



MUS-100: INTRODUCTION AND APPRECIATION OF MUSIC

Also listed as: MUS-100H

Effective Term

Fall 2026

BOT Approval Date

05/15/2025

Discipline

MUS - Music

Course Number

100

Course Title

Introduction and Appreciation of Music

Short Title

Appreciation of Music

Credit Status (CB 04)

D - Credit - Degree applicable

Units

Lecture Units

3.00

Total Units

3.00

Hours

Lecture Contact Hours

48-54

Out of Class Hours Lecture

96-108

Total Contact Hours

48 - 54

Total Out of Class Hours

96 - 108

Total Student Learning Hours

144 - 162

Distance Education

Yes

Distance Education

Distance Education Type

Both Fully Online and Hybrid Online

Does the DE also apply to the Honors section?

Yes



Honors component will meet synchronously (face-to-face or moderated through online technology such as Zoom)

Fully Online Delivery Requirements:

- a. Students must be notified via the college schedule of classes and the syllabus for the class if proctored tests are required for this course
- b. Any planned face-to-face meetings, such as an orientation or study session, must be optional
- c. The MSJC curriculum committee requires the use of accessible, asynchronous discussion as a component of every fully online course

Are you using publisher content?

Yes

Link to VPAT

<https://www.norton.com/accessibility/norton-learning-tools/norton-ebooks-and-ebook-reader>

Attach VPAT

VPAT_InQuizitive.pdf

VPAT_NortonEbookReader.pdf

Regular Substantive Interaction

Instructor-to-student, student-to-student, and student-to-content contact shall be distributed in a manner that will ensure regular substantive interaction (RSI) is maintained not only weekly but also for the duration of the course. Instructor interactions should be equivalent in time, quality and consistency to the engagement students would receive in a face-to-face course—for example, through announcements, discussion participation, personalized feedback, video messages, or other instructional communications. Instructors are expected to be responsive to student inquiries within a 24-72 hour time frame excluding holidays. RSI will be maintained through a variety of methods:

- Orientation - Students must be oriented to the online and face-to-face portions at the start of the course.
- Announcements - Announcements using the course management system must be posted at least weekly to keep students current on course events, due dates, materials, etc.
- Discussion Forums - Content-related discussion forums within the designated CMS will include appropriate instructor participation and will be initiated and maintained, with timely feedback provided. Instructors are required to monitor the discussions and related activities to provide guidance and direction. Open-ended discussion boards may be used to further learning and interaction.
- MSJC Communication – Instructor will use MSJC-administered communication tools (such as email or the designated CMS communication tools) to regularly communicate with and provide ease of access to students.
- Timely Feedback - Timely feedback on student work will be provided by the instructor, which may include comments and/or rubrics, within the Grades area of the designated CMS.
- Scheduled Meetings – Hybrid and synchronous courses will meet at regularly scheduled times. ADA Compliance - All course interactions and content must be designed with accessibility in mind and meet ADA requirements.

Honors / Non-honors

MUS-100H

C-ID (Admin Only)

C-ID MUS 100

CB 00

CCC000258333

Course Title

Honors Introduction and Appreciation of Music

Approved Cal-GETC Area

AREA-3A

Approved Second Cal-GETC Area

Approved Third Cal-GETC Area

C-ID (Admin Only)

C-ID MUS 100



Catalog Description

This course helps students develop a deeper enjoyment of music by cultivating an understanding of the basic elements of music and their combination into various forms, styles, and genres. The focus is on developing listening skills and gaining an appreciation for music from multiple historical periods through a survey of Western art music, tracing its development from the Middle Ages to the present.

Codes

TOP Code (CB 03)

1004.00 - Music

CIP Code

50.0902 - Music History, Literature, and Theory.

