

# COURSE OUTLINE

**MUSC-203**

**Music Literature in Context II**

**3 Semester Hours**

## HOWARD COMMUNITY COLLEGE

### Description

This course will blend both theoretical analyses of specific representative musical masterworks with an investigation into the works' historical and stylistic context from the classical through the Middle to Late Twentieth Century. To this end, there will be 1) study of specific historical readings, 2) analytical and historical study of certain pivotal masterworks of music and their composers, 3) student analyses of these works with an aim to understanding their architectural and organic lifeblood, how the works functioned within their composers' oeuvre, and their historical context, and 4) student presentations of their findings. (3 hours weekly)

### Overall Course Objectives

Upon completion of this course, the student will be able to:

1. Understand the theoretical structure of music of given historical periods, the musical and creative aims of the great composers who wrote these masterworks, and to build a foundation in music history.
2. Define the major elements of Western music (pitch, dynamics, timbre, texture, rhythm, melody, harmony, form).
3. Explain how a composer has manipulated each of the elements of music in a given composition and propose a theory concerning the reasons for each of the changes.
4. Discern the form of a composition through either listening or study of the score.
5. Compare and contrast each of the major style periods of Western music history.
6. Recognize the composer and composition title of 25-50 major works.
7. List several major composers from each style period and describe the essence of their approach to composition and/or the uniqueness of their contribution to music.
8. Write an informed critique of a live music performance.
9. Write a short research paper on a detailed aspect of a composer or work.
10. Discuss the primary philosophical thrusts of each style period and relate those forces to specific musical examples.
11. Summarize the tonality crisis of the 20<sup>th</sup> century and discuss the specific composers and works that relate to the solution of that crisis.
12. Demonstrate active listening skills by objectively restating, in his or her own words, material which has been verbally transmitted.
13. Demonstrate the physical ability to speak effectively so that the receiver(s) can understand the ideas being expressed.
14. Communicate an abstract or concrete idea so that the receiver(s) clearly perceives the intended message. This will include the ability to express a point of view that is not the student's own.
15. Effectively deliver a formal oral presentation in front of a group.
16. Demonstrate the ability to communicate using appropriate language.

## **Major Topics**

- I. Classical
- II. Early 19<sup>th</sup> Century
- III. Late 19<sup>th</sup> Century
- IV. Impressionism
- V. Early Twentieth Century
- VI. Middle to Late Twentieth Century

## **Course Requirements**

**Grading/exams:** Grading procedures will be determined by the individual faculty member but will include the following:

Final grades will be calculated on the basis of exams, critique, research paper, oral presentations and music identification.

For each time period, two or three representative masterworks will be selected for study. Students will research the historical period in which the music was written, as well as the lives and goals of the composers who wrote them. For each piece selected, students will analyze (sometimes by themselves, sometimes as a group) the theoretical structure and elements. Finally, the importance of each work will be discussed and placed in historical context.

## **Other Course Information**

This course is a Fine Arts and a Humanities core course. This course is an Arts and Science elective, a Fine Arts elective and a Humanities elective. This course also meets the oral communications requirement.