

COMMUNITY COLLEGE OF RHODE ISLAND
Performing Arts Department

MUSIC BEFORE 1750

Course MUSC-1060-001/lecture
3.00 credits

SYLLABUS Fall 2021

MW 11:30AM-12:45PM

Dr. Amante

amante@ccri.edu

Prerequisite: --none, although basic knowledge of music is helpful--

Course Description: This course covers the history of music of the Galant, Classical, Romantic, 20th century and early 21st century periods with cultural correlations to the periods. Special emphasis is placed on intensive listening.

Materials: Concise History of Western Music, Fifth ed. (2014)
by Barbara Russano Hanning
ISBN-10: 0393920666
ISBN-13: 978-0393920666
Publisher: W.W. Norton & Company
(NEW INCLUSIVE ACCESS OPTION THIS SEMESTER)

Many handouts placed in Blackboard
Music Dictionary and References, Library, 4th floor
Review guides will be distributed in-class.

- Course delivery/location is TBA
- Office hours are TBA, appointment by email, meeting via Zoom
- Departmental Secretary- Cynthia McClintock, cgmclintock@ccri.edu

Pedagogical Techniques: Perceptive listening is encouraged through illustrated classroom lectures, listening assignments and student projects. Attendance at "live" performances is encouraged.

Evaluation: The student is evaluated through three written exams which will include identification of listening examples as well as a class report, concert attendance report and a digital Flipgrid assignment. The student is also required to present a 10 minute report on a musical topic relating to the subject time period of Western Art Music.

Grading System:

- 10% -- Concert attendance report
- 15% -- Class presentation
- 5% -- Flipgrid shared video assignment with prompt
- 10% -- Listening exams via ww.norton.com/college/music/conchis5
- 20% -- First Exam
- 20% -- Second Exam
- 20% -- Third Exam (Given during exam week)

Learning outcomes:

STUDENT LEARNING OUTCOMES	TECHNIQUES/METHODS USED TO ACHIEVE OUTCOMES	TYPE(S) OF ASSESSMENT USED TO DETERMINE THE DEGREE TO WHICH THE OUTCOMES ARE ACHIEVED
Identify aurally and by title/composer or genre representative compositions from the inclusive period	Representative pieces from Galant to the modern period will be studied. Their particular style features will be identified and contrasted.	Students will be able to articulate characteristics of featured composers, musical eras, or movements within those eras, and to identify them in quizzes, tests, discussions, and assignments.
Describe genres, forms, styles and characteristics of the major classical compositions in this period	Within the scope of a semester, there will be a general overview of these compositional elements. Many of them carry over, but with modifications.	Students will be able to identify and describe the musical elements noted, above, apart from, and beyond their subjective reaction to them, in quizzes, tests, discussions and assignments.
Discuss characteristics of musical development and style during this period and correlate them to the broader context of political, social, and cultural history of the particular era.	Present an overview of the historical periods inclusive to the course and the geo-political, cultural, and social construct in which the music was written.	Students will, in their weekly assignments and final projects, demonstrate that they are able to connect the musical elements from different periods above, apart from, and beyond their subjective reactions as 21 st century listeners to the historical and cultural milieu of the period or movement.
Identify the major music history research resources that are available to students and be able to search and utilize them.	In addition to the textbook, students will be familiarized with library resources, whether electronic databases or hard copies, that are relevant to the period and to music history in general.	The final project will demonstrate that students used standard and scholarly research materials and avoided Wikipedia and other such sources. Several sources will be correctly cited in their research.
Conduct and present scholarly research on a topic related to the course content and approved by the instructor	A research paper is essential to set this course apart from just a survey course like Intro to Music. Students must go in depth on a particular topic from the course. They must be acquainted with the standard music references that are available from CCRl library as starting points from which to gather material for the paper. The instructor will take time to either point students to these reference materials or refer them to a librarian who can answer guided questions about them. Sources and topics must be approved by the instructor.	Topic is sufficiently limited in scope to conduct credible research, but not so limited or esoteric that sufficient material is not readily available. Students use scholarly sources to draw material and organize their material to present a well-cited and cohesive presentation. These presentations are effectively presented in a timely manner to the class or instructor.

Attendance Grade Scheme:

A = no more than 2 absences, full participation, average 90% and above.

B = no more than 2 absences, average 80 to 89.9%.

C = no more than 2 absences, average 70 to 79.9%, etc.

Classroom behavior:

We seek to build a culture that fosters mutual respect, inclusion and a drive toward learning and self-improvement. (see Student Conduct Code)

This includes, but is not limited to:

- Conducting oneself appropriately in the classroom, participating, arriving on time, avoiding distracting or disruptive situations, respecting differences of opinion, completing work in a timely manner and being respectful of others' needs in the classroom that may be different from your own.
- Understanding that, as the state's only community college, all residents of the state who seek to learn and improve themselves are welcome and belong here.
- Acknowledging that the diversity of the state and our college is a strength and that no one should be made to feel inferior or treated as anything other than a human being worthy of respect.
- Affirming that, when we disagree, we do so respectfully, without anger or resorting to personal attacks, and that we will seek to understand why others think or believe as they do in a spirit of honest inquiry.
- Accepting that our disputes should be resolved by designated parties when they cannot be resolved by ourselves. There is no place for violence, verbal or mental abuse, or harassment in higher education or in our community.
- Avoiding inflammatory, rude, sarcastic, obscene or disrespectful speech and disruptive behavior that has a negative impact on everyone's learning.

