1.3 Music: Its Language, History and Culture
3 hours; 3 credits

Introduction to music through the study of works representing different times, places, and peoples. The grammar, syntax, and communicative purposes of music; the musical dialects of different cultures and how these have changed over time. Recorded, concert, and classroom performances. (Not open to students who have completed Core Studies 2.2 or Music 11.1). **Prerequisite:** none.

**Common Goals Addressed by Core Course:**

1. To develop the ability to think critically and creatively and to express one’s thoughts orally and in writing with clarity and precision.

2. To understand the arts, histories and cultures of the past as a foundation for those of the present.

3. To understand the necessity for tolerance and to appreciate individual and social diversity, as well as differences of race, class, and gender.

**Objectives of Core Course:**

1. Students will be able to identify and describe the salient features of music of the Western European repertory from the middle ages through the present (from OARM Goal 3 & 4 – knowledge goal; Goal 27 – life competency goal)

2. Students will be able to identify and describe the salient features of American music, including art music, jazz, folk, pop, and musical theater (from OARM Goal 4 – knowledge goal; OARM Goal 22, 22, 24, 25 – diversity goal; Goal 27 – life competency goal)

3. Students will be able to identify and describe the salient features of music from at least two non-western world areas - Africa, Asia, Latin America, the Caribbean, the Middle East, Indian subcontinent (OARM Goal 19, 22, 25 – diversity goals; Goal 27 - life competency goal)

4. Students will be able to effectively employ the vocabulary and concepts of melody, rhythm, harmony, texture, timbre, and form used by musicians in speaking and writing about music from diverse traditions (OARM Goal 9, 11 & 17 – intellectual goals; Goal 27 – life competency goal).

5. Students will be able to explain orally and in writing the historic, social, and cultural contexts and the role of class, ethnicity, and gender in the creation and performance of music, including practices of improvisation and the implications
of aural and notated transmission (OARM Goal 4 – knowledge goal; Goal 9 & 11 – skill goals; Goal 19, 24, & 25 – diversity goals; Goal 27 – life competency goal).

6. Students will be able to describe the sources of musical sounds - instruments and voices from different cultures, generated sounds and found sounds, electronically generated sounds; basic principles that determine pitch and timbre (OARM Goal 19 & 25 – diversity goal; Goal 27 – life competence goal).

7. Students will be able to explain the influence of technology, mass media, and globalization/transnational currents on the music of today (Goal 27 – diversity goal; Goal 27 – life competency goal).

Outcomes for this Core Course:

1. Students practice active listening with varied repertory that illustrates basic musical elements of melody, rhythm, harmony, texture, tone color, form, and performing media.

2. Students practice active listening to identify musical elements and performance practices associated with music of different periods and styles.

3. Students express through speaking and writing their listening perceptions, using appropriate vocabulary and concepts

4. Students express through speaking and writing the historical, social, and cultural context in which music has been and continues to be created and performed.

5. Students attend performances of live music either on or off campus.

Sample Course Outline:

Week 1: Introduction to Musical Elements: concepts of melody, rhythm, harmony, texture, timbre, form illustrated in diverse examples from European, American, and non-western music. Objectives: #4 and #6. Outcomes: #1, #2

Week 2: Words and music in Western European art music: relationships between text and music illustrated in works from major vocal genres and by major composers from the middle ages through the late romantic period. Art song, opera. Concepts of voice types, aria, recitative, word painting. Techniques of character development, narration, imagery. To be supplemented by appropriate repertory from other musical traditions. Objectives: #1, #4, #5. Outcomes: #1, #2, #3, #4

Week 3: Words and music in Western European art music: relationships between text and music illustrated in works from major vocal genres and by major composers from the middle ages through the late romantic period. Plainsong, motet, oratorio, cantata.
Concepts of voice types, aria, recitative, word painting. Techniques of character development, narration, imagery. To be supplemented by appropriate repertory from other musical traditions. Objectives: #1, #4, #5. Outcomes: #1, #2, #3, #4

