Proposal for GE Freshman Learning Community
Structure, Expression, and Meaning in Music

1. What is the theme you propose for your group of courses? In what ways do you think this theme speaks to issues important to our freshman population? To the University’s mission?

We propose a cluster intended primarily for Music Majors. Offering essential instruction in two separate disciplines, Music Theory and Music History, these courses provide the foundation for more advanced required study in these disciplines. Furthermore, this cluster serves to relieve freshmen music majors from first-year loads of 22-24 units, folding four quarterly units required for the major into a cluster.

An important point: while knowledge of music theory provides students with analytical tools for the study of music history, and while music history provides an understanding of the evolution of harmony, rhythm, and form through time as encountered in music theory, history and theory are treated as distinct disciplines in the field of music. One earns a doctorate in either music theory or in music history, and, indeed, even at the master’s level, degree specialization clearly separates history and theory as distinct disciplines—much as in Earth Sciences, where oceanography and geology are distinct yet not entirely unrelated disciplines.

2. List the three courses (prefix, number, title, units)

MUS1031 Music Theory I (4 units)
MUS1032 Music Theory II (4 units)
MUS1155 Music Through the Ages (4 units)

3. Explain how the theme will be used to integrate course content in each course.
(Describe the contribution of each discipline’s perspective on the theme that will help create a coherent learning experience for the students.)

The fundamental goal of study in music theory is to develop a descriptive language of, and to understand the concepts that review the underlying integration of, the elements of a musical composition—regardless of the style, genre, or historical era in which it was created.

The goal of the study of music history is precisely to understand the particular characteristics of a music composition in relation to the evolution of a particular musical style and genre within a specific historical, social, and cultural context.

In music, as in all other academic fields, the ability to learn and to communicate to others what has been learned, depends upon the acquisition of a special language—a terminology—that carries with it the ability to make fine distinctions and to communicate many layers of meaning in a concise fashion. For example, the colloquial expression “heart attack” is an imprecise description of a more specific condition, such as angina. When a medical doctor uses the latter term, she is able to capture a wealth of associated knowledge, years of experience, and pages’ of information in a single word.
Music Theory and Music History each teach distinct descriptive languages and concepts. Yet without music theory, the historian is limited in the degree to which they can analyze the elements of a musical composition and, therefore, to make finer distinctions within an era of study. In a similar fashion, the student of music theory cannot fully appreciate why harmony, for example, evolves the way it does across the eras of Western art music without knowing about the influence of the changing roles of text, religious ritual, centers of authority and social order that are among the subjects of music history.

In the ways described above, the courses integrate with one another, and generate richer educational experiences for the student. This understanding, planted at the beginning of their collegiate studies, will profoundly influence and enrich the course of their entire degree studies in music.

4. Explain how each course in the proposed learning community will support student learning of each of the lower division general education area learning outcomes and General Education requirements (passed by Academic Senate February 17, 2004). Please use the GE course application forms to address this question. (If the course has already been approved for GE credit, and the current application form was used, please attach a copy. If the course has not yet been approved for GE credit, the use of the application form will permit review for GE credit, even if the cluster application is not selected.

Previously approved applications for GE credit are attached. In them, the learning outcomes are addressed point by point. Music Theory I and II will satisfy the GE requirements for C2, Music Through the Ages will satisfy C1. The third required humanities course will be taken outside the Music Department, as indicated in the response to question #1 above.

5. Please note: for mixed area learning communities, courses must meet learning outcomes in each area covered by the learning community. For example, a learning community with a course in humanities, one in social science, and one in science must demonstrate that the learning outcomes in humanities, social science, and science are met by the relevant courses.

This proposal is not for a mixed area learning community.

6. Attach course outlines for the three courses. Each course outline should indicate how the theme would be used in the course and any student activities that cross all three courses. (For example, will there be common reading(s) in the three courses? Will there be common assignments, or assignments on which students work the entire year? Will students keep a cluster portfolio? Etc.)

