



COURSE OUTLINE : MUSIC 120

D Credit – Degree Applicable

COURSE ID 001182

Cyclical Review: November 2019

COURSE DISCIPLINE : MUSIC

COURSE NUMBER : 120

COURSE TITLE (FULL) : Music Appreciation

COURSE TITLE (SHORT) : Music Appreciation

CALIFORNIA STATE UNIVERSITY SYSTEM C-ID : MUS 100 – Music Appreciation

CATALOG DESCRIPTION

MUSIC 120 traces the evolution of music over the past 1500 years, with a special emphasis on understanding how to listen for greater enjoyment. Students learn the basic elements of music, such as form and structure, families and subgroups of musical instruments, as well as learning about specific composers and works.

CATALOG NOTES

Note: This course may not be taken for credit by students who have completed MUSIC 125 or 126. This course is designed especially for non-music majors. Music majors should enroll in MUSIC 125 and 126. The student is required to attend at least one classical concert and submit a written report.

Total Lecture Units: 3.00

Total Laboratory Units: 0.00

Total Course Units: 3.00

Total Lecture Hours: 54.00

Total Laboratory Hours: 0.00

Total Laboratory Hours To Be Arranged: 0.00

Total Contact Hours: 54.00

Total Out-of-Class Hours: 108.00



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ENTRY STANDARDS

	Subject	Number	Title	Description	Include
1				N/A	No

EXIT STANDARDS

- 1 Recognize the relationship between music and society in Western European history;
- 2 evaluate potentials for change as society and music evolve;
- 3 recognize musical forms from different historical periods;
- 4 identify instruments visually and aurally;
- 5 distinguish between authentic and non-authentic performance practices;
- 6 recognize the primary stylistic tendencies of the principal eras of Western music.

STUDENT LEARNING OUTCOMES

- 1 apply the appropriate musical terminology when discussing specific compositions;
- 2 identify important composers according to nationality, and place each in the correct historical period;
- 3 recognize common orchestral instruments both aurally and visually.

COURSE CONTENT WITH INSTRUCTIONAL HOURS

	Description	Lecture	Lab	Total Hours
1	Elements of Music <ul style="list-style-type: none"> • Pitch • Rhythm • Melody • Families of instruments • Musical forms 	15	0	15
2	Music During the Middle Ages <ul style="list-style-type: none"> • Music as Commodity and Social Activity • Voice as Worship • Polyphony • Musical Symbols and Puzzles 	3	0	3
3	Music in the Renaissance <ul style="list-style-type: none"> • Renaissance Madrigal • Humanism and the Motet • Renaissance Mass • Instrumental Dance Music 	3	0	3



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4	<p>Music in the Baroque Era</p> <ul style="list-style-type: none"> • Music as Exploration and Drama • Baroque Sacred Music • Purcell and Early Opera • J.S. Bach and the Cantata • Handel and the Oratorio • Baroque Dance Music • Baroque Concerto • Bach and the Fugue 	6	0	6
5	<p>Music in the Classical Period</p> <ul style="list-style-type: none"> • Music as Order and Logic • Haydn and Classical Chamber Music • Haydn and the Symphony • Mozart, Chamber music and Larger Forms • Classical Concerto • Beethoven and the Classical Sonata • Beethoven and the Symphony in Transition • Mozart and Classical Opera • Mozart and the Requiem 	6	0	6
6	<p>Music in the Romantic Era</p> <ul style="list-style-type: none"> • Music as Passion and Individualism • Early Romantic Lied • Early “Popular” Music • Romantic Piano Music • Romantic Virtuosity • Berlioz and the Program Symphony • Orchestral Nationalism • Absolute Music in the Nineteenth Century • Italian Romantic Opera • German Romantic Opera • Romantic Ballet 	7	0	7
7	<p>Music in the 20th Century</p> <ul style="list-style-type: none"> • Musical Modernity • Schoenberg and Musical Expressionism • Stravinsky and Modernist Multimedia • Berg and Expressionist Opera • Jazz and Blues Traditions • William Grant Still and Modernism in the United States • Gershwin and Jazz as “Art” • Ives, Copland, and Musical Nationalism • Revueltas and Mexican Modernism • Bartók and “Neo-Classicism” 	7	0	7



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8	Music in the 21st Century	7	0	7
	<ul style="list-style-type: none"> • Beyond Modernism • American Experimentalists • American Musical Theater • Minimalist Music • Postmodern Re-workings • Neo-Romantic Program Music • Music for Film • Postmodern Orthodoxy • Contemporary Opera 			
				54

OUT OF CLASS ASSIGNMENTS

- 1 online quiz (e.g. a quiz on terminology used to describe musical dynamics)
- 2 online listening quiz (e.g. a quiz to identify the composers of works being listened to)
- 3 concert report (e.g. a written report detailing attendance at a classical music concert)

METHODS OF EVALUATION

- 1 written quizzes and exams
- 2 listening quizzes and exams
- 3 mid-term exam
- 4 cumulative final exam

METHODS OF INSTRUCTION

- Lecture
- Laboratory
- Studio
- Discussion
- Multimedia
- Tutorial
- Independent Study
- Collaboratory Learning
- Demonstration
- Field Activities (Trips)
- Guest Speakers
- Presentations



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TEXTBOOKS

Title	Type	Publisher	Edition	Medium	Author	ISBN	Date
The Enjoyment of Music	Required	W.W.Norton and Company, Inc.	13	Print	Kristine Forney	978-0-393- 93638-4	2018