Week 4: Instrumental music in Western European art music: forms and processes in orchestral works, both absolute and program, from the baroque through the late romantic period. Genres include concerto, symphony. Properties and classification of orchestral instruments. Concepts of development, variation, modulation, orchestration. To be supplemented by appropriate repertory from other musical traditions. Objectives: #1, #4, #5. Outcomes: #1, #2, #3, #4

Week 5: Instrumental music in Western European Art music: forms and processes in chamber music from the baroque through the late romantic period. Genres include string quartet, ensemble sonata. Concepts of development, variation, modulation, orchestration. To be supplemented by appropriate repertory from other musical traditions. Objectives: #1, #4, #5. Outcomes: #1, #2, #3, #4

Week 6: Instrumental music in Western European Art music: forms and processes in solo music from the baroque through the late romantic period. Structure and characteristics of piano, harpsichord, organ, lute, guitar. Concepts of development, variation, modulation. To be supplemented by appropriate repertory from other musical traditions. Objectives: #1, #4, #5. Outcomes: #1, #2, #3, #4

Week 7: New currents in Europe, 1900-1950: expressionism, primitivism, atonality. Early influences of technology and ethnomusicological research. Objectives: #1, #4, #5, #6, #7. Outcomes: #1, #2, #3, #4

Week 8: New currents in America, 1900-1950: concert and experimental music. Objectives: #1, #2, #3, #4, #5, #7. Outcomes: #1, #2, #3, #4

Week 9: American voices: vernacular repertories such as imported folk musics, blues, spirituals, ragtime, Tin Pan Alley, musical theater. Objectives: #1, #2, #3, #4, #5. Outcomes: #1, #2, #3, #4

Week 10: American Voices: Jazz. Objectives: #1, #2, #3, #4, #5. Outcomes: #1, #2, #3, #4

Week 11: Non-western repertories: compositional techniques and practices of performance and transmission in major world music repertories. Pitch systems, instruments, vocal timbre, improvisation, multi-voice textures, practices of expansion and extension. Social and cultural traditions and functions. Objectives: #1, #3, #4, #5. Outcomes: #1, #2, #3, #4

Week 12: Non-western repertories: compositional techniques and practices of performance and transmission in major world music repertories. Pitch systems, instruments, vocal timbre, improvisation, multi-voice textures, practices of expansion and
extension. Social and cultural traditions and functions. Objectives: #1, #3, #4, #5. Outcomes: #1, #2, #3, #4

Week 13: Globalization: manifestations of cross-cultural influences since the 1950s as evidenced in a wide variety of musical repertories - concert hall, film, musical theater, jazz, folk, pop. Cross-over styles, mixing of western European and non-western practices of composition and performance, new ways of thinking about the nature and purpose of music. Objectives: #1-#7. Outcomes: #1, #2, #3, #4

Week 14: Globalization: manifestations of cross-cultural influences since the 1950s as evidenced in a wide variety of musical repertories - concert hall, film, musical theater, jazz, folk, pop. Cross-over styles, mixing of western European and non-western practices of composition and performance, new ways of thinking about the nature and purpose of music. Objectives: #1-#7. Outcomes: #1, #2, #3, #4

Method of evaluation: exams (2 @ 30%), concert reports (10%), final exam (30%).

Methods of Assessment:

1. Students are asked to identify the period, style, genre, composer, musical tradition, as appropriate, of recorded music.

2. Students are asked to demonstrate their mastery of basic vocabulary and concepts.

3. Students are asked to describe the stylistic features of musical works.

4. Students are asked to set musical works in their historical, social, and cultural context.

Bibliography

* Archive of recorded music, available online
* Background readings for each major topic, drawn from such sources as:
  1) the latest edition of Kamien's "Music and Appreciation"
  2) the latest edition of Daniel Kingman's "American Music: A Panorama"
  3) the latest edition of Jeff Titon and Mark Slobin's "Worlds of Music"
* Listening guides for individual works.