of musical forms, including sonata-allegro, rondo minuet and trio, and their evolution from the seventeenth century to the present.
- 8. Outline the evolution of modern music from the late nineteenth century to the present.
- 9. Develop and articulate an aesthetic awareness of the interrelatedness of music with the other arts.
- 10. Understand the crossover developments between classical and non-classical music, including, jazz, rock, folk, film, commercial and world music.
- 11. Identify the major ongoing currents of musical evolution via the Internet.

Lecture Content

Baroque Period (1600-1750)I. The Origins of Baroque StyleA. Theories of Greek Musical Practice: Vincenzo Galilei B. Avant-Garde Madrigal Tendencies: Cipriano DaRore C. The Search for a Dramatic Style: monody stile concitato D. Reaction and Defense:1. Giovanni Artusi's criticisms: L'Artusi2. A Brother's Defense: La secunda practica II. The Birth of OperaA. Breakthrough Works1. Peri and Caccini's settings of Euridice (1600)2. Monteverdi's Orfeo (1607)3. Mass Appeal: The First Public Operas (1637) B. Early Operatic Style Elements Instrumentation1. recitative aria, chorus2. thorough-bass and continuo C. French elements: cours de ballet1. Lully's Alceste D. Second Generation Composers1. Cavalli, Cesti III. Instrumental MusicA. concerto grosso1. Arcangelo Corelli: tutti/ripieno2. Antonio Vivaldi B. sonata da chiesa, sonata da camera1. evolution of forms C. dance suite1. What is P-A-C-S-O-G?2. multicultural origins IV. Masters of the High BaroqueA. The Conventions of Opera Seria1. Alessandro Scarlatti B. The Baroque Keyboard Sonata1. Domenico Scarlatti C. George Freideric Handel1. Life and Background2. Failed Business Ventures3. From Opera to Oratorio4. Messiah D. Johann Sebastian Bach1. Life and Background >2. Four Major Career Posts a. Organ Music b. Keyboard Music c. Instrumental Orchestral Music d. Cantatas and Large Choral Works: St. Matthew Passion B-Minor Mass V. Summary A. The Significance of the Baroque period's contribution to music B. Shifting Tastes: The Transition to Classical Style Classical Period (1730-1830)I. The Origins of Classical StyleA. The Golden Mean B. The Early Symphony1. Giovanni Battista Sammartini2. Johann Stamitz3. The Mannheim Orchestra C. The empfindsamer Stil1. C. P. E. Bach II. The Classical Triumverate: Haydn, Mozart and BeethovenA. Franz-Josef Haydn (1732-1809)1. Life and Background: Servant of Esterhazy2. Father of the Symphony: 104 Symphonies3. Father of the String Quartet: 83 String Quartets4. Haydn and Mozart; Haydn and Beethoven B. Wolfgang Amadeus Mozart (1756-1791)1. Life and Background: Facts and Fiction2. Discussion of his most important Instrumental Works3. Discussion of his operatic masterpieces in all genres a. singspiel: The Abduction from the Seraglio b. opera buffa: The Marriage of Figaro c. opera seria: Idonomeo, King of Crete d. autobiographical references: Don Giovanni e. Masonic mystic symbolisms: The Magic Flute4. His last work, the infamous Requiem Mass p; C. Ludwig van Beethoven (1770-1827)1. Life and Background: Struggle and Overcoming2. String Quartets3. 32 Piano Sonatas4. The Nine Symphonies a. Symphony #3: Eroica (the birth of the heroic tradition) b. Symphony #5: (a breakthrough work) c. Symphony #6: Pastorale (a departure) d. Symphony #7: Finale (a lighter, humorous side) e. Symphony #9: The Choral Symphony (epic testament) III. SummaryA. The significance of the Classical Period's contribution to music Romantic Period (1810-1910)I. The Birth of Musical RomanticismA. The "Angry