Syllabi for MUS1031, MUS1032, and MUS1155 are attached. Their relevance to the cluster is treated in question #3 above.
Approved by Department Chairs:

Signature [Signature]

Signature [Signature]

Signature [Signature]

Approved by College Dean/Associate Dean from each participating college:

Signature [Signature]

Signature [Signature]

Signature [Signature]

Signatures of three faculty members: Ideally, the person who will teach the courses will participate in the cluster planning. However, recognizing the staffing difficulties departments face, the faculty member who plans the cluster must agree to provide a thorough orientation to the expectations and methods developed for the learning community to the actual instructor. We each agree, if selected, to meet on for six hours during the following three days for an end-of-Spring workshop on interdisciplinary curriculum, pedagogy and course integration.

Signature [Signature]

Signature [Signature]

Signature [Signature]

Proposals should be submitted as soon as possible and no later than Friday, April 1, 2011. Please submit proposals to sally.murphy@csueastbay.edu and linda.beebe@csueastbay.edu.

While Colleges do not approve courses for GE, College approval assures support for departmental participation.
Music Theory I (MUS 1031)
California State University, East Bay

Schedule: MWF 9:20 - 10:30
MB 2089
Instructor: Dr. John Eros
john.eros@csueastbay.edu (preferred)
510-885-3149
Office Hours: M 1:00 - 3:00; T 10:00 - 11:00 or by appointment

Required Materials (currently available at the bookstore):
- Workbook for Tonal Harmony (Kostka & Payne) – packaged with the text
- Note: You will use this text for Theory I - III
- Blank staff paper/pencil - there a number of online sources, such as http://www.blanksheetmusic.net/
- Bring all materials to each class meeting

Course Objectives
The primary objective of this course is to enable the student to develop a solid foundation in the basics of music theory. This includes the ability to:
1. Read and write: key signatures, treble and bass clefs, major and minor scale forms, triads, seventh chords, time signatures, and rhythmic notation in duple and triple meters
2. Determine chord quality, inversion, and relationship to different forms of diatonic scales
3. Aurally identify diatonic scales (major and all three minor forms), ascending and descending intervals (within one octave), and major, minor, augmented, and diminished triads
4. Realize figured bass in four voices

Course Format
I don’t like to do stand-and-deliver lectures – I will do my best to use a variety of activities (games, drills, small groups, etc.). Be prepare to actively participate - you will sing in this class. I also highly encourage questions. Please speak up when something is unclear. Don’t be afraid to be wrong – when you have a question, ask!

Co-requisites
You should be enrolled concurrently in MUS 1027 (Sight Singing I) and MUS 1314 (Basic Piano I). See me with questions. Furthermore, this class will move quickly and is designed with music majors in mind. If you are not a music major (including music minors), this class might be extremely difficult.
Attendance
Each class meeting builds progressively on all previous class meetings, and there is a great deal of content in this course – missing classes will put you at a disadvantage.

Punctuality
Coming in late or leaving early is distracting to everyone, and is unfair to those who are on time. Furthermore, quizzes will typically take place at the beginning of class and if you are late on a quiz day, you’re out of luck. If you are more than 10 minutes late, I reserve the right to refuse admittance.

Food
Please refrain from bringing food/drink to class.

Assessment
Tests: 30% (the lowest chapter test grade will be dropped)
Quizzes: 30%
Other Assignments: 30% (the lowest two homework grades will be dropped)
Final: 10%

Assignments
Assignments are due on the assigned date. I do not accept late work. Exceptions may be made, on a case-by-case basis, if there is a medically documented reason for the student missing a class.

Activities
Additional activities will be given in class and posted on blackboard. It is your responsibility to know what is due for the following class. Because each class progresses differently, remember that the outline here can be considered more as guidelines rather than set in stone. Activities are subject to change at any time

Disruptive behavior and technology
While it may seem obvious, students are not allowed to be disruptive in class or use any technology that would otherwise prove disruptive and distract from the learning environment in class. This includes but is not limited to:
- Chatting during lecture
- Text messaging
- Web surfing
- Allowing phone calls/messages to ring during class and/or answering those calls/messages
- Listening to iPods, media players, and other devices during class
I reserve the right to ask you to leave the class for any behavior I find disruptive.

