

techniques of music composition, the major composers and musical forms from the mid-eighteenth century through the Classical, Romantic, and Contemporary periods. The course emphasizes listening to and the analysis of representative compositions, as well as gaining an historical and socio-cultural perspective.

Note: Music History & Literature II may be taken before Music History & Literature I.

III. Statement of Course Need

A. This course complements the four-semester sequence of Music Theory and Musicianship and is a standard course in all four-year music curricula. As it is the chronological study of the literature, forms and significant composers in the evolution of Western “Art Music”, its content is part of every musician’s knowledge base. The two semesters of Music History are offered as second year or sophomore courses.

B. Based on evaluations by the njtransfer.org website, Music History and Literature I and II transfer to most colleges as equivalent program requirements for Associate and Bachelor degree programs in Music.

IV. Place of Course in College Curriculum

A. Free elective

B. This course serves as a program requirement for the AFA Music degree..

C. To see course transferability for New Jersey colleges and universities, go to the NJ Transfer website, www.njtransfer.org; for other colleges and universities, go to the individual college website.

V. Outline of Course Content

A. 18th century pre-Classical music: the Enlightenment, styles, forms; Scarlatti, C.P.E. Bach, the concerto and symphony, Leopold Mozart; music in America.

B. Pre-Classical vocal music: Italian opera, secular song; masses and motets.

C. The Classical Era: genres and forms; Gluck, Haydn, Mozart; music in North America.

D. From Classicism to Romanticism; Beethoven.

E. Beethoven’s contemporaries: Austro-Germany (Schubert, Lieder), Italy (Rossini), Spain, France, America; Early Romanticism

F. Musical expansion in the mid-nineteenth century: vocal and instrumental music; Chopin, Mendelssohn, Robert & Clara Schumann, Berlioz; Italy, England, North America.

G. Master composers of the late 19th century: Wagner, Verdi, Brahms, Bruckner.

H. Late 19th century—early 20th century music: nationalism: Russia (Tchaikovsky and the Russian Five), Czechoslovakia (the Bohemian composers), Scandinavia, German-Austrian composers (Wolf, Mahler, Strauss, Reger), Puccini, France (Franck, Faure, Saint-Saens), Impressionism (Debussy, Ravel), Britain (Holst and Elgar), other Europeans, the Americas, the United States, Jazz.

- I. Developments between the World Wars: Bartok, Vaughn-Williams, Britten, Prokofiev, Shostakovich, Schoenberg, Berg, Webern, neo-Classicism, Stravinsky, the United States: Copland, Gershwin, Bernstein, and others.
- J. Music since 1945: technology and electronic music, serialism, music in America, non-electronic composers, minimalism, after 1970.

VI. General Education and Course Learning Outcomes

A. General Education Outcomes

The student will:

Demonstrate orally and in writing a critical understanding of the development and culture of Western art music, from 1750 to the present. (G.E. 1, 6, 7, *)

B. Course Learning Outcomes

The student will be able to:

1. identify the major composers of the Classical, Romantic, and Contemporary periods and give examples of significant works of each composer.
2. identify the principal genres and composers of American music from Revolutionary times to the present.
3. characterize the elements of musical style found in the Classical, Romantic, and Contemporary periods and give examples from the literature.
4. compare and contrast the musical style of different historical periods and of different composers within a single period.
5. outline the developments of our musical language and forms through the literature of the Classical, Romantic, and Contemporary periods.
6. demonstrate an historical perspective, showing the relationships between music, the other arts and other human conditions from the middle of the eighteenth century to the present.

(* embedded critical thinking)

B. Assessment Instruments

1. Research essays
2. Portfolios (style analyses of works studied)
3. Examinations: aural and written

VII. Grade Determinants

- A. Examinations
- B. Detailed stylistic formal analyses of selected works
- C. Completion and presentation of researched materials on selected topics
- D. Attendance and classroom participation

Formats, modes and methods that may be used for teaching and learning:

- A. Lecture/discussion

- B. Small-group work
- C. Student oral presentations and researched projects
- D. Independent study
- E. Recorded musical examples of stylistic performances
- F. Attendance at live concerts
- G. Possible guest lecturers and/or performers
- H. Possible student performances

VIII. Texts and Materials

Text(s): (such as)

- A. A Brief History of Western Music (based on the latest Grout-Palisca), Barbara Russano Hanning, W. W. Norton (latest edition), with Study and Listening Guide (Burkholder)
- B. Primary score and music source: Norton Anthology of Western Music, with accompanying CD set or web access code

(Please note: The course outline is intended only as a guide to course content and resources. Do not purchase textbooks based on this outline. The RVCC bookstore is the sole resource for the most up-to-date information about textbooks.)

IX. Resources

- A. Sound proof Music Classroom with piano
- B. Stereo and media systems
- C. Marker-board with musical staff lines
- D. Library of recorded and videotaped performances
- E. Library of music scores