



HOUSATONIC COMMUNITY COLLEGE

COURSE NAME: Music History and Appreciation I

COURSE NUMBER: MUS*101

CREDITS: 3

CATALOG DESCRIPTION: A chronological study of Western music from Middle Ages to the present. Various genres will be placed in their correct historical context and students will become familiar with basic musical terminology and its application. The course will also cover general trends in music composition and the major composers.

PREREQUISITES: None

General Education Competencies Satisfied:

HCC General Education Requirement Designated Competency Attribute Code(s):

AESX **Appreciation of the Aesthetic Dimensions of Humankind**

Additional CSCU General Education Requirements for CSCU Transfer Degree Programs:

None

Embedded Competency(ies):

None

Discipline-Specific Attribute Code(s):

FINA **Fine Arts elective**

Course objectives:

General Education Goals and Outcomes:

Appreciation of the Aesthetic Dimensions of Humankind: Students will understand the diverse nature, meanings, and functions of creative endeavors through the study and practice of literature, music, the theatrical and visual arts, and related forms of expression.

COURSE SPECIFIC OBJECTIVES:

1. Identify basic musical terminology and its application (including terms in foreign languages).
2. Aurally recognize various genres of western music and place them in their correct historical periods.
3. Identify the historical, social, and political contexts surrounding the creation of various masterworks.
4. Explain ways music both responds to and is influenced by society and culture.

5. Be able to read and understand program notes from a variety of concerts.
6. Discuss known and more obscure musical works in terms of structure, content, and style and cultural influences.
7. Become familiar with the concept of “interpretation” and be able to compare and contrast different interpretations of the same musical works.
8. Explain the ethical dimensions surrounding the creation, circulation, and interpretation of various musical works.

CONTENT:

Introduction

- A. How to study and learn about music

Basic music terminology

- A. Understanding terms and their meaning aurally
- B. Musical Instruments: the four families of instruments, their appearance and sounds.

Music in the Middle Ages

- A. Gregorian Chant: its sound and characteristics
- B. The development of polyphony: Organum and Motet
- C. Secular music in the 12th century: troubadours and troveres

Music in the Renaissance

- A. Renaissance Vocal polyphony: Motet, (comparison of Medieval and Renaissance Motet)
- B. Renaissance Sacred Vocal Music: Motet
- C. Renaissance Secular Vocal Music: Chanson, Frottola, Madrigal
- D. Renaissance Instrumental Music: Pavane & Galliard and Ricercar
- E. The Reformation and its impact on music: Martin Luther and the “chorale”
- F. The Counter Reformation and its impact on music: The “Palestrina” style

Music in the Baroque

- A. Style features of Baroque music: comparison of Renaissance and Baroque music
- B. Early Baroque: Opera
- C. Early Baroque: Rise of Instrumental music
- D. The Music of J.S. Bach: (Brandenburg Concerto)
- E. Music for keyboard in the Baroque:

- Well-Tempered Clavier of J.S. Bach
- F. The Dance Suite: (music of J.S. Bach)
Keyboard suite and Orchestral Suites
- G. Late Baroque Sacred Vocal Music:
Comparison of Cantata of J.S. Bach and
The Oratorio of George Fr. Handel

Music in the Classical Period

- A. Clarification of “Classical”
- B. Comparison of Baroque and Classical style
- C. Sonata form
- D. Structure of Classical Symphony
- E. The life and work of Franz Jos. Haydn:
(Symphony and String Quartet)
- F. The Life and work of wolfgang Amadeus Mozart:
(early keyboard works, Symphony)
- G. Classical Opera: Mozart
- H. Classical Concerto: Mozart

From Classicism to Romanticism: Beethoven

- A. Life and works
- B. Classification of three style periods
- C. Early Style: Symphony #1, Piano Concerto #2
- D. Middle Style: “Eroica” symphony, 5th Symphony
- E. Late Style: Piano Sonata, #31, 9th Symphony

Continuation of 19th century Romanticism

- A. Early Romantic Composers:
- B. “Miniature” compositions: the “Lied
and “character piece” for piano
- C. Program Music: various categories
- D. Early Romantic Program Music:
comparison of conservative and radical approach to composition.
Mendelssohn and Berlioz
- E. Romantic Opera
(comparison of Italian, French and German Opera in the 19th
Century)
- F. Late Romantic Program
- G. Late Romantic conservative: Brahms

The 20th Century

- A. General trends in music composition
- B. Impressionism
- C. Expressionism
- D. Serialism
- E. Primitivism

- F. Neo-Classicism
- G. Nationalism
- H. Electronic Music

Music in America

- A. Introduction to Jazz
- B. Ragtime and Blues
- C. New Orleans Jazz
- D. Big Band or “Swing” era
- E. Bebop
- F. Cool Jazz
- G. Fusion
- H. Jazz of the 1990s
- I. “Symphonic Jazz” : George Gershwin, An American original
- J. Eclectic composers: John Cage and George Crumb
- K. American Traditionalism: Aaron Copland
- L. Minimalism: Steve Reich and Phillip Glass

Updated 3/15