Academic Honesty
Students are required to read and understand the CSUEB statement on Academic Dishonesty. The Catalog’s statement is on the WWW at

Eros – MUS 1031 (Fall 2010) P. 2
Activities Subject to Change At Any Time

Grading Scale for Chapter Tests and the Final Grade
A 95-100
A- 91-94
B+ 88-90
B 84-87
B- 81-83
C+ 78-80
C 74-77
C- 71-73
D 61-70
F 60 and below

Grading Scale for Quizzes and Homework Assignments
4 – Outstanding work, demonstrating complete mastery of the assignment
3 – Good work, demonstrating comprehension of the material
2 – Satisfactory work, but with several problems
1 – Passing work, but showing significant problems
0 – Unacceptable work or work not submitted

Suggestions for Success
1. Collaborate: study and review the material with other students. Form study groups. HOWEVER – remember that your work must always be your own.
2. Find kindred spirits. If you have a question, chances are that several other people have the same question. For example, if reading bass clef is new to you, find a few other folks in the same place and quiz one another on bass clef.
3. The chapter summaries are quite good – make use of them.
4. If you have a question – ASK (in class, email, office hours, etc.)!
5. If you are finding it difficult to learn a new clef, add materials in other clefs to your practice routine on your major instrument (the sight singing text is one source).
6. There are a number of folks on campus who offer tutoring in music theory. If you believe that you would benefit from the extra help, seek those folks out. I have a couple of names.
7. There are a number of computer applications and websites that are good sources of practice materials, drills, etc. The following is a list of possible sites (I don’t endorse any of them nor do I receive compensation)

- **www.musictheory.net**
- **emusictheory.com**
- **www.teoria.com/index.html**
Music Theory II (MUS 1032)  
California State University, East Bay

Schedule: MWF 9:20 - 10:30  
MB 2089  
Instructor: Dr. John Eros  
john.eros@csueastbay.edu (preferred)  
510-885-3149  
Office Hours: Monday 1:00 – 3:00, Tuesday 10:00 – 11:00, and by appointment

Required Materials (currently available at the bookstore):
- Workbook for Tonal Harmony (Kostka & Payne) – packaged with the text
  - Note: when using the workbook, I recommend copying the pages and turning in the photocopies. If you would rather use the pages themselves, purchase a three-ring binder so that you can keep everything together.
- Note: You will use this text for Theory I - VI
- Blank staff paper - there a number of online sources, such as http://www.blanksheetmusic.net/
- Pencils and eraser
- **Bring all materials to each class meeting**

Course Objectives
The primary objective of this course is to enable the student to develop a solid foundation in the basics of music theory. This includes the ability to:
1. Read, write, analyze, and discuss music, with correct terminology and nomenclature, up to four voices
2. Read and write all forms of triads (root position and inversion), including various forms of the 6-4 chord
3. Compose first-species counterpoint
4. Identify and appropriately use various forms of nonchord tones
5. Identify chords, harmonic progressions, and cadential forms by ear (harmonic dictation)
6. Discuss and evaluate music, from an aesthetic and technical point of view

Format
I believe in active, rather than passive, learning. This class will have a balance of large and small group activities. Students are encouraged to participate actively during lectures, through asking relevant questions and making relevant comments. There will also be a
performance component, as we will perform melodies, bass lines, chorales, and other musical examples. Finally, expect small group activities – harmonization, drills, compositions, and performances.

Blackboard
Blackboard will be used frequently in this course for purposes of posting assignments, announcements, study guides, etc. It is your responsibility to check Blackboard regularly and to be aware of any assignments or announcements, particularly if you miss class.

Co-requisites
You should be enrolled concurrently in MUS 1028 and 1315.

Attendance
Each class meeting builds progressively on all previous class meetings, and there is a great deal of content in this course – missing classes will put you at a significant disadvantage. You are allowed two unexcused absences. Further absences will result in your final grade being lowered one-half letter grade (i.e. B+ to B). Absences may be excused if evidence of medical or other critical issues is presented, on a case-by-case basis. Furthermore, each class this quarter is even more critical due to:

Punctuality
Coming in late or leaving early is distracting to everyone. If you are more than 10 minutes late for class it will count as one-half unexcused absence.

Food
Yes, we meet early. However, bringing food/drink to class can also be distracting to everyone. Please refrain from bringing food/drink to class. I cannot replace espresso, but I will do my best to keep things moving.

Assessment
1. Midterm and Final exams: 10% each
2. Participation: 10% (reflected through participation in classroom discussion, small groups, and other activities)
3. Chapter tests: 30% (the lowest chapter test grade will be dropped)
4. Other assignments – 40% (the lowest two homework grades will be dropped)

All assignments are due at the beginning of class on the assigned date. Late assignments are accepted although one point will be deducted for each day (not class meeting) late.

