

MUS A105: MUSIC FROM BACH UP TO ROCK

| Item | Value |
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| 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 |
| Grading Policy | Standard Letter (S), • Pass/No Pass (B) |
| Associate Arts Local General Education (GE) | • OC Humanities - AA (OC1) |
| Associate Science Local General Education (GE) | • OCC Arts - AS (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 Style A. 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 Artusis criticisms: LArtusi 2. A Brothers Defense: La secunda practica II. The Birth of Opera A. Breakthrough Works 1. Peri and Caccinis settings of Euridice (1600) 2. Monteverdis Orfeo (1607) 3. Mass Appeal: The First Public Operas (1637) B. Early Operatic Style Elements Instrumentation 1. recitative aria, chorus 2. thorough-bass and continuo C. French elements: cours de ballet 1. Lullys Alceste D. Second Generation Composers 1. Cavalli, Cesti III. Instrumental Music A. concerto grosso 1. Arcangelo Corelli: tutti/ripieno 2. Antonio Vivaldi B. sonata da chiesa, sonata da camera 1. evolution of forms C. dance suite 1. What is P-A-C-S-O-G. 2. multicultural origins IV. Masters of the High Baroque A. The Conventions of Opera Seria em> 1. Alessandro Scarlatti B. The Baroque Keyboard Sonata 1. Domenico Scarlatti C. George Freideric Handel 1. Life and Background 2. Failed Business Ventures 3. From Opera to Oratorio 4. Messiah D. Johann Sebastian Bach 1. Life and Background 2. Four Major Career Posts a. Organ Music b. Keyboard Music c. Instrumental Orchestral Music s p; d. Cantatas and Large Choral Works: St. Matthew Passion B-Minor Mass V. Summary A. The Significance of the Baroque periods contribution to music B. Shifting Tastes: The Transition to Classical Style Classical Period (1730-1830) I. The Origins of Classical Style A. The Golden Mean B. The Early Symphony 1. Giovanni Battista Sammartini 2. Johann Stamitz 3. The Mannheim Orchestra C. The empfindsamer Stil 1. C. P. E. Bach II. The Classical Triumverate: Haydn, Mozart and Beethoven A. Franz-Josef Haydn (1732-1809) 1. Life and Background: Servant of Esterhazy 2. Father of the Symphony: 104 Symphonies 3. Father of the String Quartet: 83 String Quartets 4. Haydn and Mozart; Haydn and Beethoven B. Wolfgang Amadeus Mozart (1756-1791) 1. Life and Background: Facts and Fiction 2. Discussion of his most important Instrumental Works 3. 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 Flute 4. His last work, the infamous

Requiem Mass C. Ludwig van Beethoven (1770-1827) 1. Life and Background: Struggle and Overcoming 2. String Quartets 3. 32 Piano Sonatas 4. 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. Summary A. The significance of the Classical Periods contribution to music Romantic Period (1810-1910) I. The Birth of Musical Romanticism A. The "Angry Young Men": Sturm und Drang Literary movement B. Wrestling with Beethovens Legacy II. Transition to the Romantic Period; Early Romantic Composers A. Beethovens 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 s p; A. Niccolo 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, Tannhauser 2. Breakthrough: Tristan and Isolde 3. The Ring Tetralogy 4. Parsifal

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.

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. Martins, 2003 Rationale: . 2. Required Pogue, D., Speck, S.. Classical Music for dummies, Latest ed. New York: Hungry minds, Inc., 1997 Rationale: . 3. Required