Music of Western Europe
Professor: Dr. Mark Jelinek
mjelinek@bloomu.edu
570-389-4289

Course Description

HONORS 101: Honors Liberal Arts, Special Topics, Music of Western Europe
The course offers a musical experience focusing on the major musical centers in Western Europe and their respective composers of notoriety. The students will receive extensive training in musical basic concepts including the details concerning attending a performance. Generally, the focus will be on the famous composers from each cultural center to be visited. Included in these presentations will be the historical timeframe of each composer, parallel arts (painting, literature, architecture), historical background of the composer, composer’s musical contributions, and examples of their respective works.

The class will focus not only on the lives of the great composers, but also the influence of their environments. Extensive time will be spent on introducing the musical form created by these composers, which are the foundation for styles of music of the their time as well as most music of the future. Another aspect of the course will be to view videos of actual performances of the works studied. This will replicate an actual musical experience as close as possible.

Student Learning Objectives
• Understand the basic elements of musical composition.
• Conduct basic conducting patterns
• Visually and aurally identify vocal and instrumental timbres
• Discuss the basic performing genres
• Correlate music with its counterparts in the other arts
• Relate the influence of cultural centers on their respective composers
• Explain the artistic style and contributions of the Classical and Romantic Eras
• Aurally identify the period style of various musical examples
• Identify the styles of each composer

Resources


Online Learning Site: www.mhhe.com/ferrismusic8e
Communication

Office: Haas Center for the Arts - 170

Telephone Number: 389-4289 (Do not call my home for any reason)

E-Mail: mjelinek@bloomu.edu

Office Hours

Monday - Thursday    Opposite time of day from when class is taught.

Assessment and Requirements

Assessment will be carried out in the form of three exams, attendance, and the concert reports:
   Exam #1: Basic Concepts
   Exam #2: Rome, Venice, and London topics
   Exam #3: Vienna topics

- Basic Concepts Exam #1  25%
- Exam #1  25%
- Exam #2  25%
- Concert Reports  15%
- Attendance and Participation  10%

Grading Scale:

- 93 --100   A   4.00
- 90 -- 92   A-   3.67
- 87 -- 89   B+   3.33
- 83 -- 86   B   3.00
- 80 -- 82   B-   2.67
- 77 -- 79   C+   2.33
- 73 -- 76   C   2.00
- 70 -- 72   C-   1.67
- 67 -- 69   D+   1.33
- 60 -- 66   D   1.00
- Below 60   F   0.00

Your grades can be viewed on Bolt as soon as they are posted.
BASIC CONCEPTS Unit

- Sound: Pitch, intervals, dynamics
- Rhythm: Meter, Accent, Syncopation, Tempo, and Conducting Patterns
- Melody: Melodic Phrases, Melodic Contour, Melody Types, Scales
- Harmony: Consonance and Dissonance, Chords, Tonality, Texture
- Timbre: Vocal timbres, Instruments of the Orchestra and Band,
- Attending Performances: Recitals, Band, Orchestra, and Choir Concerts,
  - Chamber Music, Dance, and Music Theatre, Forms in music

Basic Concepts Exam

ROME, VENICE, LONDON Unit

- Music of the Catholic Church (Rome)
  - Anonymous: Kyrie from Mass “Cum jubilo” (Gregorian Chant)
  - Hildegard of Bingen: Nunc aperuit nobis (organum)
  - The Catholic Mass
    - Machaut: "Gloria" from the Missa Notre Dame
    - Palestrina: “Agnus Dei” from Pope Marcellus Mass

- Venetian Polychoral Style of Giovanni Gabrieli (Venice)
  - Sonata Pian’ e Forte (Renaissance Instrumental motets)
  - In Ecclesiis (Renaissance vocal music)

- Music of England (London)
  - Edward Elgar
    - Pomp and Circumstance (Processionals)
    - Serenade for Strings (Suites)
    - Enigma Variations (Theme and variations)
    - Cello Concerto in E minor, Op. 85, 1st movement (Romantic concerto)
  - Henry Purcell
    - Thy Hand, Belinda and When I am laid in earth from “Dido and Aeneas” (recitative and aria)
  - George Frederick Handel
    - The Hallelujah Chorus from “The Messiah” (Oratorio)

Rome, Venice, and London Exam

VIENNA AND SALZBURG Unit
• Wolfgang Amadeus Mozart
  • Symphony No. 40 in G Minor, K. 550, first movement (Sonata Allegro form, Classical Symphony)
  • Concerto for Flute and Orchestra in D major, K. 314, third movement (Rondo form)
  • Selections from “The Marriage of Figaro” (Opera Buffa)
  • “Dies Irae” from the Requiem (Classical era vocal music)
• Franz Josef Haydn
  • String Quartet no. 66 in G major, op. 77 third movement (Minuet and Trio form, chamber music)
  • Piano Sonata No. 33, finale (Sonata form)
• Ludwig van Beethoven
  • Piano Sonata no. 8, Op. 13, Pathetique, first movement (Piano Sonata)
  • Symphony No. 5 in C Minor, Op. 67, first movement (Symphony form)
• Franz Schubert
  • Erlkonig (Art Song)
  • Symphony No. 8, “The Unfinished”, first movement (Symphony form)
• Johannes Brahms
  • Academic Festival Overture, Op. 80 (Concert Overture)
  • Symphony No. 4, first movement (Romantic Symphony)
  • Requiem, “How Lovely Is Thy Dwelling Place” (Romantic vocal music)

Vienna and Salzburg Exam

*Repertoire studied will be adjusted to include works to be seen or heard during the trip concerts.

Assignments

Concert Reports
You will be required to write a concert report on each of the concerts attended during the trip. The following are points that you should include when writing your concert critiques. This list is intended to give you ideas for your critiques; comment on as many items from the list as possible. Other observations can be included in the paper. You won’t be penalized for negative comments--give reasons--be honest, open-minded.

• What type of program was it (e.g. symphony, recital, opera, etc.)? If there were several pieces performed, did the selection of the music seem balanced, contain a variety of music?
• What historical period did each piece originate?
• If there were program notes, did they help you understand/appreciate the music more? Elaborate in your observation.
• What musical elements did you observe in the music?
• What did you learn by going to this concert?
• Any other observations?
• Overall Experience: Good, Bad, and why?

Writing Requirements:

• Use the "Title Page" below as a model when creating your own.
• Double spaced
• 2-page minimum
• Write in prose form, i.e. complete sentences using a formal writing style. Do not write in a conversation or colloquial style.
• Write about all the compositions performed on the program.
• Staple the pages together. Do not use just a paper clip.
• Talk mainly about the music, not the performers except where specified.
• Do not even think of plagiarizing! This will mean automatic failure and appropriate discipline from the university. Group papers or papers with any replication will also constitute a failing grade. You may consult with each other, but do not write the papers together. Write individual papers.

Disclaimer

• Please note that the specifics of this Course Syllabus are subject to change, and you will be responsible for abiding by any such changes. I will notify you of any changes.