Activities
Additional activities will be given in class and posted on Blackboard. It is your responsibility to know what is due for the following class. Because each class progresses differently, remember that the outline here should be considered more a guideline rather than set in stone. Activities are subject to change at any time

Eros – MUS 1032 (Winter 2010) P. 2
Disruptive behavior and technology
While it may seem obvious, students are not allowed to be disruptive in class or use any technology that would otherwise prove disruptive and distract from the learning environment in class. This includes but is not limited to:
- Chatting during lecture
- Text messaging
- Web surfing
- Allowing phone calls/messages to ring during class and/or answering those calls/messages
- Listening to iPods, media players, and other devices during class

I reserve the right to ask you to leave the class for any behavior I find disruptive.

Academic Honesty
Students are required to read and understand the CSUEB statement on Academic Dishonesty. Violation of any of the standards will result in an F in this course and will be documented in the Academic Affairs Office. The Catalog's statement is on the WWW at http://www.csueastbay.edu/ecat/current/i-120grading.html#section12.

Students with disabilities
If you have a documented disability and wish to discuss academic accommodations, or if you would need assistance in the event of an emergency, please contact me.

Class Outline
The following table shows which chapters/topics will be covered during specific weeks of the quarter. Please note the dates on which class does not meet. Homework (which will be due the following class) will be assigned at the end of each class session. Assignments will be posted either in class or on Blackboard.

<table>
<thead>
<tr>
<th>Week beginning</th>
<th>Topics/Material (days)</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 4</td>
<td>Chapter 7 (MWF)</td>
</tr>
<tr>
<td>January 11</td>
<td>Chapter 7 test (M); Chapter 8 (WF)</td>
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<tr>
<td>January 18</td>
<td>Note: No class on Monday, January 18 (Martin Luther King Jr. Day); Chapter 8 (W); Chapter 8 test (F)</td>
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<tr>
<td>January 25</td>
<td>Note: No class on Friday, January 29 (faculty furlough); Chapter 9 (MW)</td>
</tr>
<tr>
<td>February 1</td>
<td>Note: no class on Monday, February 1 (faculty furlough); Chapter 9 (W); Chapter 9 Test (F)</td>
</tr>
<tr>
<td>February 8</td>
<td>Monday, February 8: Midterm; Chapter 10 (WF)</td>
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</tbody>
</table>
Activities Subject to Change At Any Time

Grading Scales

<table>
<thead>
<tr>
<th>Tests/Exams/Final Grade</th>
<th>Homework</th>
</tr>
</thead>
<tbody>
<tr>
<td>A  94-100</td>
<td>4 – Outstanding work, demonstrating complete mastery and the ability to go beyond requirements</td>
</tr>
<tr>
<td>A- 90-93</td>
<td>3 – Good work, demonstrating comprehension of the material</td>
</tr>
<tr>
<td>B+ 87-89</td>
<td>2 – Passing work, but showing significant problems</td>
</tr>
<tr>
<td>B  84-86</td>
<td>1 – Unsatisfactory work. Speak with the instructor immediately</td>
</tr>
<tr>
<td>B- 80-83</td>
<td>0 – Work not submitted</td>
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<tr>
<td>C+ 77-79</td>
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<td>C  74-76</td>
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<td>C- 70-73</td>
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<td>D  60-69</td>
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<tr>
<td>F  59 and below</td>
<td></td>
</tr>
</tbody>
</table>

Suggestions for Success

1. **Play** the text examples and your homework on the piano. You need to hear and perform this – it is more than black dots, lines, and spaces.

2. **Collaborate**: study, review, and perform (especially works for multiple voices) the material with other students. Form study groups. HOWEVER – remember that your work must always be your own.

3. Find **kindred spirits**. If you have a question, chances are that several other people have the same question. For example, if reading bass clef is new to you, find a few other folks in the same place and quiz one another on bass clef.

