

SAN DIEGO COMMUNITY COLLEGE DISTRICT  
CONTINUING EDUCATION  
COURSE OUTLINE

**SECTION I**

**SUBJECT AREA AND COURSE NUMBER**

MUSI 505

**COURSE TITLE**

MUSIC APPRECIATION-OA

**TYPE COURSE**

NON-FEE

OLDER ADULT

**CATALOG COURSE DESCRIPTION**

This course is designed to introduce the older adult student to the world of music. Vocal or instrumental music from various ethnic, classical, folk, jazz and/or popular background across all musical periods and countries will be played, discussed and analyzed. Students will learn about the time and circumstances that prompted the creation of the music. This class will enable the older adult student to become a more educated consumer of music. (FT)

**LECTURE/LABORATORY HOURS**

108

**ADVISORIES**

NONE

**RECOMMENDED SKILL LEVEL**

NONE

**INSTITUTIONAL STUDENT LEARNING OUTCOMES**

1. Social Responsibility  
SDCE students demonstrate interpersonal skills by learning and working cooperatively in a diverse environment.
2. Effective Communication  
SDCE students demonstrate effective communication skills.

INSTITUTIONAL STUDENT LEARNING OUTCOMES (CONTINUED)

3. Critical Thinking  
SDCE students critically process information, make decisions, and solve problems independently or cooperatively.
4. Personal and Professional Development  
SDCE students pursue short term and life-long learning goals, mastering necessary skills and using resource management and self advocacy skills to cope with changing situations in their lives.

COURSE GOALS

Music is an integral part of human history and the ability to listen with an understanding is essential if students are to gain a broad cultural and historical perspective of music. The goal of this course is to enrich the adult life of every student and upon completion of the course, the student will:

1. Achieve a greater understanding of music and its relationship to the other arts and disciplines outside the arts.
2. Learn how music stimulates the brain and body to improve/sustain functional capacities.
3. Develop an aesthetic awareness and skills through listening and analysis along with researching the historical and cultural contexts of music from different eras and styles.
4. Develop musical proficiency through analyzing various interpretations (different versions and performances of same or similar works). Gain knowledge of local music resources and opportunities to listen to live performances
5. Make informed decisions as a consumer of music.

COURSE OBJECTIVES

Upon completion of the course, students will be able to:

1. Identify and describe sounds from a wide variety of sources.
2. Discuss differences between “classical,” “traditional,” “popular” music and other subgenres.
3. Analyze simple musical forms and demonstrate knowledge of the technical vocabulary of music by participation in class discussions.
4. Identify the different building blocks that create music by listening and comparing music samples.
5. Distinguish and explain through auditory skills musical instruments, composition forms, styles and/or periods.
6. Differentiate appropriate terminology to explain music, notation, musical instruments styles, techniques and/or voices, and/or music performances.
7. Identify and describe sounds from a wide variety of sources.
8. Compare and contrast aural examples representing diverse genres, cultures, practices and interpretations.
9. Analyze aural examples of a varied repertoire of music and discuss interpretations of various performers.
10. Demonstrate in open class discussions knowledge of and access to local or online musical sources and opportunities for educated listening enjoyment and/or performances.

COURSE OBJECTIVES (CONTINUED)

11. Demonstrate the ability to make educated decisions as a consumer of music by examining performers, performances, arrangements, and/or composers.

