I. Catalog Information
MUSI 1A  Introduction to Music: Music in Western Cultures  4 Unit(s)

(See general education pages for the requirement this course meets.)

Advisory: English Writing 211 and Reading 211 (or Language Arts 211), or English as a Second Language 272 and 273.

(Formerly Music 1.)

Four hours lecture, one additional hour to be arranged through required concert attendance outside regular class meeting times.

Introduction to the discipline of music; methods of understanding music available in modern culture; listening techniques; use of fundamental concepts including form, style, musical media, and textures; acquaintance with and comparison of musical examples from various eras and cultures; roles of music in society.

II. Course Objectives
A. Employ a basic vocabulary of common music terms to describe observations of recorded and live music.
B. Recognize individual instruments and voices and the various ensembles in which they are used.
C. Demonstrate an understanding of the roles of music in human cultures and relate musical expression to other forms of artistic expression and to culture generally.
D. Distinguish various important musical cultures, historical periods, forms, and composers.
E. Recognize, describe, and compare musical practices in contemporary society.
F. Recognize basic distinguishing characteristics among a representative group of musical compositions.

III. Essential Student Materials
Computer and Internet access, audio recordings of selected musical examples from the text.

IV. Essential College Facilities
Classroom with piano, high fidelity audio-video playback system (for audio cassette, record, compact disk, mp3, VHS tape, DVD), computer with Internet access and projector, overhead projector. Extensive collection of audio and video recordings.

V. Expanded Description: Content and Form
A. Employ a basic vocabulary of common music terms to describe observations of recorded and live music.
   1. Fundamentals of musical sound
      a. Pitch: frequency, intervals, scales, definite and indefinite pitch.
      b. Dynamics: terraced dynamics, dynamic levels, crescendo/diminuendo, and expressive use of dynamics.
      c. Rhythm: Duration, tempo, meter.
      d. Tone color: Describing tone color, musical uses of tone color.
   2. Basic concepts of musical organization and structure.
      a. Scales: major, minor, pentatonic, chromatic, modes.
      b. Melody: pitch and rhythm components, phrases.
      c. Harmony: chords, progressions.
      d. Key: major and minor.
      e. Texture: monophonic, polyphonic, homophonic, heterophonic.
      f. Form: binary and ternary, single and multiple movement forms.
3. Application of music terminology through description and discussion of musical examples, both recorded and performed live.
   a. Objective descriptions of musical features.
   b. Subjective reactions, particularly as related to music features.

B. Recognize individual instruments and voices and the various ensembles in which they are used.
   1. Voices
      a. Defined by gender, range and tone color
      b. Use in solo and ensemble performance situations
      c. Vocal practices: popular versus classical, cultural variations, amplification
   2. Instruments
      a. Instrument families and their characteristics
      b. Use in solo and ensemble performance situations
      c. Historical development and cultural variations
   3. Comparisons of instrumental and vocal practices and resources in different historical periods and cultures.

C. Demonstrate an understanding of the roles of music in human cultures and relate musical expression to other forms of artistic expression and to culture generally.
   1. Uses of music in human societies
      a. Music as entertainment
      b. Ceremonial and religious music
      c. Music as art
      d. Music as an expression of popular culture
      e. Relationships between popular and art music
   2. Representative examples and practices from major cultural traditions, including:
      a. Europe
      b. India
      c. Asia
      d. Sub-Saharan Africa
      e. Middle East
      f. Latin-America
   3. Non-literate music from representative contemporary and historical cultures.
   4. Distinguishing characteristics, including:
      a. Roles of music as sacred, popular, art, etc.
      b. Practice and roles of improvisation and notation
      c. Relative roles of melody, rhythm, and harmony
   5. Representative connections between musical culture and general culture in various eras, including:
      a. Religion in the Middle Ages
      b. Humanism in the Renaissance
      c. Classicism and reason
      d. Romantic music, art, and literature
      e. Electronic media, music as "art", and multicultural infusion in modern music
   6. Gender issues in European art music. Examples include:
      a. Middle Ages and Renaissance: gender segregation in sacred music
      b. Baroque era: the castrati
      c. Classical and Romantic eras: emergence of women performers, restrictions on women composers
D. Distinguish features of important musical style periods, forms, composers, and practices.

