

Liberal Arts J (Music History)

MODULE HANDBOOK

Dr Noriko Ohtake

Term: Spring Semester

Numbering HLA304

Credits 2

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This handbook provides information about the module and its operation. Please study it carefully.

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1. Introduction / welcome

This module is designed to introduce students not only to a range of historical study of music, but to an extensive ways of thinking about and understanding music. The focus is on giving a solid grounding in the history of the Western musical tradition, as well as an understanding of the roles music plays in the human society of each period. It is not required that the students start the course having had experience and knowledge in this area. The module will allow those from various backgrounds to gain the core skills needed for university-level music studies. As students progress through their studies, they will have increasing freedom to respect specialized repertoire in different kinds of music fields and approaches to studying it. They can also choose to follow a particular pathway through the research, including different instrumental performance areas, conducting, composition, or musicology.

2.0. Module Description

2.1 Overall Module aims:

The module aims to explain that its lectures will introduce students to basic issues involved in understanding the music of the past; to the variety of musics in today's world and their social contexts; and to a selection of historical case studies, illustrating how different kinds of historical evidence can be brought together into a critical understanding of the music in question. Alongside the lectures, a carefully structured program of listening and reading will give students a conceptual map of music's past and present, together with first-hand experience of a wide range of repertory.

2.2 Subject Specific Module aims:

The course is designed to give students practical experience in viewing the history of Western music. The class will focus on building vocabulary and learning aspects on the typical materials in music history. The subject matters studied in this course should be of use for students hoping to work in various music scenes, where it is necessary to be able to discuss music intelligently.

2.3 Skills and abilities

The module informs students with various approaches to the study of music, as well as a wide range of musics as objects of study. Beginning with an approximately chronological survey of topics in Western music history from the Renaissance/Baroque periods to the end of the twentieth century, the lectures will introduce key issues of historiography and cultural interpretation as they affect music. Then the more recent traditions of "art" music are studied in relation to their political, economic, social, technological and aesthetic aspects. Students will learn to listen to music in a critical and contextual manner, and to compare and critique scholarly interpretations of music.

2.4 Applied learning

The students are introduced to a range of genres of music, from both Western music history and wider contemporary styles, together with issues involved in their study. Covering musicological and analytical approaches, students will learn how to think about music history and culture through the lens of critical issues such as: periodization in music history; the interrelationship of performance and notation; the relationship of music to politics, religion, and the theatre; the impact of technology on the production and reception of music; the continuities and contrasts between art, popular and other styles; and identity and cultural ownership.

3.0. Learning outcomes

3.1. Learning outcomes – overall

On completion of this module, students should be able to:

- demonstrate and apply appropriate critical skills and knowledge to the discussion of music in history and culture
- comprehend, apply and critique key concepts in a range of different musicological perspectives
- draw connections between each element of the module and with concurrent and previous studies

3.2. Learning Outcomes - Specific

On completion of this module, students should be able to:

- listen to and identify a range of diverse musics
- formulate and structure convincing arguments about music cogently in written and oral form
- independently research appropriate primary and secondary musical sources

4.0 The module team

The address for the Department within which your module is situated is:

Tokyo College of Music
1-9-1 Kamimeguro,
Meguroku, Tokyo,

Staff involved in the organisation and delivery of this module are as follows:

Dr Noriko Ohtake *Module Leader*

otake_noriko@tokyo-ondai.ac.jp

Module Leader

The Module tutor has the overall responsibility for organising, delivering and assessing a module.

It is the Module Leader who you should see with any queries or problems related to a specific module, if the Course administrative officer cannot help.

Nahoko Sakiya *Course administrator* ESC-office *nahoko_sakiya@tokyo-ondai.ac.jp*

Course administrator

The Course Assistant has responsibility for providing a full and responsive administrative service in support of the processes and procedures associated with student and course administration.

5.0 Indicative Syllabus

This course will first take a broad view of the history of Western music. Then each class will consist of a lecture on various historical areas and a discussion on the theme in relation to each student's musical training. Each lecture will contain the facts and musical examples, as well as key vocabulary and phrases necessary to explain different styles of music. At the end of each class, students will be expected to write a short report or fill in a working sheet using the information contained in the lecture.

6.0. Delivery Information:

Week	Title	Synopsis
1	Course orientation, goal setting and introduction	An outline of the course will be explained. A brief introductory presentation of each student will be required.
2	Simple Music History	Representative works of different periods will be performed, and a discussion and filling of overview worksheet will follow. Keywords on discussion about music.
3	Baroque Period	How the music of Baroque emerged from the Renaissance. Analysis: polyphony.
4	Presentation: Baroque	Students will give a presentation of their own Baroque repertoire. Questions and discussion.
5	Classic Period	How the French Revolution influenced the style of music. Analysis: sonata form.
6	Presentation: Classic	Students will give a presentation of their own Classic repertoire. Questions and discussion.