Repeatability Code

No

Grading Option

Letter grade OR P/NP

Minimum Qualifications

Minimum Qualifications	And/Or
Music (Masters Required)	End

GE Information

Check GE Types Requested

AA/AS C - Humanities

Cal-GETC Areas

Approved Cal-GETC Area

AREA-3A

Learning Objectives

Learning Objectives

Learning Objective
1. Demonstrate an understanding of foundational elements in music, such as rhythm, melody, harmony, timbre, texture, and form.
2. Categorize musical excerpts based on foundational musical elements.
3. Differentiate between the sounds of various musical instruments.
4. Employ multiple types of listening to engage with musical excerpts both emotionally and analytically.
5. Compare the defining characteristics of music from each major Western musical style period.
6. Describe the historical setting of each major Western musical style period.
7. Correlate the lives and perspectives of historically important musicians.
8. Document the changing role of music in society throughout the ages.
9. Appraise the musical contributions of historically marginalized people throughout Western music history.
10. Analyze musical compositions in regard to rhythmic characteristics, instrumentation, stylistic characteristics, and aesthetic considerations.

Honors Objectives

- 1) Develop formal research and writing techniques to produce original research papers.
- 2) Develop discerning music listening skills.
- 3) Foster critical thinking in the areas of art and aesthetics.

4) Improve analyzation and communication skills in describing and defining music through written and verbal communication.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome

1. Students will identify the style period of a musical piece by listening to it.
2. Students will recognize the contributions of diverse cultures to music history.
3. Students will compare and contrast the music of each style period (Medieval through Post-Modern) using foundational elements of music.
4. Students will explain the impact of nonmusical influences (i.e. political, environmental, historical events) on music.

Content

Course Lecture Content

1. How to listen to music
 - a. Types of listening
 - b. Listening techniques
2. Concerts
 - a. Concert types
 - b. Traditions
 - c. The Conductor (highlight both male and female conductors in examples)
 - d. Musical Terms
 - e. Naming conventions / Catalog systems
3. Basic elements of music
 - a. Rhythm
 - i. Beat
 - ii. Meter
 - iii. Syncopation
 - iv. Tempo
 - b. Pitch
 - i. Melody
 1. Range
 2. Contour
 3. Motion: Disjunct/Conjunct
 - ii. Harmony
 1. Chords
 2. Consonance vs. Dissonance
 - iii. Tonality
 - iv. Dynamics
 - v. Timbre
 - vi. Texture
 1. Monophony
 2. Homophony
 3. Polyphony
 - vii. Form
4. Orchestral Instruments
 - a. Instrument families (Brass, Woodwinds, Strings, Percussion, Keyboard)
 - b. Ensemble types
 - i. Orchestra
 - ii. Bands
 - iii. Chamber Ensembles
 - iv. Choirs
 - c. Electronic instruments
5. Genres

- a. Plainchant
- b. Organum
- c. Early polyphony
- d. The Mass and other sacred genres
- e. Opera
- f. Oratorio
- g. Ballet music
- h. Chamber music, such as Sonatas, String Quartets, Art Songs/Lieder, Piano music, etc.
- i. Concertos, Symphonies, Tone Poems and other large symphonic works
6. Style Periods of Music--important composers, works, and historical events
 - a. Middle Ages
 - b. Renaissance
 - c. Baroque, including the rising role of women in professional music
 - d. Classical
 - e. Romanticism (including Nationalism)
 - f. Modernism (such as Impressionism, Primitivism, Expressionism), including the significant contributions of American composers from historically marginalized groups, for example Amy Beach, Leonard Bernstein, and William Grant Still
 - g. Post-Modernism (such as Avant-garde, Experimental, Electronic, Minimalism, Post-Minimalism), including the significant contributions of composers like Jennifer Higdon and Caroline Shaw

Honors Content

Music 100 is a survey of Western music history, including the basic elements of music and their combination to create various forms, styles, and genres.

This honors section will deepen and broaden the survey by further exploring historical and sociological considerations, such as:

- The relationship between music and religion
- Similarities and differences between music and other art forms, such as literature, painting, and architecture
- The influence of political and social trends on musicians

Sample topics for discussion, the research paper, and oral presentation include:

- Musical decisions of the Catholic Church during the Renaissance
- Music as the highest art in the Romantic Period
- The role of female composers and performers during the Late Renaissance and Baroque Eras
- Unique contributions to sacred vocal music by South American composers during the Baroque Period
- The Impressionists (the trading of ideas between painters and musical composers in late 1800 France)
- Beethoven's life and music (extra-musical influences on his composition)
- Compare and contrast the work of two important composers, referencing at least three specific musical examples from three different pieces for each composer.

