

Course Outline for MUS 1

INTRODUCTION TO MUSIC

Effective: Fall 2020

I. CATALOG DESCRIPTION:

MUS 1 — INTRODUCTION TO MUSIC — 3.00 units

Music for enjoyment and understanding through informed listening, analysis, evaluation and discernment of musical elements, forms, and repertoire. Attendance at concerts and listening to a variety of music may be required.

3.00 Units Lecture

Grading Methods:

Letter or P/NP

Discipline:

- Music

	MIN
Lecture Hours:	54.00
Expected Outside of Class Hours:	108.00
Total Hours:	162.00

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: 1

III. PREREQUISITE AND/OR ADVISORY SKILLS:

IV. MEASURABLE OBJECTIVES:

Upon completion of this course, the student should be able to:

- A. Apply the basic vocabulary of musical discourse
- B. Outline the broad history of music in the Western European tradition, both sacred and secular
- C. Recognize the differing styles of music from the Middle Ages, Renaissance, Baroque, Classic, Romantic and 20th Century eras
- D. Recognize the basic forms of music, such as symphony, sonata, opera, or concerto
- E. Distinguish the differences between a variety of musical textures and instrumentations
- F. Make choices as to what music to listen to or what concerts to attend based on knowledge of style and content of music
- G. Demonstrate acceptable decorum at various kinds of musical events
- H. Analyze music, whether familiar or unfamiliar using appropriate practices and techniques
 - I. Compare and contrast music from a variety of periods, forms, and functions

V. CONTENT:

- A. The elements and materials of music
 1. Pitch
 2. Rhythm – music in time
 - a. Meter
 - b. Tempo
 - c. Organization of patterns
 3. Melody – musical line
 - a. Characteristics
 - b. Nature
 - c. Structure
 4. Timbre – quality of sound
 5. Texture
 - a. Monophonic
 - b. Polyphonic
 - c. Homophonic
 - d. Contrapuntal devices
 6. Form – structure
 - a. Two part – binary
 - b. Three part – ternary
 - c. building blocks of form
 7. Harmony
 - a. Function
 - b. Organization
 - c. Consonance and dissonance

- d. The major-minor system
- 8. Medium
 - a. Vocal ensembles
 - b. Instrumental ensembles
- B. Music of the Middle Ages
 - 1. Culture of the Middle Ages
 - a. Medieval monastery and convent
 - b. Influences on the early Christian church
 - c. Hildegard of Bingen and medieval religious drama
 - d. Pope Gregory and the organization of chant
 - 2. Sacred music and Religious Drama
 - a. Chant
 - b. Mass
 - c. Motet
 - 3. Secular music of the Middle Ages
 - a. Minstrels and the trouvère tradition
 - b. Dances
 - a. Secular motet
 - b. Early instruments and instrumental music
 - 4. Development of polyphony
 - 5. Development of notation
- C. Renaissance
 - 1. The arts in the Renaissance
 - 2. The musician in society
 - 3. Musical style
 - 4. Sacred music of the Renaissance
 - a. Mass
 - b. Motet
 - c. Dufay and the cantus firmus mass
 - d. Josquin Des Pres
 - e. Giovanni da Palestrina
 - 5. Secular music of the Renaissance
 - a. Madrigals: Italian and English
 - b. Instrumental dances
 - c. Music in court and city life
 - 6. Transition to Baroque style
 - a. Polychoral music
 - b. Giovanni Gabrieli
- D. Baroque Styles
 - 1. Monody
 - 2. New harmonic structures
 - 3. Rise of the virtuoso musician
 - 4. Doctrine of the affections
 - 5. Internationalism
 - 6. Elements of the Baroque style
 - a. Terraced dynamics
 - b. Vigorous rhythm
 - c. Basso continuo and figured bass
 - d. Equal temperament
 - e. Establishment of major-minor tonality
 - f. Ground bass
 - 7. Opera
 - a. Components of opera: aria, recitative, orchestra, libretto, ensembles, overture, chorus, costumes and scenery
 - b. Early operas – Claudio Monteverdi
 - c. Henry Purcell, George Frederic Handel
 - 8. Cantata
 - a. Martin Luther
 - b. Chorale
 - 9. Oratorio
 - 10. Instrumental Music
 - a. Concerto – Vivaldi
 - b. Keyboard instruments
 - c. Suite
 - d. Sonata, passacaglia and overture
 - 11. Johann Sebastian Bach
- E. Eighteenth Century Classic Styles
 - 1. Transition to the Classic era
 - a. Rococo
 - b. C.P.E. Bach
 - c. Changing opera style: John Gay and The Beggar's Opera
 - d. Gluck and opera reform
 - 2. Form
 - a. Development of musical ideas
 - b. Sonata cycle
 - c. Sonata form
 - 3. Intellectual climate of the time and the patronage system
 - 4. Elements of Classical musical style
 - a. Lyrical melody
 - b. Diatonic harmony
 - c. Metrical rhythm
 - d. Folk elements
 - 5. Chamber music
 - a. String quartet
 - b. Sonata
 - c. Serenade and other chamber music forms
 - 6. Symphony
 - a. The classical orchestra
 - b. Form and structure
 - c. Development of themes
 - 7. Opera