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Course Content via Concise History of Western Music, 5th ed., Barbara Russano Hanning

- Week 1 Rhythm/meter, tempo, pitch, dynamics, scales
 -Melody, harmony, tonality
- Week 2 (Chp. 16, 17) Galant, CPE Bach and Haydn, pp. 326-352
 -Global Perspectives Global Music: The New World, banjo, New Spain, pp. 324-325
- Week 3 (Chp. 17) Mozart, concertos and symphonies, pp. 353-365
 -Mozart, operas and choral works, pp. 365-369
- Week 4 (Chp. 18) Beethoven, early symphonies, An die ferne, pp. 370-374
 -Beethoven piano works and concertos
- Week 5 (Chp. 18) Beethoven, Romantic works, Wellington's Victory, pp. 375-389
 -Beethoven, Missa solemnis and Symphony No. 9
- Week 6 (Chp. 19) Early Romanticism, Franz Schubert, pp. 391-412
 -Romantic, Schumanns, Mendelssohn, Chopin, Berlioz pp. 413-433
- Week 7 (Chp. 20) HOLIDAY
 -Romantic, Verdi, Wagner, Brahms, pp. 437-474
- Week 8 (Chp. 21) Brahms, cont. and Tchaikovsky, pp. 475-478
 -Global Perspectives: Asian influence in the British Empire (Mid-term grades)
- Week 9 (Chp. 23, 24) Impressionism, Burleigh, Joplin/Treemonisha, pp. 508-536
 -Impressionism, cont.
- Week 10 (Chp. 25) Early Modernism, Zemlinsky, Schoenberg, pp. 553-565
 -Stravinsky, Bartok, Ives, pp. 566-585
- Week 11 (Chp. 26) Weill, Hindemith, Prokofiev, Shostakovich, pp. 589-597
 -HOLIDAY
- Week 12 (Chp. 26, 27) The Americas: Gershwin, Copland, William Grant Still, pp. 602-607
 -Americas, cont., some focus on Nadia Boulanger
- Week 13 (Chp. 27, 28) Developments in Jazz, Third Stream, modal jazz, pp. 608-610
 -Avant-Garde, Indeterminacy, Minimalism, pp-614-634
- Week 14 (Chp. 28) John Adams, John Corigliano, Schnittke, postmodernism, pp. 632-640
 -Global Perspectives: Japanese gaming music and orchestra plus rock instruments
- Week 15 STUDENT PRESENTATIONS
 -STUDENT PRESENTATIONS

FINAL EXAM GIVEN DURING WEEK

Concert Attendance Report

You are to write the equivalent of a 3-plus page report giving a thorough review of a concert you attend during the course semester. Please write your report as an essay, using complete sentences and paragraph form.

The concert can be a live symphony orchestra concert, or a ballet, opera, musical or choral performance. The performance must be by a professional company. High school, middle school, or elementary school group performances, band concerts and jazz concerts are not acceptable for this assignment.

If you choose to watch a symphony orchestra concert, be sure it is a traditional symphony orchestra like the ones we have studied. You may not write about a wind ensemble, concert band, wind orchestra, jazz orchestra, a mandolin orchestra, or a popular non symphony group that uses 'orchestra' or 'symphony' in its title (Symphony X, the Trans-Siberian Orchestra, Alive Music Orchestra etc.).

Your review must include the following:

- The name of the musical ensemble that you observed, the date of the performance, and the location
- The pieces that were performed (title and composer of each piece).
- The historical style of each of the pieces performed
- The instrumentation of the orchestra in each piece (This may change from one piece to the next. You will need to go online to research this information.)
- A hand-drawn seating arrangement of the instruments in the orchestra (If the instrumentation changed during the concert, draw out the different seating arrangements used for each piece performed. Be sure to label each drawing with the names of the specific instruments or family of instruments.)
- An analysis of each piece played in the concert using the following criteria:
 - Unity and variety between each piece or movements
 - Structure of the Music
 - Purpose of the Music
 - Tempo
 - Volume
 - Form
 - Historical Period

Student Presentation

Presentations are @10 minutes in length, including audio/audio-visual examples.

Composer/Instrument/Music Forms Oral Presentation Assessment Criteria:

1. General overview of composer's life(instrument/music forms) and position of importance in his/her musical time period (5pts)
2. Discussion of composer's(instrument/music form) primary compositional genres with appropriate recorded examples as demonstration (5pts)
3. Bibliography with all materials and information cite correctly is given to the instructor at after the presentation (5 pts)
4. Quality of oral presentation including preparation, usage of media, communication of content (5 pts)

Services for Students with Disabilities:

Any student with a documented disability may arrange reasonable accommodations. As part of this process, students are encouraged to contact the office of Disability Services for Students as early in the semester as possible (<http://www.ccri.edu/dss/index.shtml>).

This syllabus is subject to change at any time at the discretion of the instructor. Students are responsible for keeping current with changes made to this syllabus.

* No electronic recording without express permission from the instructor.

** Late work or make-up work will only be approved on an individual basis by the instructor.