**Course Syllabus**

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| **2019 CNU International Summer Session** |

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| **Name of the Course** | | | Introduction to Music | | | **Credits**  **(hours/day)** | | 3  (3hrs/day) | **Name of the Professor** | | | | Dr. David D. Chapman |
| **Course Code** | | | N/A | | | **Office**  **Address** | | N/A | **Cellphone** | | | | (512) 971-4871 |
| **Department** | | | Music | | | **E-mail** | | | | dchapman@csustan.edu |
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| **Course objectives** | | | | MUS 1000 Introduction to Music | | | | | | | | | |
| **Course summary** | | | | A survey class focused on western musical performance practices. Insight into the Medieval, Renaissance, Baroque, Classical, Romantic and Post Romantic Styles, the individual's musical and his/her understanding of other musical aesthetics. | | | | | | | | | |
| **Academic Support for Handicapped students** | | | | - Visually handicapped students: provision of course related materials, note taking helper, permission to record the lecture.  - Audibly handicapped students: provision of course related materials, note taking helper, permission to have e-learning lectures in sign language or shorthand.  - Physically handicapped or mentally challenged students: provision of course related materials, note taking helper, permission to record the lecture.   * Any other requests that are considered necessary. | | | | | | | | | |
| **Grade calculation** | | | | Mid-term | Final | | Practical / Coursework | | | Attendance | | | **Total** |
| 20% | 20% | | 50% | | | 10% | | | 100% |
| ※ According to Amendment No. 28, in case of handicapped students, the lecture-management and evaluation methods can be adjusted. | | | | | | | | | |
| **Textbooks & References** | | | | | | | | | | | | | |
| Category | Title | | | | | | Author | | | | Publisher | | Year of publication |
| Main textbook | **No Required Text** | | | | | | N/A | | | | N/A | | N/A |
| Optional | **Listening to Music** | | | | | | Craig Wright | | | | Cengage Learning | | 2016 |
| Reference | **Listen** | | | | | | Kerman/Tomlinson | | | | Bedford St. Martins | | 2016 |
| **Daily Course Schedule** | | | | | | | | | |

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| **Day**  **(3hrs)** | **Lecture Topic** | **Hours per day** | **Method of Instruction** | **Class Materials & Assignments** |
| 1 | Defining Music. Students will gather the appropriate tools to best define the inner workings of music. | 3 | Lecture | Students will commence a journal with a glossary of proper terms |
| 2 | Describing Music. Once students adopt the proper nomenclature, they will apply it to musical examples. | 3 | Lecture & Demonstration | Students will be asked to describe selections.  First listening homework assigned. |
| 3 | Rhythm. The class will now explore the primary simple and complex meters in order to visit polyrhythms syncopation and hemiolas | 3 | Lecture & Demonstration | Audio and video materials will expose the learner to an array of metric and rhythmic in-class exercises |
| 4 | Form. The treatment of melodic materials an their arrangement through a musical work represent the area of Form. | 3 | Lecture & Demonstration | Students will be asked to identify thematic areas within smaller and large works based on repetition, contrast, return and variation. |
| 5 | Texture and Sound Quality. The number of performance forces (anything that makes a sound) and their interaction has a significant role in the music-making process. | 3 | Lecture & Demonstration  (Journal Submission) | As we close the components of music, students will prepare for an examination on their retention of the topics explored since day 1. Students will submit their Journal |
| 6 | Our Musical Identity. This lecture will help students trace their own musical individuality through in-class and home assignments. | 3 | Lecture & Demonstration | We will explore how each individual's musical taste coalesce into their musical ID. Students will describe music they like and music they dislike as they come up with their individual musical poster. |
| 7 | The Middle Ages Style. This vast style covers almost two thousand years of music and will be further divided into the Ars Antiqua, the Guidonean, the Gothic and the Ars Nova. | 3 | Lecture & Demonstration  (Mid-Term Exam) | Students will be asked to research examples of contemporary musicians that experienced parallel realities to those covered in the lecture. Examination of topics since day 1 |
| 8 | The Renaissance Style. The advent of Protestantism, the great schism of the western church and the aftermath of the bubonic plague put in motion a musical style that was both beautiful and enigmatic. | 3 | Lecture & Demonstration | Students will explore and investigate several techniques by which composes of this era sought to portray hidden messages and agendas. |
| 9 | Early Baroque Style and Opera. This era saw the middle-class rise with the merchants of Tuscany. A new form of secular dramatic art emerges from the vibrant stages in Venice and Florence | 3 | Lecture & Demonstration | Students will relate the development of Opera to that of contemporary musical genres such as Jazz and Rap. |
| 10 | High Baroque Style. Opera's dominance is juxtaposed by the musical forms of Lutheran reformers. The stage is now set for one of humanities' most brilliant geniuses: J. S. Bach. | 3 | Lecture & Demonstration | In-class and homework assignments will ask students to explore continuo and other baroque forms that will lead to the development of the concerto. |
| 11 | Classical Style. This is the only era in which music was made available to "the natural man or simply put everybody. An Austrian young boy will take the world by a storm: Mozart! | 3 | Lecture & Demonstration | Analysis of a concerto Grosso in ritornello form and assignment on the concept of musical genius: incarnate or developed? |
| 12 | Beethoven. Although not a style per se. His music had a deep and transcendental impact on how co posers would carry out their craft. It is under him that music grew up. | 3 | Lecture & Demonstration | An in class discussion on the three life stages of Beethoven will lead to an assignment that have students reflect on the evolution of music. |
| 13 | Romanticism. Schubert, the Schumann's and Lizst will help shape a new "Germanic" era of music that will see composers craft works embed with beauty and nuance. | 3 | Lecture & Demonstration | A gap between audience and classical music widens after Schumann's David's Bundler. Students will write an essay on this topic and reflect on contemporary reflections of these developments |
| 14 | Post Romanticism. As a new form of Germanic Opera and Orchestration becomes established, other nations begin to create their own musical aesthetics. This will pave the road to nationalism. | 3 | Lecture & Demonstration | Students will compose a reflective essay that will delve into the inner workings of establishing a national music style. They will contrast their findings to the developments in post romanticism |
| 15 | Nationalism and Final. The development of both world wars in Europe effected drastic musical developments. Although nationalism is a concept of the Romantic style, a new form of nationalism emerges. | 3 | Lecture & Demonstration  (Final Exam) | In class discussion on student findings on new forms of nationalism in music across the globe.  Final Exam. |