Course Information Form (CIF)

Course Code: MUS 121 (IAI F1 900)
Course Title: Music Appreciation

Department: Arts, Media, and Social Sciences
PCS Code: 1.1 - Baccalaureate/Transfer
CIP Code: 50.0902
Repeatability: 0

Effective Date: Summer 2026

Credit Hours

Catalog Notation: 3-0-3
Credit Hour Distribution:

Lecture: 3	Lab: 0	Clinical: 0	**Total: 3**

General Course Information

Catalog Description

Understanding music through perceptive listening. Deals with elements of music (melody, rhythm, harmony, form, tone color) and how they are combined to create a given musical effect. Emphasis placed on increasing students' aural awareness of what is happening in music.

General Course Objectives

To acquire an appreciation for the elements of music, various musical forms and periods, and great composers and performers.

Minimum Placement Levels

English	Reading	Math
None	Placement out of CCS 098	None

Prerequisites

None

Methods of Evaluation

10-16 content and/or listening exams. 9-15 pages of revised out-of-class critical-analytical writing (minimum 3 writing assignments). Oral components (or online equivalent) including class participation will be required. Writing assignments must comprise at least 40% of the grade in the course, and indicate that successful completion of formal writing assignments is necessary for successful completion of the course.

Instructional Materials and Additional Supplies

The World of Music, Willoughby, David. Mcgraw-Hill (current edition).

Course Content

General Learning Outcomes (GLOs)

- Communication: Students will demonstrate the ability to read, write, listen, and speak effectively.
- Creativity and Innovative Thinking: Students will design, present, and interpret materials, information, and ideas in innovative ways.

Course Segments and Student Learning Outcomes

Course Segment	Learning Outcomes	Lecture Hours	Lab Hours	Clinical Hours
Sound and Texture: A) Variety of sound; B) Changing sound environments; C) Texture - monophonic, homophonic, and polyphonic; D) Musical instruments	1. Demonstrate sensitivity to hearing the different ways sounds can be combined and interrelated in music. 2. Recognize and identify the sounds of the various instruments of the orchestra and voices. 3. Use new musical terms correctly when describing what one hears.	2	0	0
Time and Movement: A) Beat and non-beat, B) Beat groups: meter, C) Rhythm and structure, D) Rhythm and complexity	1. Identify the ways in which composers (and performers) organize time in music. 2. Use new musical vocabulary when describing what one hears with regard to time and movement in music.	2	0	0
Pitch and Movement - Melody: A) Melodic coherence - rhythmic and melodic structure, predictability, range, and articulation; B) Motivic development; C) Melodic development - intervals, scales, range, and register; D) Sectional and continuous melodies - process and design	1. Recognize and identify the various components of melody and how these differ from culture to culture. 2. Recognize the sound of various scales. 3. Recognize the difference between sectional and continuous melodies. 4. Use new musical vocabulary when describing what one hears with regard to melody.	2	0	0
Means of Organization: A) Return or no return, B) Sectional and continuous organization	1. Discover and identify specific ways composers create a sense of unity and variety when composing a piece of music. 2. Identify compositions that are organized sectionally and continuously.	1	0	0

Course Segment	Learning Outcomes	Lecture Hours	Lab Hours	Clinical Hours
Harmony: A) Harmonic frameworks - non-traditional and traditional; B) Functional harmony - statement passages, statis passages, waiting passages, changing tonal centers, chromaticisms, and full and half cadences; C) Structural function	1. Demonstrate understanding and ability to hear harmony as the basic pitch framework of a composition using musical examples where harmony functions in both a traditional and a non-traditional way. 2. Demonstrate understanding and ability to hear the difference between harmonic stability and instability and the tension and repose associated with each. 3. Demonstrate understanding and ability to hear how musical instability is created when music changes from one tonal center to another. 4. Demonstrate understanding and ability to hear how the use of chromaticism causes the listener to lose a sense of orientation and direction to a given tonal center. 5. Hear and recognize full and half cadences. 6. Demonstrate understanding and ability to hear how harmony functions in music in a structural way.	2	0	0
Major and Minor	1. Hear and recognize major and minor tonalities.	1	0	0
Sectional Organization: A) Minuet and the scherzo, B) Sonata form, C) Structural functions	1. Demonstrate awareness of the processes of transformation while listening to various musical compositions. 2. Demonstrate understanding and be able to aurally follow the musical events as they are heard in the sonata form. 3. Demonstrate understanding and ability to hear the structural functions of statement, development, waiting, and closing passages as they are heard in music.	1	0	0
Continuous Organization: The fugue	1. Demonstrate understanding and ability to hear what part texture, rhythm, melodic design, motivic development, and differences in formal structure play in compositions that are continuous in organization. 2. Demonstrate understanding and be able to aurally follow the musical events in a fugue.	1	0	0
American Music: A) Folk, B) Religious, C) Jazz, D) Pop	1. Demonstrate understanding and awareness of the diversity of vernacular music in the United States. 2. Utilize select songs to develop ability to determine various musical aspects as described especially in topic segments 1-8.	12	0	0
World Music: A) Music of the Americas (Native American, Reggae, Latino, Zydeco, South American), B) Music beyond the Americas (Indian, Japanese, African, Bulgarian, Javanese, Klezmer, Irish)	1. Demonstrate understanding and awareness of the diversity of music of different cultures around the world. 2. Utilize select songs and performances to continue developing listening skills, especially of non-traditional (i.e., non-Western) musical elements.	6	0	0

Course Segment	Learning Outcomes	Lecture Hours	Lab Hours	Clinical Hours
Historical Context: A) Medieval (circa 400-1400), B) Renaissance (circa 1400-1600), C) Baroque (circa 1600-1750), D) Classical (circa 1750-1827), E) Romantic (circa 1827-1900), F) Twentieth Century (circa 1900 to present)	1. Demonstrate understanding and ability to hear the compositions heard throughout the semester in light of the historical context in which they were written.	15	0	0

Total Contact Hours

Lecture Hours	Lab Hours	Clinical Hours
45	0	0