Methods of Instruction

Method

Live Performance Viewing

Integration

Through recordings and live performance, the instructor will demonstrate various musical concepts including rhythm, musical forms, textures, and performing skills.

DE Adaptations for MOI

Demonstrations of musical concepts will be covered using a combination of e-Lecture and online audio-visual resources embedded or linked in the CMS.

Method

Lecture



Integration

Instructor will present and lead discussion of various topics, including basic elements of music, instruments, style periods, analysis of historically important musical works, and biographies of composers, including historically marginalized musicians. Audio and visual materials will support the presentation/discussion.

DE Adaptations for MOI

Presentations will be covered using a combination of e-Lecture and online audio-visual resources embedded or linked in the CMS.

Method

Discussion

Integration

Instructor will facilitate discussions of various topics in music, such as describing a piece of music using technical terminology, comparison/contrast of musical composers, or analysis of music from the major historical style periods.

DE Adaptations for MOI

Discussion between students will be facilitated online, such as a with a Discussion module in the CMS.

Method

Film/video Viewing and Discussion

Integration

Instructor will play video examples of professional performances to illustrate musical forms, styles, and genres.

DE Adaptations for MOI

Online videos will be embedded or linked on the CMS, with appropriate introduction/explanation from the instructor.

Additional Methods of Instruction for Honors

In addition to the methods of instruction utilized in the regular section of MUS 100, honors students will meet with the instructor on a one-on-one basis, or as a group, a minimum of four times during the semester. Discussions will take place in the meetings that will focus on deepening and broadening topics from readings and lectures, as well as giving guidance in completion of the enrichment assignments.

Methods of Evaluation

Method

Exams/Tests

Integration

Comprehensive tests will measure students' understanding of historical and factual materials and over-arching concepts, including the cultural influences that shaped musical styles and genres and the ways musicians have helped advance cultural progress by challenging social norms. Exam format may include essay, listening, short answer, multiple choice, true/false and listening questions. Exams will be presented in a format accessible to all students and special accommodation adjustments may be made at the instructor's discretion.

DE Adaptations for MOE

Exams will be delivered via the CMS. The listening portion of exams will be accomplished via a timed test that requires students to listen and respond to excerpts of audio recordings embedded in the CMS.

Method

Oral Presentation

Integration

Students will present a paper on musical styles. Students will be evaluated based on their comprehension of specific musical characteristics, as well as their ability to critique and evaluate musical works and synthesize connections between music and the culture that created it.

DE Adaptations for MOE

This research project will be delivered in a written term paper rather than an oral presentation. The merit of the assignment is not affected by the change in delivery. The paper will be submitted via the Discussion Board Forum. Students will be required to respond to at least one other student's paper in the forum.

Method

Quizzes

Integration

Periodic short exams will measure students' retention of facts and concepts covered in recent lectures and reading assignments. Listening quizzes will require students to recognize musical characteristics, instruments, composers, and musical works upon listening to a recording. Quizzes will be presented in a format accessible to all students and special accommodation adjustments may be made at the instructor's discretion.

DE Adaptations for MOE

Quizzes are periodic short exams focusing on recently covered concepts. These will be delivered via the course management system. Listening quizzes will be accomplished via a timed test that requires students to listen and respond to excerpts of audio recordings within the course management system.

Evaluation of Honors assignments

In the research papers, students will be evaluated based on the clarity of their writing, support of their thesis, number of sources, length of the document, proper language, and their demonstration of creativity and insight.

In the musical example exam, the student will be evaluated based on their ability to demonstrate critical listening by aurally identifying the style period, composer, genre, etc., of musical works and their ability to make observations and accurate statements about the work according to foundational elements of music.

In the oral presentation, the student will be evaluated based on clarity, the depth and accuracy of their observations, their use of proper language, and their demonstration of creativity and insight.