**SECTION II**

COURSE CONTENT AND SCOPE

1. Music's Main Ingredients
  - 1.1. Rhythm; the pulse of music
  - 1.2. The building blocks of melody
  - 1.3. Harmony; synchronization of sounds
  - 1.4. Tonal color; a musical kaleidoscope
  - 1.5. Form; the unifying force in music
2. Instruments and Their Principal Use
  - 2.1. The human voice
  - 2.2. The woodwind family
  - 2.3. The brass family
  - 2.4. The string family
  - 2.5. The percussion family
  - 2.6. The keyboard family
  - 2.7. Non-western instruments
3. The Orchestra and Its Evolution
  - 3.1. Orchestration
  - 3.2. Bands in Jazz and popular music
  - 3.3. The conductor and band leader
4. Categories of Music: Definition, History, and Examples
  - 4.1. Styles of Music
    - 4.1.1. Instrumental
      - 4.1.1.1. Symphonic and chamber
    - 4.1.2. Vocal
      - 4.1.2.1. Sacred
      - 4.1.2.2. Secular
      - 4.1.2.3. Popular
    - 4.1.3. Program music
      - 4.1.3.1. Symphonic poem
      - 4.1.3.2. Other
5. Music in Relationship to History and Other Arts
  - 5.1. Historical style eras in classical music
    - 5.1.1. Renaissance
    - 5.1.2. Baroque
    - 5.1.3. Classical
    - 5.1.4. Other
  - 5.2. Jazz development
  - 5.3. The twentieth century, twenty-first century and beyond (realism, impressionism, expressionism, neoclassicism and/or popular, jazz, folk music)

COURSE CONTENT AND SCOPE (CONTINUED)

6. Music in America
  - 6.1. Colonial origins
  - 6.2. Nineteenth and twentieth century musical accomplishments
  - 6.3. Twentieth and twenty-first century composers and musicians, and their works
7. Interpretation of Music's Meaning
  - 7.1. Interpretative guidelines of composers
  - 7.2. Evaluating different interpretations
8. Community Musical Resources
  - 8.1. Retail distributors
  - 8.2. Concerts/operas/symphonies
  - 8.3. Radio
  - 8.4. Internet
  - 8.5. Libraries
9. Music in Television and Film
  - 9.1. The origins and development of music in film
  - 9.2. Ways in which music enhances the dramatic action in a film
  - 9.3. The process that is used to match music and sound to film
10. Popular Genres: Jazz to Heavy Metal
  - 10.1. The roots of jazz and the types of music that are combined to create jazz
  - 10.2. The effects of jazz on American culture
  - 10.3. The evolution of jazz from Dixieland to Swing to Big Band.
  - 10.4. The origins and development of early rock- from a merger of Western Swing and Rhythm and Blues
  - 10.5. The diverse styles that emerged after the Beatles
    - 10.5.1. The 60's
    - 10.5.2. 70's Genres: Folk Rock, Art Rock, Disco, Heavy Metal, Southern Rock
    - 10.5.3. 80's Genres: New Wave, Rap
    - 10.5.4. 90's Genres: Alternative, Acoustic Rock, Grunge
11. Non-Western Music
  - 11.1. Introduction to a variety of specific non-western music types
  - 11.2. Non-western scales, tonal structure, common instrument types and music purposes.

APPROPRIATE READINGS

Appropriate reading assignment may include, but are not limited to, textbooks, newsletters, supplemental reading assignments in periodicals, reference manuals, and particular web sites. Students may follow the class content with the following literature:

*The New Harvard Dictionary of Music*; **Don Michael Randel, Harvard University Press**, current edition

*Listen*, Joseph Kerman & Gary Tomlinson, Bedford/St. Martins, current edition

*World Music: The Basics*, Richard Nide, Routledge, current edition

*World of Music- Africa, Europe and the Middle East*, Broughton, Elliningham, Trillo; Rough Guides, London, current edition

*The History of Jazz*, Ted Giola, Oxford University Press, current edition

### APPROPRIATE READINGS (CONTINUED)

*The Swing Era: Development of Jazz, 1930-1945*, Gunther Schuller, Oxford University Press, current edition

*Revolution in the Head: The Beatles' Records and the Sixties*, Ian Macdonald, Pimlico, 1995

*Origins of the Popular Style*, Peter Van der Merwe, Oxford University Press, current edition

### WRITING ASSIGNMENTS

Writing assignment may include, but are not limited to:

1. Comparison and contrast report based on a musical style, including its historical use and its use today.
2. Critique of a famous composer, musical group, musician, composition, and/or musical style

### OUTSIDE ASSIGNMENTS

Outside assignments may include, but are not limited to:

1. Listening assignments
2. Attending field trips
3. Review blogs/essay

### APPROPRIATE ASSIGNMENTS THAT DEMONSTRATE CRITICAL THINKING

Assignments that demonstrate critical thinking may include, but are not limited to:

1. Evaluating music and music performances is achieved by the following actions:
  - 1.1. Students create criteria for evaluating performances and compositions
  - 1.2. Students explore their personal preferences for specific musical works and styles using appropriate music terminology.
  - 1.3. Students evaluate and compare various artists and their performances of the same work.
2. Understanding music in relation to history and culture is achieved by the following actions:
  - 2.1. Students compare by genre or style aural examples of music from various historical period's, style's and cultures.
  - 2.2. Students review in simple terms how elements of music are used in music examples from various cultures of the world.
3. Listening to, analyzing, and describing music is achieved by the following actions:
  - 3.1. Students identify simple music forms when presented aurally.
  - 3.2. Students use appropriate terminology in discussing music, music notation, music instruments, voices and music performances.
  - 3.3. Students identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, and various voice ranges.

## EVALUATION

Students will be evaluated on the basis of class participation, self-evaluation and pre-and post-tests based on the Music Appreciation Assessment Rubric.

## METHOD OF INSTRUCTION

Methods of instruction may include, but are not limited to, lectures, laboratory, presentations, class discussions, individualized study, field trips, and guest speakers.

This course, or sections of this course, may be offered through distance education.

## TEXTS AND SUPPLIES

The instructor will provide written materials, records, tapes, videos, charts and piano accompaniment when and if it is needed.

Textbooks may include, but are not limited to:

*Classical Music-The 50 Greatest Composers and their 1,000 Greatest Works;*

Phil G. Goulding current edition

*Classical Music for Everybody;* Dhun H. Sethna; current edition

*The Lives of the Great Composers,* Harold c. Schonberg current edition

*The Oxford Companion to Music,* edited by Alison Latham, current edition

Websites:

*Educational Resources Information Center* (<http://www.ericae.net/>) gives balanced information concerning educational assessment, evaluation and research methodology.

*US Department of Education* (<http://www.ed.gov/>)

*National Library of Medicine; PubMed* (<http://www.ncbi.nlm.nih.gov/PubMed/>) "*How music does effect the human body*"

*Arts Education Curriculum; Music* (<http://www.dpi.state.nc.us/Curriculum/artsed/music.html>)

Magazines:

*Culturekiosque Operanet* - CD reviews, festivals, interviews, articles, and 101 best operas list (<http://www.culturekiosque.com/opera/index.htm>)

*Opera*- contains news, letters, interviews, profiles, reviews of performances from around the world and a diary section giving listings for all major opera-houses and forthcoming season programs. (<http://www.opera.co.uk/>)

*BBC Music Magazine*- provides reviews, concert and opera listings, and the composer of the month. (<http://www.bbcmusicmagazine.com/>)

*Early Music News* - promotes the understanding and enjoyment of early music and historically informed performance. (<http://www.earlymusic.org.uk/>)

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|------------------------------------------------------|------------------------------|
| PREPARED BY: <u>Di Maio/Down</u>                     | DATE <u>1968/1980</u>        |
| REVISED BY <u>Hill</u>                               | DATE <u>6/1982</u>           |
| REVISED BY: <u>Claudia Tornsäufer</u>                | DATE <u>4/2001</u>           |
| REVISED BY <u>Instructional Services/SLO's Added</u> | DATE <u>April 22, 2015</u>   |
| REVISED BY: <u>Kimberly McIntyre</u>                 | DATE <u>April 22, 2015</u>   |
| REVISED BY: <u>Claudia Tornsäufer</u>                | DATE <u>January 15, 2020</u> |

Instructors must meet all requirements stated in Policy 3100 (Student Rights, Responsibilities and Administrative Due Process), and the Attendance Policy set forth in the Continuing Education Catalog.

REFERENCES:

San Diego Community College District Policy 3100  
California Community Colleges, Title 5, Section 55002  
Continuing Education Catalog