Young Men": Sturm und Drang Literary movement B. Wrestling with Beethoven's Legacy II. Transition to the Romantic Period; Early Romantic Composers A. Beethoven's Late Period (1815-1827) B. The Early Romantic Character Piece C. The German Lied: The Works of Franz Schubert (1797-1828) III. First-Generation Romantic Piano Composers A. Felix Mendelssohn (1809-1847) B. Frederic Chopin (1810-1849) C. Robert Schumann (1810-1856) IV. The Age of the Virtuoso A. Niccolò Paganini B. Franz Liszt C. Clara Schumann V. Experimentalism A. Berlioz Symphonie Fantastique B. Liszt Dante Sonata, Nuages gris VI. Romantic Opera A. Opera Buffa: Rossini B. Lyric opera: Bellini, Donizetti C. The Operas of Richard Wagner 1. Early: The Flying Dutchman, Lohengrin, Tannhäuser 2. Breakthrough: Tristan and Isolde 3. The Ring Tetralogy 4. Parsifal Transition to the Contemporary Period (1880-1910) I. The Post-Wagnerians A. The Songs of Hugo Wolf B. The Symphonies of Anton Bruckner C. The Symphonies of Gustav Mahler II. Reactions to the Hegemony of German Romanticism A. Musical Nationalism: MacDowell, Grieg, Dvorak B. Musical Impressionism: 1. Gabriel Faure 2. Erik Satie 3. Claude Debussy 4. Maurice Ravel III. Late Romantics A. The Operas of Puccini (1858-1924) B. The Ballets and Symphonies of Tchaikovsky (1840-1893) C. "Intense, Personal Romanticism": Rachmaninoff (1873-1943) The Contemporary Period: Part I (1900-present) I. The Birth of the Modernism A. World War I (1914-1918) and its aftermath B. German Expressionism: Theatre, Visual Art (1920s) C. Europe: Nihilism and Theatre of the Absurd D. America: Prohibition and the Roaring Twenties II. The Second Viennese School A. Arnold Schoenberg 1. The Second String Quartet (1900) 2. Verklarte Nacht 3. Serialism B. Alban Berg C. Anton Webern III. Russian Modernism A. Igor Stravinsky (1882-1971) 1. Collaboration with Diaghilev, Paris 2. Breakthrough: The Rite of Spring 3. Style Periods and Major Works B. Sergei Prokofiev (1891-1953) 1. Third Piano Concerto 2. Peter and the Wolf 3. Romeo and Juliet C. Dmitri Shostakovich D. Dmitri Kabalevsky (1904-1987) IV. The American Avant-Garde A. Charles Ives B. Charles Griffes C. Aaron Copland D. John Cage E. Steve Reich, Philip Glass F. John Adams Classical Elements in Jazz and Rock I. Classical Elements in Jazz A. Jazz Origins: Spirituals, Folk Music B. Ragtime: African Rhythms, Classical Forms C. Louis Armstrong: "Father of Jazz" D. Crossover Elements between Classical and Jazz II. Classical Elements in Rock A. Rock Origins: Rhythm and Blues B. Pioneers: Chuck Berry, Little Richard, James Brown C. The Birth of "Rock-and-Roll": Alan Freed, Elvis Presley D. Crossover Influences between Classical and Rock III. Classical Elements in Musical Theatre A. George Gershwin, Cole Porter B. Rodgers Hammerstein/Hart C. Stephen Sondheim D. Tim Rice, Andrew Lloyd Webber IV. Classical Elements in Film A. Erich Korngold: Robin Hood B. Jerry Goldsmith: Total Recall C. Danny Elfman: Batman D. John Williams: Star Wars E. The Use of Synthesizers in Musical Composition V. Music and the Internet A. Computer-Generated Music B. The Advent of MIDI C. Formats: .wav files and MP3s D. Peer-to-Peer Protocols E. Standards: Real Audio and QuickTime VI. The Future A. Interactive Music 1. prototype: Enhanced CD, DVDs B. Distribution Models 1. control-type: RIAA 2. free access: P-to-P C. Dissolving of Barriers between "Classical" and "Pop" 1. crossovers 2. blending D. The Advent of World Music 1. non-Eurocentric cultures 2. live Webcasting and p-to-p music networks 3. online communities

Method(s) of Instruction

- Lecture (02)
- DE Online Lecture (02X)

Instructional Techniques

1. Quizzes and tests 2. Assigned listening reading 3. Written homework 4. Participation in discussion groups 5. Videos highlighting relevant topics and people 6. Study questions to review for quizzes. 7.

Student project presentations 8. Field trips to concert events 9. In-class live performance demonstrations 10. Links to Websites offering supplemental information

Reading Assignments

As assigned from text, articles

Writing Assignments

1. Interest survey and statement on musical aesthetics 2. Written critiques of concert performances 3. Paper in outline format for oral presentation 4. Evaluation of course topics 5. Article reviews

Out-of-class Assignments

Written homework, projects, field trips to concerts

Demonstration of Critical Thinking

Attendance, participation, concert reviews, reports on readings, quizzes.

Required Writing, Problem Solving, Skills Demonstration

1. Interest survey and statement on musical aesthetics 2. Written critiques of concert performances 3. Paper in outline format for oral presentation 4. Evaluation of course topics 5. Article reviews

Textbooks Resources

1. Required Kerman, J.. Listen, latest ed. Bedford/St. Martin's, 2003 Rationale: . 2. Required Pogue, D., Speck, S.. Classical Music for dummies, Latest ed. New York: Hungry minds, Inc., 1997 Rationale: . 3. Required Sadie, S.. The New Grove Dictionary of Music and Musicians, ed. Oxford University Press, 2004 Rationale: .

Other Resources

1. Bibliographies of URLs for Web-based learning, accessible via Computing Center. Handouts and lecture outlines, available from instructor, course assistant, or online.