

Honors Music History Course Syllabus 2007-2008 Greenville Fine Arts Center

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Class Time: 3:10-4:05

Required Textbooks

Primary Text: *Music, A Listener's Introduction*, by Kenneth Levy (Harper & Row: 1983. This is supplied by the FAC). This is an excellent text for this class. It is set up more or less like a music appreciation text, but assumes the student has significant knowledge of music theory; the evolution of music is chronicled in terms of technical devices as well as style and aesthetics.

Each student is also given a 3-ring binder with study materials, examples, and analysis projects for each unit of the class, to brought to class every day. This is the student's to keep.

Ancillary Materials: Copious use is made of the FAC's music library of over 1200 CD recordings, more than 250 reference textbooks, and scores of more than 300 works. Other frequently utilized sources: *The Norton Scores*, *The Schirmer Scores*, *The Norton Anthology of Western Music*, *The Harvard Dictionary of Music*, *The New Groves Dictionary of Music and Musicians*, *A History of Western Music*, 4th Ed. (Grout & Palisca, Norton: 1988), *The Lives of the Great Composers*, Revised (Harold Schonberg, Norton: 1981), and other volumes from the music history series by W. W. Norton Co. Extensive use is made of an early music anthology assembled by the instructor. Limited use is made of some of the fine PBS videos on music.

Course Description

Successful participants will earn 1 unit of elective Honors credit. The course is a survey of the musical literature and the evolution of musical style from the Greeks to the present, which is roughly analogous to a college freshman or sophomore year intro history survey course. The bulk of this material is presented in lecture-demo. Students are introduced to the essential features of each style and its literature, and then examples are heard. Listening is almost always done while following a printed score of the music; each listening is followed by discussion of the piece, emphasizing the ways in which it manifests the style traits under consideration. This process is repeated until the students have acquired reasonable familiarity with the aesthetics and technical devices of that style.

In addition to reinforcing this understanding with readings from the text, students are also frequently assigned homework analysis projects, in which they apply their understanding to the dissection of another piece. Study guides are provided to focus the students' attention on the most important issues.

History students also keep a listening log, in which excerpts in a wide variety of styles are quickly analyzed as to style, texture, meter, and other details. A log of 10 such entries is required each quarter. Students are expected to employ, with increasing sophistication, the vocabulary and musical understanding acquired in this and previous theory classes in the "commentary" section of each entry.

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Objectives

At the conclusion of this course, the student will demonstrate:

- know ledge of historical periods of Western music, in sequence;
- knowledge of the most important composers and a portion their works;
- basic understanding of form, phrase structure, and texture;
- and an understanding of the characteristics of each style period, with particular attention to the evolution of Western music in terms of sonority and aesthetics.

Course Requirements:

A. Attendance and Tardy Policy:

REFER TO FINE ARTS CENTER HANDBOOK

B. Classroom Rules and Expectations:

- Students should be seated and ready to begin at the scheduled beginning of class.
- All students will bring a pencil (NOT pen), paper (plain and manuscript), and the History 3-ring binder to class every day. It is not necessary that the text be brought to class unless it is so requested the day before.
- No food or drink other than water are allowed in any classroom in the Fine Arts Center.
- As with any arts class emphasizing skill acquisition, regular attendance is vital. If you are absent, it is expected that you will ask for the make-up work.
- The instructor is available on *most* days for extra help from 12:45-1:15 and 4:05-4:20. It is expected that any student requiring extra help will ask for it. Appointments are recommended whenever possible.
- Mature behavior, respectful of instructors and colleagues, is expected at all times.

C. Supplies Necessary for Course:

A 3-ring notebook for the storage of classroom notes, past tests and study guides, and extra handouts will be provided and brought to class every day. No other supplies are necessary, though students attendance at FAC concerts and other live events is strongly encouraged, as well as cultural events elsewhere in the area.

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Assessment Information and Grading Scale

Student performance is graded using the mandated South Carolina state grading scale. Specifics of student evaluation:

- The bulk of student assessment is done with direct testing of the material; generally one test is given for each distinct segment of the stylistic time line. The questions range from objective definitions and observations to more subjective analyses and commentary. All such tests require a substantial amount of writing.
- A portion of the independent analysis projects are graded; generally, these are 1-2 page projects requiring the students to apply their knowledge of the style in question to a new composition.
- Students are also graded on the aforementioned listening log, in which they will utilize their newly acquired vocabulary and listening skills; it is expected that these will increase in quality through the year.

Report card grade calculation

Quarter grade = average of 4-6 test grades (90%) + listening log (10%).

1st semester grade = 1st quarter grade (40%) + 2nd quarter grade (40%) + midterm exam (20%).

2nd semester grade = 3rd quarter grade (40%) + 4th quarter grade (40%) + final exam (20%).

Final course grade = 1st semester (50%) + 2nd semester (50%).

Major Assignments and Projects required

A Listening Log of 10 entries is required each 9 weeks; a major (2-day) midterm exam is given; a major final exam is given. Various analysis projects are assigned through the year (see above).

Plan for Routine Communication With Parents

- quarterly Fine Arts Center Newsletter is mailed to all parents of Fine Arts Center students.
- parents are contacted promptly in the event of academic or disciplinary problems.
- a log of parent phone calls is maintained in teacher's office.

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Tentative Course Outline

- WEEK 1** Music of ancient Greece and Rome.
- WEEK 2** Early monophony (to about 1100 A.D.). Gregorian chant; secular song; the rise of notation.
- WEEK 3** Gregorian chant cont'd; The Ars Antiqua (roughly 900-1300 A.D.). The rise of polyphony and the first standardized musical forms; the rise of secular music; Adam de la Hale.
- WEEK 4** Ars Antiqua, cont'd. Organum, conductus, discant, motet; Leonin, Perotin; Petrus de Cruce.
- WEEK 5** The Ars Nova (14th century). Machaut, Landini; polyphonic chansons.
- WEEK 6** The Early (Pre-) Renaissance (1400-1450). Dufay, Binchois; motets, chansons.
- WEEK 7** Pre-Renaissance, cont'd; polyphonic settings of the ordinary of the Mass (cantus firmus mass).
- WEEK 8** The High Renaissance (1450-1550). Ockeghem, Josquin; masses, motets, chansons.
- WEEK 9** The High Renaissance cont'd. Josquin, Willaert, the madrigal composers; paraphrase, parody, and cantus firmus techniques.
- WEEK 10** The Late Renaissance (1550-1600). Palestrina, Lasso; counterpoint analysis.
- WEEK 11** The Late Renaissance cont'd. The English madrigalists; the Venetian school.
- WEEK 12** The Early Baroque (1600-1650). The Camerata; Monteverdi; opera; figured bass.
- WEEK 13** The Middle Baroque (1650-1700). Purcell, Lully, Corelli; opera, orchestral suite, trio sonata.
- WEEK 14** The Late Baroque (1700-1750). Rameau (opera, music theory), Vivaldi (concerto).
- WEEK S 15-17** The Late Baroque cont'd.: Handel (opera, oratorio, overture), Bach: fugue, overture, cantata.
- WEEK 18** World Music unit: Music of India.
- WEEK 19** The Pre-Classical (Rococo) Era (1720-1760); Scarlatti, Pergolesi, Gluck.
- WEEK S 20-22** Classical era (ca. 1750-1820) forms: rondo, sonata, minuet & trio, etc.; also classical composers and their works, principally Mozart and Haydn.
- WEEKS 23-24** Beethoven (1770-1827): symphonies, Quartet #16, other works.
- WEEK 25** Romanticism (1820-1900): Issues of Romanticism; Schubert (songs, symphonies); Chopin (short character pieces for piano).
- WEEK 26** Romanticism cont'd: Mendelssohn (symphonies, scherzos); Brahms (various).
- WEEK 27** Schumann (piano music), Berlioz (program music).
- WEEK 28** Romanticism cont'd: Liszt (symphonic poem), Wagner (opera).
- WEEK 29** Strauss (tone poem); Mussorgsky (Pictures.....); Tchaikovsky (ballet); Mahler (symphony).
- WEEKS 30-31** Twilight of Romanticism; Impressionism (France, ca. 1880-1920); Debussy, Ravel.
- WEEK 32** Early 20th Century: Satie, Bartok, Stravinsky; nationalism, primitivism, post-impressionism, dadaism, neo-classicism, objectivism.
- WEEK 33** Early 20th Cent.: atonality, serialism, expressionism, pointillism; Schoenberg, Berg, Webern.
- WEEK 34** Hindemith, Cowell, Varése, Partch; urbanism, mechanicism, electronic music, exoticism.
- WEEK 35** 20th Century cont'd: Jazz; Gershwin, Copland.
- WEEK 36** 20th Century cont'd: Cage, Boulez; total serialism, chance music.
- WEEK 37** 20th Century cont'd: Ligeti, Penderecki, Crumb, Reich; mysticism, minimalism.
- WEEK 38** 20th Century cont'd: Rouse, Adams, Corigliano