- 8. Choral music
- 9. Concerto
- 10. Wolfgang Amadeus Mozart
- 11. Franz Josef Haydn
- 12. Ludwig van Beethoven and the transition to the romantic era
- F. Nineteenth Century Romantic Styles
 - 1. Spirit of Romanticism in European culture
 - a. The musician in society
 - b. Solo performers
 - c. Women in music
 - d. Rise of musical nationalism
 - 2. Musical style
 - a. Singable melody
 - b. Expressive harmony
 - c. Expanded forms
 - d. Tempo rubato
 - e. Growth of the orchestra
 - f. Virtuoso performers
 - g. Folklore and the supernatural
 - 3. Song: German lied
 - a. Franz Schubert
 - b. Johannes Brahms
 - 4. Piano music
 - a. Frederic Chopin
 - b. Franz Liszt
 - 5. Program music
 - a. Berlioz and the program symphony
 - b. Tone poem
 - 6. Symphony
 - 7. Concerto
 - 8. Choral music
 - 9. Opera
 - a. Verdi and the Italian Opera
 - b. Wagner and the Music Drama
 - c. Exoticism: Georges Bizet
 - 10. Ballet
 - 11. the Nationalist composers
- G. Post-Romantic Era: Mahler, Strauss
- H. Impressionism
 - 1. Claude Debussy
 - 2. Use of dissonance
 - 3. Whole tone scale
 - 4. Parallel chords
- I. Post-Impressionism and Ravel
- J. 20th Century Trends
 - 1. Expressionism
 - 2. Neoclassicism
 - 3. Serialism
 - 4. Polytonality, polyrhythms, atonality
 - 5. Minimalism
 - 6. New sound sources
 - 7. Technology and music
 - 8. Multiculturalism and music
- K. Popular music
- L. Musical theater

VI. METHODS OF INSTRUCTION:

- A. **Lecture** -
- B. Small group and whole class discussion
- C. Possible field trip. Example: attendance at a concert
- D. Live presentations when available/feasible
- E. Films and recordings

VII. TYPICAL ASSIGNMENTS:

- A. Reading:
 - 1. Read Unit IX, "Focus on Form" in Machlis' Enjoyment of Music, pages 215-223 with particular attention to the difference between sonata cycle and sonata form.
 - 2. Read Unit XVI, "The Nineteenth-Century Art Song in Machlis' Enjoyment of Music pages 315-327 and listen to the song by Schubert "Erking", reading the translation of the German words as you listen.
- B. Writing, listening, problem solving/critical thinking:
 - 1. Select a recorded musical work from the Baroque era. Listen several times and comment on the musical elements (such as melody, rhythm, texture, form, harmony) that you hear. Include your personal impressions of the work.
 - 2. Listen to two works, one from the Middle Ages and one from the Renaissance. Compare and contrast the use of the music elements and the expressive qualities in each piece.
- C. Collaborative learning:
 - 1. As a group, select a musical work that you consider representative of your assigned topic, early Jazz, and play it for the class. Tell the class how the musical elements are used to create the style, and point out the important things to notice as they listen.
 - 2. Prepare an oral report (not to exceed 20) minutes on the topic of American Folk Music. You may divide the work of the project any way you wish (not every person must speak, for example) and you must cover the history and style of American Folk Music and play representative examples. You will be graded 25% for history, 25% for style, 25% for quality of musical examples and 25% for overall presentation.

VIII. EVALUATION:

Methods/Frequency

- A. Exams/Tests
Two
- B. Quizzes

- Weekly
- C. Research Projects
 - 1-3
- D. Papers
 - 1-3
- E. Projects
 - 1-3
- F. Group Projects
 - 1
- G. Home Work
 - Weekly
- H. Other
 - 1. Outside listening assignments
 - 2. Concert Reports

IX. TYPICAL TEXTS:

1. Wright, Craig. *Listening to Western Music*. 8th ed., Cengage Learning, 2016.
2. Austern, Linda. *Music, Sensation, and Sensuality (Critical and Cultural Musicology)*. 1st ed., Routledge, 2016.
3. Cornelius, Steven, and Mary Natvig. *Music: A Social Experience*. 1st (Kindle) ed., Routledge, 2016.
4. Ferris, Jean. *America's Musical Landscape*. 8th ed., McGraw-Hill, 2019.
5. Charlton, Katherine. *Experience Music*. 5th ed., McGraw-Hill, 2019.

X. OTHER MATERIALS REQUIRED OF STUDENTS: