



## **Shih Chien University**

### **STP Program (July 01-Aug 02)**

### **MUS 220 Introduction to Western Music History**

#### **Course Outline**

**Course Code: MUS 220**

**Instructor: Jonathan C. Kramer, Ph.D.**

**Home Institution: North Carolina State University**

**Office Hours: TBA**

**Email: [jckramer@ncsu.edu](mailto:jckramer@ncsu.edu)**

**Credits: 4**

**Class Hours:**

This course will have 144 class hours, including 50 lecture hours, professor 30 office hours, 20-hour TA discussion sessions, 10-hour review sessions, 34-hour extra classes.

**Prerequisites: N/A**

**Course Description:**

In this course, students will explore the art music of Europe and the United States. The course will consist of a chronological survey of the important stylistic features, innovations, and social functions served by music and organized by the six stylistic periods from 900 CE and the invention of notation, to the present. The course curriculum will seek a balance between the social and historical trends that shaped musical practices over time, and the individual artists who responded to these trends artistically through their works and whose creations and innovations will form the core of this course.

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Through guided listening, students will learn to recognize the evolving genres, techniques, and stylistic features through which composers and musicians encoded in feelingful soundscapes, the rituals of church and royal court, the theater, the salon and the concert hall. Readings will contextualize the musical examples provided on-line with the political, artistic, technological, and social revolutions which shape and are shaped by composers, their audiences, and their times.

### **Required Course Materials:**

McGraw-Hill "OnMusic History Survey"  
<https://liti.c4ecompanion.com/course/view.php?id=541>;  
other readings TBA

### **Grading & Evaluation:**

#### **20% 100-word lecture/chapter summaries.**

Students will submit to instructor via email a summary of each Lesson as per later instructions.

#### **30% Average of five weekly quizzes based on textbook assignments. These will include listening identifications.**

#### **30% Research paper**

#### **20% End of term final exam**

### **Assignments:**

In each of the five weeks of the term there will be six hour-long asynchronous lectures, based on readings from the textbook. At the end of each week, there will be a short-written assignment that will be handed in and graded, as well as a quiz. At the end of the term there will be a cumulative final exam. In addition, students will compose a 1,000-word research on a composer or genre or other related topic of the student's choosing.

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## Grading System (1 ~ 100):

Quality Points	Grade	Percentage %
4	A	80-100
3	B	70-79
2	C	60-69
1	D	50-59
0	E	0-49

## Course Schedule

### WEEK 1 MIDDLE AGES AND RENAISSANCE

#### Lecture 1

Introduction to Music of the Middle Ages (900-1400): Sacred and secular practices; Instrumental and vocal genres and styles; forms of plainchant. Hildegard von Bingen, standardization of Chant repertoires, development of polyphony, notation, and organum; cantus firmus, The Mass and the Daily Office, Leonin. Perotin and School of Notre Dame, Machaut, *Ars Antiqua*.

#### Lecture 2

Introduction to music of the Renaissance (1400-1600): mass, motet, madrigal (Italian and English), French chanson; Franco-Burgundian School, *Ars Nova and Ars Perfecta*: Franco-Flemish style. Fauxbourdon.

#### Lecture 3

Dunstable, Ockeghem, Josquin, Zerlino and pan-consonance; Council of Trent and Palestrina; developments in instrumental Music-keyboards and consorts.

#### Lecture 4

Florentine Camerata, Monteverdi and development of opera, monody. *Secunda pratica*.

#### Lecture 5

G. Gabrielli and San Marco-the Venetian Style; The Reformation and Counter-Reformation. Development of printing and music publishing.

#### Lecture 6

Introduction to Music of the Baroque (1600-1750). Concertato style,

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Development of Basso Continuo and the major-minor system.

## **WEEK 2 BAROQUE STYLE**

### **Lecture 1**

Music of the Church, the Court, and the Theater, Regional Styles of Italy, Germany, France, England.

### **Lecture 2**

Development of instruments of the orchestra and instrumental genres: Sonata, Trio Sonata, Concerto, Concerto Grosso. Keyboards (the harpsichord and the organ), and keyboard genres: toccata, ricercar, fantasia, etc.

### **Lecture 3**

Sacred Vocal genres: Mass, Cantata, Oratorio, Passion.

### **Lecture 4**

Contrapuntal Procedures: the Suite, the Fugue, the Organ Prelude, trio sonata. Vivaldi, Corelli, Scarlatti and rise of instrumental music.

### **Lecture 5**

Baroque Opera, Italian vs. French, *seria* vs *buffa*. Lully, Rameau, and the French court.

### **Lecture, 6 BAROQUE ERA**

J.S. Bach, G. F. Handel: Sacred and Secular Works.

## **WEEK 3 CLASSICAL STYLE**

### **Lecture 1**

Introduction to Classical Style. *Sturm und Drang* and *Style Gallant*. Bach's sons. F.J. Haydn and the new genres: symphony, string quartet, keyboard and keyboard-accompanied instrumental sonata.

### **Lecture 2**

New Procedures: Sonata Form, Theme and Variations, Minuet and Trio, Solo concerto sonata form.

### **Lecture 3**

Mozart, Gluck, and operatic reform

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#### **Lecture 4**

W.A Mozart: Keyboard, Chamber Music, Symphonies, Piano Concertos.

#### **Lecture 5**

W.A. Mozart, life and influence. Mozart operas.

#### **Lecture 6**

Rise of Romanticism and early Beethoven: The first Viennese School.

### **WEEK 4 ROMANTIC STYLE**

#### **Lecture 1**

Beethoven's Middle heroic and Late transcendental periods.

#### **Lecture 2**

Early Romantic opera: Rossini, Donizetti, Bellini, rise of G. Verdi. Vocal *bel canto* and instrumental virtuosity. Franz Liszt and Nicolo Paganini.

#### **Lecture 3**

After Beethoven: Schubert, Robert and Clara Schumann, Felix and Fanny Mendelsohn, Chopin, Berlioz. The lied. Romantic Keyboard genres: character piece, impromptu, fantasy, etc.

#### **Lecture 4**

Late Romanticism: Brahms, Verdi and Wagner. Program vs Absolute music.

#### **Lecture 5**

Music for the concert hall, salon, and theater: the rise of the middle class and the Nation-State: Tchaikovsky and Mussorgsky (Russia), Smetana and Dvorak (Bohemia), Grieg and Sibelius (Scandinavia).

#### **Lecture 6**

Late Romanticism: R. Strauss, A. Bruckner, G. Mahler, G. Faure.

### **WEEK 5 MODERNISM**

#### **Lecture 1**

Roots of Modernism: Debussy and Ravel and new harmonies. Stravinsky and "the Rite of Spring."

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## **Lecture 2**

Shostakovich, Prokofiev, and Soviet music after the Revolution.

## **Lecture 3**

Bartok and Primitivism; Schoenberg, the 2<sup>nd</sup> Viennese School, atonality and serialism.

## **Lecture 4**

Continuation of Romanticism: Rachmaninoff, Barber, Sibelius; Jazz era: Milhaud, Gershwin, Villa-Lobos, Harlem Renaissance, Florence Price.

## **Lecture 5**

Post-WWII. Stockhausen, Babbitt and electronica , Cowell, Cage, Crumb and American Avant-Garde.

## **Lecture 6**

Pop, Jazz, non-Western, Fusions, New Age. Adams, Glass, Ades and Into the Future.

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