Assignments**Assignment Type**

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

CONCERT REPORT:

Attend a live concert of classical music and submit a report (at least 2 pages) that describes the music of three or more works or movements you heard, using specific musical vocabulary. The instructor will provide a list of eligible performances in the area (including options with free admission) or will pre-approve other performances at the student's request.

How assignment will be adapted in online format

Complete instructions will be provided in the online course and the paper will be submitted electronically.



Assignment Type

Writing

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

ANALYTICAL LISTENING EXERCISE:

Listen to a piece of music played in class and write a short paragraph describing the musical elements you hear, using specific musical terminology, then discuss with a classmate and compare your analysis.

How assignment will be adapted in online format

The recording will be linked or embedded in the CMS and the writing will be submitted electronically or in a Discussion forum.

Assignment Type

Reading

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

DISCUSSION: MUSIC AND GENDER

Using both the textbook as well as outside sources (such as "Finding Their Voice: Women Musicians of Baroque Italy" by Faith Poyner), research the limitations and obstacles faced by women in their role in public music life during the Baroque and/or Classical era and lead a student-to-student discussion on the topic in class.

How assignment will be adapted in online format

The discussion will take place online in the CMS.

Assignment Type

Writing

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

EXPRESSIVE LISTENING EXERCISE:

Listen to a piece of music played in class and write a short paragraph describing your experience: any personal reactions, emotions, imagery, or thoughts. Then discuss with a classmate and compare your experience of the music.

How assignment will be adapted in online format

The recording will be linked or embedded in the CMS and the writing will be submitted electronically or in a Discussion forum.

Assignment Type

Other



In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Formative

Assignment

DISCUSSION: EXPERIMENTAL MUSIC

Explore experimental or avant-garde music from any era. Choose a piece that challenged traditional musical norms and discuss how it pushes boundaries and contributes to the evolution of musical expression.

How assignment will be adapted in online format

The discussion will take place online in the CMS.

Assignment Type

Other

In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Formative

Assignment

DISCUSSION: MUSIC AS A TOOL

Consider and then discuss the various ways that humans use music to accomplish certain objectives (ex. to aid meditation or sleep, to enhance celebration, to modify mood or behavior, to tell stories, etc.) Also discuss one or two ways that you like to use music.

How assignment will be adapted in online format

The discussion will take place on the CMS.

Assignment Type

Other

In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Summative

Assignment

RESEARCH PROJECT: Explore a song or genre that represents a fusion of different cultures. Write a paper (at least 2 pages) or give an oral presentation (at least 5 minutes) discussing the specific musical elements and how the blending of elements from diverse cultures contributes to the creation of a unique sound.

How assignment will be adapted in online format

The paper will be submitted electronically and the oral presentation will be submitted as a video.

Assignment Type

Other



In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

LISTENING GUIDES and LISTENING GUIDE QUIZZES:

Complete online, interactive listening guides that walk students a piece of music, describing its form and how it employs the elements of music. Then take an interactive online quiz that reviews the material covered in the Interactive Listening Guide. The Quizzes are gamified, with the ability to wager more or fewer points (based on your confidence level on the question) to reach the end of the level sooner.

How assignment will be adapted in online format

This assignment is already fully online. Instructions will be posted and links embedded in the CMS.

Honors Assignments**Assignment**

MUS-100H students will be expected to complete all regular assignments and course requirements of MUS-100, as well as a minimum of two additional Honors assignments: The Research Paper and at least one other of the optional assignments.

Assignment

RESEARCH PAPER: Complete a 10-12 page research paper, typed, double-spaced, on a topic chosen by the student and approved by the instructor. The research paper must cite 10 sources, with at least 5 being scholarly sources, and no more than 4 being internet sources. The thesis or argument made should be original or in some way innovative.

Possible topics include:

Analyze the evolution of a particular musical form (Sonata, Symphony, etc.) through various style periods and explore the cultural influences that led to its development;

Compare and contrast the compositional styles of two major composers;

Evaluate the impact of politics, religion or other cultural phenomena on the life and work of a particular composer from a historically marginalized group;

Required or Optional

Required

Honors Core Values

Academic Rigor and Research

Justify how the assignment reflects the Academic Rigor and Research Core Value

This assignment requires serious research using scholarly sources, rigorous academic thought and synthesis of ideas, and careful academic writing.