7	Romantic Period	The flowering of art music and toward the end of tonality. Analysis: motivic development and harmonic complexity.
8	Presentation: Romantic	Students will give a presentation of their own Romantic repertoire. Questions and discussion.
9	Modern Period	New musical languages and new world order. Analysis: 12-tone music.
10	Avant-Garde Music	New concepts and expansion of musical genres. Experimental techniques.
11	Discussion "Is analysis necessary?"	(Possibly with a guest professor) The connection between historical/analytical study and performance.
12	Self-repertoire report	Content and style will be explained. The report will either use APA or Chicago Manual.
13	Advising on a self-repertoire report	Students will write a report on their own Modern repertoire. Corrections and advises on writing method.
14	Completion of a self-repertoire report	Submission of the report.
15	Summary and review	Reflections on their studies. How they can be applied to their future professionalism.

7.0 Independent study – Preparation for lecture

Students are expected to spend about an hour each week prior to and after all classes. Points of preview and review will be given at the end of each class. Students' progress in key module skills is monitored throughout the course. Following receipt of the report at the end of the semester, the module leader will provide students with formative feedback on their comprehension, writing and research skills.

8.0 Assessment and practical tasks:

Assignment:

Final evaluation will be based on completion of the following: Class participation 50%, Presentation 25%, and Report assignments 25%.

Module Grading Bands		
S	90% +	<p>Excellent demonstration of scholarly application / critical understanding of subject area knowledge</p> <ul style="list-style-type: none"> • well structured assignment that addresses the learning outcomes and specific criteria for the module • critical understanding/application is evident through systematic and relevant coverage of content • clearly communicated in a style appropriate to the assessment brief • accurate and predominately consistent use of a recognised referencing system • wide range of appropriate sources
A	80-89%	<p>Very good demonstration of scholarly application / critical understanding of subject area knowledge</p> <ul style="list-style-type: none"> • well structured assignment that addresses the learning outcomes and specific criteria for the module • critical understanding/application is generally evident in the coverage of content • clearly communicated in a style appropriate to the assessment brief • predominantly consistent and generally accurate use of a recognised referencing system • good range of appropriate sources
B	70-79%	<p>Good demonstration of scholarly application / critical understanding of subject area knowledge</p> <ul style="list-style-type: none"> • fairly well structured assignment that addresses the learning outcomes and specific criteria for the module • some critical understanding/application is evident through coverage of content which is also descriptive • good communication in a style appropriate to the assessment brief • predominantly consistent and generally accurate use of a recognised referencing system • a range of appropriate sources
C	60-69%	<p>Adequate demonstration of scholarly application / critical understanding of subject area knowledge</p> <ul style="list-style-type: none"> • adequately structured assignment that addresses the learning outcomes and specific criteria for the module

		<ul style="list-style-type: none"> • largely descriptive with some critical understanding/application evident through coverage of content • communicates in a style appropriate to the assessment brief • attempts to use a recognised referencing system but may have occasional systematic errors • a limited selection of appropriate sources
D+ Fail	40-59%	<p>Limited demonstration of scholarly application / critical understanding of subject area knowledge</p> <ul style="list-style-type: none"> • poorly structured assignment that does not completely address the module learning outcomes and specific criteria • work is descriptive in its coverage of the content • poor communication that does not use a style appropriate to the assessment brief • use of recognised referencing system is systematically inaccurate throughout the document • an insufficient range of appropriate sources
D Fail	10-39%	<p>Poor demonstration of scholarly application / critical understanding of subject area knowledge</p> <ul style="list-style-type: none"> • poorly structured assignment that does not address the learning outcomes and specific criteria for the module • coverage of the content is inadequate or incomplete • poor communication that does not use a style appropriate to the assessment brief • recognised referencing system is not used • sources are very limited or absent, or over reliance on one or two sources
D- Fail	0-9%	<p>Very poorly structured assignment that does not address any of the learning outcomes or the specific criteria for the module</p>

9.0 Further Reading Sources

Burkholder, Grout, Palisca, "A History of Western Music" (Norton, 2014)

Griffiths, "A Concise History of Western Music" (Cambridge, 2006)

Burkholder, Palisca, "Norton Anthology of Western Music" Vol.1-3 (Norton, 2014)