1. Music of the Middle Ages and Renaissance Eras
   a. Historical and social context
   b. Role of music and musicians in the Middle Ages and Renaissance
   c. General characteristics of music in the Middle Ages and Renaissance
   d. Sacred music: Gregorian chant, organum, motet, mass
   e. Secular music for voices and instruments
      1. Vocal: Italian and English madrigals
      2. Instrumental: Dances, etc.
   f. From monophony to polyphony and the beginnings of homophony

2. Music of the Baroque Era
   a. Historical and social context
   b. Music and musicians in Baroque society
   c. General characteristics of Baroque music
   d. Development of opera
   e. Representative forms of the Baroque era: Opera, concerto, fugue, cantata, suite, and oratorio

3. Music of the Classical Era
   a. Historical and social context
   b. Music and musicians in Classical society
   c. Characteristics of the Classical style
   d. Representative forms of Classical music
      2. Multiple-movement: symphony, string quartet, concerto, sonata.
      3. Opera: continuing evolution and new forms and practices.

4. Music of the Romantic Era
   a. Historical and social context
   b. Romantic literature and art
   c. General characteristics of Romantic music
   d. Forms of the Romantic era
      1. Development and expansion of Classical forms.
      2. Opera: continuing evolution and new forms and practices.
      3. New instrumental forms: Tone poem, program symphony, concert overture, lieder, solo instrumental music.

E. Recognize, describe, and compare musical practices in contemporary society.

1. Twentieth-century society
   a. Historical and political background
   b. Art and literature as related to music
   c. Technology

2. Styles and trends in twentieth-century art music
   a. The rejection of tonality
   b. Impressionism
   c. Atonality, the 12-tone System, and Serialism
   d. Neoclassicism
   e. Experimentalism
f. Chance music

g. Electronic music

h. Music in film

i. The "New Romanticism" and Minimalism

3. Development of American musical identity in the twentieth-century

4. Cross-cultural influences in twentieth-century music

   a. Impressionism and the music of Asia

   b. Primitivism

   c. Influences of Jazz styles

   d. Minimalism and the music of India and Africa

   e. Evolving concepts of "popular" and "classical" music.

5. The impact of technology on music-making and musical experience

   a. Synthesis and recording

   b. Popular styles: amplification, electronic instruments, and sampling.

   c. Performance versus playback

   d. Post-literate musical composition

   e. The business of music: music as a commodity

F. Recognize basic distinguishing characteristics among a representative group of musical compositions.

1. Representative composers of the Middle Ages and Renaissance: Hildegard of Bingen, Guillaume de Machaut. Josquin Desprez, Palestrina, the Gabriels, Thomas Morley, Thomas Weelkes.


VI. Assignments

A. Assigned readings from required text.

B. Assigned listening to musical examples accompanying the required text.

C. Activities

   1. Assigned weekly listening to recordings of musical examples.

   2. Weekly assignments requiring assimilation of assigned reading and listening, and description of recorded musical examples.

   3. Describe and discuss musical examples and issues in class and (optionally) online.

   4. Attend two live concerts

D. Writing

   1. Write reports on two live concerts. Reports are three to six pages in length and include an objective description of the performances, the student's subjective reaction to the music, and a summary critique of the concert.

VII. Methods of Instruction

Lecture and visual aids
Discussion of assigned reading
Quiz and examination review performed in class
Homework and extended projects
Collaborative learning and small group exercises
Other: In-class listening to music examples

VIII. Methods of Evaluating Objectives

A. Participation in class discussions
B. Midterm test(s), and final exam consisting of objective and essay questions, some based upon listening to musical examples, evaluated for comprehension, analysis, description, and interpretation.
C. Weekly quizzes evaluating knowledge and comprehension of textbook readings and listening assignments.
D. Written assignments based upon assigned readings in text and elsewhere and on listening to recorded musical examples.
E. Two concert reports describing live performances.

IX. Texts and Supporting References

A. Examples of Primary Texts and References

B. Examples of Supporting Texts and References