4. The **chapter summaries** are quite good – make use of them.

5. If you have a question – *ASK* (in class, email, office hours, etc.)!
6. There are a number of folks on campus who offer tutoring in music theory. If you believe that you would benefit from the extra help, seek those folks out. I have a couple of names.
Music Through the Ages: 
A Survey of Art Music Traditions of the West

(Mus3155
Spring Quarter 2010
TuTh 2:00-3:50 pm, Music & Business 2809

Professor Peter K. Marsh
Office: Music & Business 2000
Office Hours: Wed., Fri. 1:00-3:00pm & by appointment
Phone: (510) 885-3132
E-mail: peter.marsh@horizon.csueastbay.edu

Course Description:

This course is designed for first-year music majors participating in the GE Freshmen Cluster Program, but it is open to all students needing lower-level GE credit. It aims to help you develop your ability to recognize and describe the most important musical styles and genres practiced in Europe and America from the medieval period to the present. You will learn to place important composers, works, styles and genres in a historical time frame, to have a greater understanding of musical terminology, and to gain a deeper comprehension of the social and cultural worlds that have created and sustained Western music for the past two thousand years. You will also learn how to listen critically to works of music and to engage as an active listener in the musical dialogue with the composers and performers.

Required Materials:

(Audio examples will be posted on our course Blackboard page.)

Assignments and Projects: Our class meetings will focus both on investigating great music of the past like forensic scientists and on experiencing it as artists and lovers of music. Yudkin’s textbook will provide the launch pad for our lectures and in-class activities. It is imperative that you complete the assigned reading before coming to class. Because our class will consist of both music majors and non-music majors, the course assignments, projects, and evaluations will be oriented towards both groups. While music majors will be expected to employ their theoretical and analytical abilities in music, I expect everyone to develop their abilities to listen and think critically and to think historically.

Methods of Assessment: The midterm and final exams will draw from the lectures, readings, and listening assignments. There will be a number of short quizzes given throughout the quarter to test your understanding of the terminology and concepts. The quizzes and exams will include multiple-choice questions, listening identification questions, short answer questions, and short essay questions. Your grade will also draw from in-class activities, journal assignments, and a short essay about a classical music concert you attend this quarter. Plagiarism and cheating will result in a grade of ‘F’ for that assignment and University policies on dishonest behavior will be followed.

Blackboard, Library Reserves: I will post our syllabus, announcements, course calendar, assignments, links to important websites, lecture notes, and other essential materials and resources on the course Blackboard site. Please make it a habit to refer to this site regularly.
Important course materials will also be placed on Library Reserve for this class. You also need to regularly check your CSU campus email account, as bulk e-mails sent to the class will be the primary medium for communication of essential information (regarding assignments, tests, schedule modifications, etc.). You are responsible for checking mail received to your CSU account.

**Attendance:** Attendance will be taken at the beginning of each class. If you are not counted as present, you are absent. You are allowed three unexcused absences. Absences beyond this, as well as consistent late arrivals to class, will result in your final grade being lowered. I give make-up exams, quizzes, or other assignments only in very special situations. If you know of an event that will conflict with a class, please contact me far ahead of time.

**Disabilities:** It is the responsibility of students with disabilities and/or personal circumstances that may negatively affect their academic performance to inform me as early in the quarter as possible, preferably before the end of week two. Without timely prior notification, it may be difficult or impossible to adjust the due dates of assignments or other projects, to reschedule examinations or to make other accommodations.

**Participation:** I expect you to come to each class on time and prepared to answer questions and participate in class discussions. I ask that you please show respect for your classmates and their ideas, even if you disagree with them. And I ask that all electronic devices (mp3 players, cell phones, computers, etc.) be turned off for the duration of the class period.

*The Final Exam will be given on Thursday, June 9th, 2:00-3:50pm*

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**Course Schedule**
*(Subject to change)*

**WEEK ONE – INTRODUCTION**
*Introduction to the study of music*

3/29 Introductions

4/31 Ceasar Chavez Day – No Class

**WEEK TWO – MEDIEVAL MUSIC**
*Early European medieval music; Gregorian chant and music of the monastery and convent (Hildegard of Bingen); secular song; the rise of medieval polyphony (Perotinus), polyphonic secular music*

4/5 Read: Yudkin, Chapters 1-3; Listen to recordings referenced in text

4/7 Read: Chapter 4, pp. 55-68; Listen: CD1/8, 9, 10, 11

**WEEK THREE – RENAISSANCE MUSIC**
*The Renaissance hymn, Mass (Deprez), motet (Palestrina), madrigal (Morley), and instrumental music (Susato)*