Assignment

ORAL PRESENTATION: Prepare a 10-15 minute speech on an original topic, to be delivered to peers in the honors meeting or in the regular class. The topic should be chosen by the student and approved by the instructor.

Possible topics include:

Trace the evolution of a particular musical form (Sonata, Symphony, etc.) through various style periods.

Compare and contrast the compositional styles of two major composers, including audio examples.

Discuss the impact of politics, religion or other cultural phenomena on the life and work of a particular composer or performer from a historically marginalized group.

While the oral presentation may be related to the research paper if desired, the topic and majority of the content should be distinct and original. If audio examples are used, they should not exceed 3 minutes in total. Submit a typed, double-spaced outline of the presentation, including citation of at least 8 sources, with at least half being scholarly sources.

Required or Optional

Optional

Honors Core Values

Academic Rigor and Research

Justify how the assignment reflects the Academic Rigor and Research Core Value

This assignment requires serious research using scholarly sources, rigorous academic thought and synthesis of ideas, and the verbal presentation of research.

Assignment

LISTENING EXAM: The instructor will prepare a group of recorded musical excerpts from a variety of musical style periods and forms. Students will identify various aspects of each work (composer, genre, style period, etc.) and will analyze each work according to foundational elements of music (pitch, rhythm, tempo, dynamics, timbre, texture, form).

Required or Optional

Optional

Honors Core Values

Academic Rigor and Research

Assignment

ADDITIONAL READING: Read additional materials assigned by the instructor. Summarize your reactions to the readings through a free-response paper and/or by leading and engaging in discussions in class, with honors peers, and/or with the instructor. (If you opt to not complete the free-response paper, submit a brief summary of the reading and a list of possible discussion questions.) Additional primary documents, such as journal articles or books may be assigned for reading, summary, and review.

Required or Optional

Optional

Honors Core Values

Engagement

Justify how the assignment reflects the Engagement Core Value

This assignment requires the student to engage with the material on a deeper level and provides opportunities to connect with their peers and the instructor through meaningful discussion and exchange of ideas.

Assignment

FIELD TRIP: Participate in a project outside the classroom designed by the instructor prior to the start of the course. For example, instructors may choose to lead a field trip to a free classical music performance in the area. Students will then prepare and present a 5-10 minute in-class report describing the experience and detailing observations and key takeaways, or a written report may be submitted (minimum 3-pages, double-spaced, no outside sources required.)



Required or Optional

Optional

Honors Core Values

Engagement

Justify how the assignment reflects the Engagement Core Value

This project requires to the student to engage with the community and explore the subject on a deeper level.

Course Materials**Textbooks**

Kristine Forney, Andrew Dell'Antonio. Enjoyment of Music: Essential Listening, 14th Edition, 2024, W.W. Norton. ISBN: 978-0393421507

Joseph Kerman, Gary Tomlinson. Listen, 10th Edition, 2023, W.W. Norton. ISBN: 978-1-324-03936-5

Kristine Forney, Andrew Dell'Antonio, Joseph Machlis. The Enjoyment of Music, 14th Edition, 2018, W.W. Norton. ISBN: 978-0393936376

Class Size Information**Class Size**

40

Class Size Category

A - Lecture/discussion 40

Diversity and Inclusion

Course Design and Materials: Course will incorporate diverse perspectives, authors, and examples that reflect a variety of cultures, identities, and lived experiences. Instructional materials will be reviewed regularly to ensure representation, inclusivity, and alignment with equity-minded practices across disciplines.

Inclusive Learning Environment: Instructors will establish classroom norms and policies that promote respect, civil discourse, and belonging in both online and face-to-face classes. Clear expectations for communication and engagement will support a learning space where all students feel valued and heard.

Accessible Instruction: Course content will be delivered using accessible design. Materials will follow accessibility guidelines within the CMS, including captioned media, readable document formats, and multiple means of engagement to support diverse learning.

