

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA

[CLASS]

[MUSIC]

Expanded Course Outline

Course Subject Area:	MU
Course Number:	4190
Course Title:	Western Classical Traditions II
Units:	3
C/S Classification #:	04
Component:	Lecture
Grading Basis: (graded only, CR/NC only, student's choice)	Graded only
Repeat Basis: (may be taken once, taken multiple times, taken multiple times only with different topics)	Taken once
Cross Listed Course: (if offered with another department)	
Dual Listed Course: (if offered as lower/upper division or undergraduate/graduate)	
Major course/Service course/GE Course: (pick all that apply)	Major course
General Education Area/Subarea: (as appropriate)	
Date Prepared:	3.27.15
Prepared by:	Dr. Dave Kopplin

I. Catalog Description

Examination of the history of European and American classical music styles and their cultural influences from 1900 to the present. Research, listening.

II. Required Coursework and Background

Pre-requisite: MU 418 or MU 4180

III. Expected Outcomes

Students will:

1. Experience, through recordings, film, and, when possible, live performance
2. Experience demonstrations of the music cultures under examination.
3. Explore various and different modes of thinking that create notions of history: what is included, what the philosophic and spiritual pillars of thought are.
4. Identify significant musical styles from histories covered, and relate them to the social or artistic movements that incited them.
5. Explain the primary aesthetic principles of at least three musical styles.
6. Differentiate the social functions of different musical traditions.
7. Identify the cultural sources of different musical styles or traditions.
8. Explain the musicologist's main research procedures and demonstrate their use.

9. Aurally, and from a written score, differentiate at least three distinct musical styles.

The outcomes of this course relate to the following Music Department Student Learning Outcomes:

#2: Communicate effectively--verbally and in writing--about specific musical works and musicians, about the creative process in music, and about music's role in human culture.

#3: Demonstrate musicianship skills (including those involving technology) and conceptual understandings.

#5: Articulate a holistic understanding of the many influences on any musical endeavor (e.g., cultural, artistic, technological, economic, etc.).

BA in Music:

#3. **Communicate effectively**--verbally and in writing--about specific musical works and musicians, about the creative process in music, and about music's role in human culture.

#4. **Demonstrate** creativity, musicianship skills, an understanding of appropriate technology, and conceptual understandings.

BA in the MIS Option:

#1. **Interpret** relationships between music and: commerce; technology; media; and audience.

BM in Music:

#1. **demonstrate** a high level of musicianship that facilitates independent preparation of music for performance.

#2. **utilize** current/recent technologies appropriate to the musical endeavor.

#4. **articulate** the distinguishing characteristics of multiple musical styles, traditions, and historical periods, **and apply** that knowledge to performance.

#6. **analyze, interpret, and defend** judgments of various musical works for audiences of scholars and amateurs.

#9. **think, speak and write** clearly at the college level.

BM in Composition:

#1. **apply** knowledge of compositional techniques and musical elements to write original works in new and established styles.

IV. Instructional Materials

Readings drawn from the following:

Burkhart, Charles. *Anthology for Musical Analysis*, 7th ed. (Boston: Cengage Learning, 2011)

Burkholder, J. Peter and Grout, Donald J. *A History of Western Music*, 9th edition (New York: W.W. Norton, 2014)

- Hanning, Barbara R. *Concise History of Western Music*, 5th ed. edition (New York: W.W. Norton, 2014)
- Palisca, Claude *et al.* Norton Anthology of Western Music, 7th ed., Vol. 2 and 3 (New York: W.W. Norton, 2014)
- Weiss, Piero and Taruskin, Richard. *Music in the Western World: A History in Documents*, 2nd ed. (Boston: Cengage Learning, 2007)

V. Minimum Student Material

Notebook, text, pencil

VI. Minimum College Facilities

“Smart classroom” (capability of showing videos and films, sounds system for audio playback, internet access)

VII. Course Outline

1. The musicologist’s (or ethnomusicologist’s) tools and tasks
2. Early modern and modern philosophy and theory and its influence on Western music
3. Important musical examples from within and beyond Europe, which are representative of both genders and multiple ethnicities.
4. Further development of concert traditions, public concerts, and the changing nature of patronage
5. Interplay of technology, commerce, and politics with Western music
6. Styles periods: Romantic, Nationalist, Impressionism, *Fin de siècle*, Primitivism, Neoclassicism, Modernism, Minimalism, Post-modernism, Post-postmodernism, Aleatoric
7. Major genres and forms: musical theater, film scores, “found object” art, quotation and sampling, exoticism, symphonic poem, aleatoric, graphic notation, electronic, minimalism, serialism, pointillism, impressionism, *musique concrète*

VIII. Instructional Methods

Classes will be taught via lecture, with some use of classroom discussion in large and/or small groups, with liberal presentation of recordings and films of the various music cultures. Live performances will be attended whenever possible.

IX. Evaluation of Outcomes

Written exams will be given. Instructors may use weekly exams or quizzes, standard midterm and final exam, or any combination thereof.

Term projects will be assigned in which students must conduct research on a substantial topic in Western music.