4/12 Read: Chapter 5, pp. 70-76; Listen: CD1/12, 13

4/14 Read: Chapter 5, pp. 76-85; Listen: CD1/14, 15, 16, 17, 18
WEEK FOUR – BAROQUE MUSIC
Characteristics of the Baroque period; Baroque opera (Monteverdi, Purcell); the late Baroque concerto; sacred and secular music of Bach and Handel
4/19 Read: Chapter 6, pp. 87-98; Listen: CD1/19, 20
4/21 Read: Chapter 6, pp. 98-113; Listen: CD1/21, 22, 23

WEEK FIVE – CLASSICAL MUSIC
Characteristics of the Classical era; Classical musical genres; the centrality of Haydn & Mozart
4/26 Read: Chapter 7, pp. 115-129; Listen: CD2/1, 2
4/28 Read: Chapter 7, pp. 129-137; Listen: CD2/3

WEEK SIX – CLASSICAL MUSIC AND BEETHOVEN
Beethoven’s life and music
5/3 Midterm Exam
5/5 Read: Chapter 8, pp. 139-157; Listen: CD2/4, 5-8

WEEK SEVEN – EARLY ROMANTIC MUSIC
Characteristics of the Romantic era; the art song (Schubert); Romantic piano music (Mendelssohn, Chopin, Schumann); status of women composers
5/10 Read: Chapter 9, pp. 159-171; Listen: CD2/9
5/12 Read: Chapter 9, pp. 171-181; Listen: CD2/10, 11, 12

WEEK EIGHT – LATE ROMANTIC MUSIC
Romantic opera (Verdi, Puccini); music and nationalism; Late-Romantic symphony (Brahms, Mahler)
5/17 Read: Chapter 10, pp. 183-197; Listen: CD2/13, 14
5/19 Read: Chapter 10, pp. 197-209; Listen: CD2/15, 3/1, 2

WEEK NINE – TWENTIETH CENTURY MUSIC
Impressionism (Debussy), Primitivism (Stravinsky), Expressionism (Schoenberg); Schoenberg’s students (Berg, Webern)
5/24 Read: Chapter 11, pp. 211-226; Listen: CD3/3, 4, 5
5/26 Read: Chapter 11, pp. 226-236; Listen: CD3/6, 7, 8

WEEK TEN – TWENTIETH CENTURY MUSIC
Pre-War Composers; American music (Ives, Copeland); Characteristics of Post-War Modernism and new directions in music
5/31 Read: Chapter 11, pp. 236-245; Listen: CD1/5, CD3/9, 10
6/2 Read: Chapter 11, pp. 246-257; Listen: CD3/11, 12, 13, 14, 15, 16
DUE: Concert Report

6/9 Final Exam, 2.00-3.50 pm
Application for General Education Credit
for Lower Division Humanities Course (Area C2 or C3)

Course title: Music Theory I
Course number: MUS 1031
Maximum enrollment: 30

Letters: Courses in Letters examine significant written and/or oral texts of the creative intellect. The major goals are: (a) to teach the critical examination of ideas and theories through the use of historical, linguistic, literary, philosophical, and/or rhetorical approaches and methods; and (b) to encourage understanding of enduring human concerns and the intellectual and cultural traditions within which they arise.

1. Students will demonstrate through oral and written work how foundational works in the humanities illuminate enduring human concerns and the intellectual and cultural traditions within which these concerns arise, including both classical and contemporary artists and/or theorists.

The written texts under examination in this course are, primarily, musical texts – scores. The foundational texts for Theory I range widely and cut across eras and genres. The purpose in this is to prepare students to understand what, for example, Mozart and Gershwin have in common – and what they do not. By examining the structure of fundamental building blocks of musical sound – scales, chords and rhythm – students will learn the connection between symbol and sound, and be introduced to the art and craft of creating a musical text.

2. Students will demonstrate a developing understanding of the interaction among historical and cultural contexts, individual works, and the development of humanities over time.

Students will learn how the similar musical structures can communicate differing musical meanings in the way that composers – from classical to mainstream popular to present day art music – employ them. Discussion of the surrounding cultural contexts that influence these differing meanings will also be included.

