I. **OVERVIEW**
   The following information will appear in the 2011 - 2012 catalog

   **MUSG 122 History of Western Music 2**

   **3 Units**

   **Formerly listed as:** MUSIC - 113: History of Western Music 2

   A general survey of the musical styles by master composers dating from the classical period (1750) to the present. Emphasis will be placed on identifying the various historical periods, the stylistic practices in composition and performance, and utilizing the musical compositions of the most prominent composers from each historical period.

   Field trips might be required. (A-F or P/NP - Student choice) Lecture

   **Transfer:** (CSU, UC) **General Education:** (MJC-GE: C) (CSU-GE: C1) (IGETC: 3A)

II. **LEARNING CONTEXT**

   Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goals specified in Section III, Desired Learning:

   A. **COURSE CONTENT**

   1. **Required Content:**

      a. The basic elements of music including rhythm, melody, harmony, timbre, and form

      b. Various instruments in use individually and in homogeneous groups

      c. Musical vocabulary needed to understand and discuss period styles. Historical evolution of musical style and other pertinent and related facts

      d. Shared characteristics of instruments used in ethnic music

      e. Historical periods of musical style from the romantic period to the present

         i. General music developments

         ii. Composers and their works representing the main musical styles in composition and musical performance practices from the romantic period to the present

         iii. Comparison with works more familiar to the past experience of the student when possible

   B. **HOURS AND UNITS**

<table>
<thead>
<tr>
<th>INST METHOD</th>
<th>TERM HOURS</th>
<th>UNITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lect</td>
<td>54</td>
<td>3.00</td>
</tr>
<tr>
<td>Lab</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

   **3 Units**
C. METHODS OF INSTRUCTION (TYPICAL)
Instructors of the course might conduct the course using the following method:

1. Lecture – Demonstration at the keyboard and by records
2. Class discussion of recorded examples and text
3. Class discussion of video tape and DVD recordings shown in class
4. Use of students’ reports with class discussion
5. Class discussion of on campus or off campus concerts

D. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS
Time spent on coursework in addition to hours of instruction (lecture hours)
   a. Weekly readings from the textbook.
   b. Weekly writing assignments based on textbook readings analyzing, comparing, and contrasting
      the elements of harmony, rhythm, meter, form, and function. Approximately 10 pages of writing
      per week.
   c. Preparation for midterm exam.
   d. Preparation for final exam.

2. EVIDENCE OF CRITICAL THINKING
Assignments require the appropriate level of critical thinking
   a. Explain the use of basso continuo and its function in Early Baroque music.
   b. Describe the psychological aspects of Beethoven's 5th symphony.
   c. What was the relationship between Napoleon Bonaparte and Ludwig Van Beethoven? Analyze
      the effect this relationship had on Beethoven's music.
   d. Compare and contrast Bel Canto opera with German Romantic opera. What are the fundamental
      differences in their approach to music?

E. TEXTS AND OTHER READINGS (TYPICAL)


III. DESIRED LEARNING

A. COURSE GOAL
As a result of satisfactory completion of this course, the student should be prepared to:

   analyze and compare Western art music from Classical through the modern era.

B. STUDENT LEARNING GOALS
Mastery of the following learning goals will enable the student to achieve the overall course goal.

1. Required Learning Goals
Upon satisfactory completion of this course, the student will be able to:

a. Identify musical terms needed by an active listener to intelligently discuss music.
b. Designate the various factors involved in ethnic music.*
c. Recall the main styles of composition from C. 1750 to present.*
d. Identify the various musical styles of each period from the classical period to the present.
e. Define and correctly spell a vocabulary of musical terms and composers' names.*
f. Identify both visually and aurally various instruments.*
g. Identify the main styles of music written from C. 1750 to present.*
h. Compare and contrast the music they hear in the classroom.*
i. Analyze recordings in class concurrent with recordings presented in the classroom.
j. Compare and contrast selected live concerts and recitals relative to music studied in class.

IV. METHODS OF ASSESSMENT (TYPICAL)

A. FORMATIVE ASSESSMENT
   1. Midterm examination
   2. Written papers

B. SUMMATIVE ASSESSMENT
   1. Class participation
   2. Final examination, both written and oral.
   3. Written papers