Equitable Teaching Practices: Instructors will use transparent and grading criteria, varied assessment methods, and timely feedback to promote fairness and student success. Opportunities for revision, reflection, and multiple demonstrations of learning may be incorporated when appropriate to the discipline.

Culturally Responsive Pedagogies: Instructional strategies will encourage critical thinking about diverse perspectives and systems of power relevant to the course content. Faculty will foster opportunities for students to connect course material to real-world contexts.

Ongoing Reflection and Improvement: Faculty will engage in continuous professional development related to IDEAA principles and reflect on course practices using metacognition to identify opportunities for increased equity, inclusion, and accessibility.

Explain how diversity and inclusion(e.g., gender, culture/race, sexuality, etc.) is infused into the course.

Learning Objective 9 focuses on the musical contributions of historically marginalized people throughout Western music history. Examples of this will include discussing the ways women were limited in their ability to participate in public musical life throughout history; how a composer like Tchaikovsky was affected personally and professionally as a gay man living in 19th century Russia;

CLO 2 is to recognize the contributions of diverse cultures to music history. Even within the scope of Western music history, there is a good deal of diversity in various approaches to music and how those are influenced culturally (such as French Impressionism vs. German Expressionism); In the study of Romanticism a major theme is Nationalism (how Chopin musically evokes his Polish heritage vs. the Spanish piano works of Isaac Albéniz); A key characteristic of some composers that are discussed is how their work was influenced by exposure to non-European music, such as Debussy's encounters with Javanese Gamalan music or Still's use of Native American themes. The Modern and Post-Modern eras feature the contributions of African Americans such as William Grant Still, and the heavy influence of Jazz and Blues on many composers.

An example assignment is a reading/discussion about the obstacles faced by women in their role in public music life in the 17th and 18th century. Another example assignment is research into music that is a fusion of different cultures and how the blending of elements from diverse cultures contributes to the creation of a unique sound.

Beyond the content of the lectures and readings, student discussions provide exposure to a diversity of viewpoints, as they discuss their own experiences with music, reactions to it, and uses of it within their own personal and cultural context.

Describe how assignments, instruction, evaluation, course content, and interactions are contextualized for diverse learners promoting an equitable course.

As an Introduction course, the content assumes no prior knowledge of music and starts at the ground level of understanding, bringing everyone along together regardless of their background or previous experience with music. Listening skills are developed through explanation and demonstration, then small, guided, in-class writing and discussion assignments, that give preparation for a larger, summative listening report.

Collaborative learning activities, such as peer-to-peer and larger group discussions, encourage students to work together and share their diverse experiences.

A variety of instruction methods are used, including lecture, reading, discussion, live demonstration, videos, audio, and interactive online quizzes, to engage students of different learning styles.

A variety of cultural and philosophical perspectives on music are encountered and discussed in a survey of 1500 years of human history.

Evaluation of listening reports and discussions is able to be individualized, allowing for some subjectivity of responses because there often isn't one "correct" answer when reacting to music. Each student can be evaluated individually based on where they currently are in their listening skill and musical perspective.

Interactions

Explain how the course will incorporate student-to-student interaction.

Discussion posts in the CMS will be assigned weekly in which students will either listen to a particular piece of music and write technical analysis or personal description, or will discuss their thoughts and responses to a particular lecture topic. Students will also be assigned to interact meaningfully with the comments of several classmates.

Explain how the course will incorporate instructor-to-student interaction.

The instructor will interact with students as a class through weekly lectures (video or written), as well as providing introductions and explanations of assigned guided listening samples. The instructor will also participate in weekly group discussions, responding to student comments either individually or as a group. The instructor will provide individual feedback on students' written analysis of assigned listening exercises. The instructor will also communicate to the class via weekly announcement posts, such as an overview of each new module and information and reminders of upcoming musical performances in the community that students may attend.

Explain how the course will incorporate student-to-content interaction.

Students engage with content via assigned readings, listening to music recordings, watching videos of music performances, taking interactive online listening quizzes, and attending live music performances.

Explain how the course will incorporate student-to-self interaction (metacognitive).

Students are encouraged to reflect on their personal responses as they listen to various musical examples and consider ways that they personally use and enjoy music.