3. Through oral and written work, students will demonstrate their ability to critically employ concepts, theories, and methods of analysis used in the humanities to interpret and evaluate enduring human concerns.

Students in Theory I are required to compose, even with the initially rudimentary materials at their disposal. In this, they are called upon to make critical judgments about their choices and learn to interpret those choices both in the context of a general theory of music and the specific characteristics of their particular composition. Discussion and evaluation of these exercises among all the members of the class provides an opportunity to exercise the developing technical and interpretive vocabulary of the subject.

4. Students will critically reflect on the formation of human goals and values, and will articulate an understanding of the creativity reflected in works of the humanities that influenced the formation of those values.

In discussing student works and comparing them with both other student compositions and those of the composers whose works serve as models, students will learn to appreciate how a colleague’s experiences of life may be reflected in their creative choices – thus opening a window on mutual understanding of differences and shared experience. Students will be able to interact not only with fellow students, but also – through the medium of their compositions – with the
composers whose music serves as models for their learning. In coming to understand how something they create in the present day is linked to musical works created in centuries past, they are given an opportunity to reflect on the enduring human concerns that underlie centuries of musical works.
Application for General Education Credit
for Lower Division Humanities Course (Area C2 or C3)

Course title: Music Theory II
Course number: MUS 1032
Maximum enrollment: 30

Letters: Courses in Letters examine significant written and/or oral texts of the creative intellect. The major goals are: (a) to teach the critical examination of ideas and theories through the use of historical, linguistic, literary, philosophical, and/or rhetorical approaches and methods; and (b) to encourage understanding of enduring human concerns and the intellectual and cultural traditions within which they arise.

1. Students will demonstrate through oral and written work how foundational works in the humanities illuminate enduring human concerns and the intellectual and cultural traditions within which these concerns arise, including both classical and contemporary artists and/or theorists.

The written texts under examination in this course are, primarily, musical texts—scores. The foundational texts for Theory II range widely and cut across eras and genres. The purpose in this is to prepare students to understand what, for example, Mozart and Gershwin have in common—and what they do not. After examining the structure of fundamental building blocks of musical sound—scales, chords and rhythm—in Theory I, students will enlarge their vocabulary of technique and expression, reaching into the more distant past (16th century) to learn a wider range of connections between symbol and sound.

2. Students will demonstrate a developing understanding of the interaction among historical and cultural contexts, individual works, and the development of humanities over time.

Students will learn how the similar musical structures can communicate differing musical meanings in the way that composers—from classical to mainstream popular to present day art music—employ them. In addition, students' frame of historical reference will be enlarged to include the Renaissance and early Baroque periods. They will be challenged to incorporate the techniques made available by the wider frame of reference into their writing.

3. Through oral and written work, students will demonstrate their ability to critically employ concepts, theories, and methods of analysis used in the humanities to interpret and evaluate enduring human concerns.

Students in Theory II are required to compose, now with more technical resources and a wider range of examples at their disposal than in Theory I. In this, they are called upon to make critical judgments about their choices and learn to interpret those choices both in the context of an expanded general theory of music and the specific characteristics of their particular composition. Discussion and evaluation of these exercises among all the members of the class provides an opportunity to exercise the developing technical and interpretive vocabulary of the subject.

4. Students will critically reflect on the formation of human goals and values, and will articulate an understanding of the creativity reflected in works of the humanities that influenced the formation of those values.

In discussing student works and comparing them with both other student compositions and those of the composers whose works serve as models, student will learn to appreciate how a
colleague's experiences of life may be reflected in their creative choices – thus opening a window on mutual understanding of differences and shared experience. Students will be able to interact not only with fellow students, but also – through the medium of their compositions – with the composers whose music serves as models for their learning. In coming to understand how something they create in the present day is linked to musical works created in centuries past, they are given an opportunity to reflect on the enduring human concerns that underlie centuries of musical works.
Application for General Education Credit
for Lower Division Fine Arts Course (Area C1 or C3)

Course title: Music Through the Ages  
Course number: MUS 1155

1. Students will demonstrate through oral and written work how foundational works in the humanities illuminate enduring human concerns and the intellectual and cultural traditions within which these concerns arise, including both classical and contemporary artists and/or theorists.

MUS 1155 explores the foundations of Western art music through an examination of theories of musical sound and expression beginning with ancient Greek and Roman societies. The role of Pythagoras, Plato and Aristotle in establishing the theoretical structure of musical sound and its culturally formative influence forms the basis for understanding Medieval musical concepts and forms, such as Gregorian chant. Building, as Western art music itself does, on this foundation of chant, students will come to appreciate the coherent nature of the underlying evolution of musical language and form that characterizes the history of Western art music from Medieval times to the present.

2. Students will demonstrate a developing understanding of the interaction among historical and cultural contexts, individual works, and the development of humanities over time.

MUS 1155 will illuminate the influence of social and religious institutions, such as royal court life and the Christian church in Western Europe, on the creation and dissemination of a significant body of musical work, including the Mass, the Symphony, Opera, and Chamber Music. An appreciation for the distinction between music of secular and sacred origins will shed light on the contrasting character of these musics, as well as the tension between these influences evident in the work of many of the most significant composers throughout the second millennium C. E.

3. Through oral and written work, students will demonstrate their ability to critically employ concepts, theories, and methods of analysis used in the humanities to interpret and evaluate enduring human concerns.

Assignments for the class will incorporate a significant writing component. Students will write listening journals that will be read and graded, comprising 40% of the graded work. Written quizzes will constitute 30% of the graded material. The class will engage daily in group discussion of musical concepts, influences and works, helping students develop an expressive and descriptive vocabulary to understand and communicate ideas about art music.

4. Students will critically reflect on the formation of human goals and values, and will articulate an understanding of the creativity reflected in works of the humanities that influenced the formation of those values.

Students will learn how enduring human concerns located in both the search for meaning in individual lives and in the ways that communities order their lives, are revealed in the evolving forms, languages and cultural contexts within which the masterworks of Western art music, from Medieval to Modern, were created and performed.
NEW COURSE REQUEST

1. DEPARTMENT Music

2. ALPHABETICAL PREFIX (all capitals): MUS COURSE NUMBER: 1155

FULL TITLE in Catalog: Music through the Ages

ABBREVIATED TITLE in Course Inventory (maximum 30 spaces, all capitals):
MUSIC THROUGH THE AGES

UNIT VALUE of course: 4

3. CATALOG DESCRIPTION (40 words maximum):
   a) Course Content: Introduction to the history of Western art music. Emphasis on listening, reading, and beginning score study to develop awareness of style and structure. Influence of various styles and genres of music from other cultures may be included. Prerequisite: MUS 1032 or permission of instructor.
   b) Grading Pattern (if not A-F)
   c) Credit Restrictions
   d) Repeatability: no
   e) Cross-listing/Primary Department: Secondary Department:
   f) Prerequisites: MUS 1032 or permission of instructor.
   g) Co-requisites: none
   h) Miscellaneous Course Fee
   i) Hours/Week of Lecture: 4
   j) Hours/Week of Activity or Lab:

4. COURSE INVENTORY DATA

   a) Instructional Format: Discussion
   b) Class Hours/Week: 4
   c) Student Credit Units: 4
   d) Course Classification Number: C4
   e) Workload K-factor: 1.0
   f) Weighted Teaching Units: 4
   g) Normal Limit/Capacity: 30
5. **First Quarter and Year of Offering:** Spring 2008  
Course is only to be offered once: N/A

6. **General Education-Breadth Requirement(s) or U.S. History-Institutions Requirement(s) to be satisfied, with justification:** GE Area C1

7. **Justification for/Purpose of the New Course (including use of course in department programs, if any):**  
This course is being proposed for a new freshman cluster for music majors, and it will be required in the Major beginning 2008-09. Major modification in the works.

8. **Resource Implications of the new course:**  
Will be taught out of existing allocation.

9. **Consultation with other affected departments and program committee:**
   a) The following department(s) has (have) been consulted and raise no objections:  
      All CLASS departments and programs have been consulted and raise no objections.
   
   b) The following department(s) has (have) been consulted and raise concerns:

      Department:
      Concern:

10. **Certification of Department Approval** by the chair and faculty.
    Chair: Original signed by Frank La Rocca  Date: March 16, 2007

11. **Certification of College Approval** by the dean and faculty review body, and of Review by the Associate Vice Presidents, Academic Programs/Graduate Studies and Academic Resources/Administration
    Dean/Associate Dean: Marilyn N. Silva  Date: April 5, 2007