

# THE EDUCATION UNIVERSITY OF HONG KONG

## Course Outline

### Part I

<b>Programme Title</b>	: Bachelor of Arts (Honours) in Creative Arts and Culture and Bachelor of Education (Honours) (Music) (co-terminal double degree)
<b>Programme QF Level</b>	: 5
<b>Course Title</b>	: The Phenomenon of Music in Renaissance and Baroque
<b>Course Code</b>	: MUS2253
<b>Department</b>	: Cultural and Creative Arts (CCA)
<b>Credit Points</b>	: 3
<b>Contact Hours</b>	: 39
<b>Pre-requisite(s)</b>	: Nil
<b>Medium of Instruction</b>	: English
<b>Level</b>	: 2

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### Part II

The University's Graduate Attributes and seven Generic Intended Learning Outcomes (GILOs) represent the attributes of ideal EdUHK graduates and their expected qualities respectively. Learning outcomes work coherently at the University (GILOs), programme (Programme Intended Learning Outcomes) and course (Course Intended Learning Outcomes) levels to achieve the goal of nurturing students with important graduate attributes.

In gist, the Graduate Attributes for Undergraduate, Taught Postgraduate and Research Postgraduate students consist of the following three domains (i.e. in short "PEER & I"):

- Professional Excellence;
- Ethical Responsibility; &
- Innovation.

The descriptors under these three domains are different for the three groups of students in order to reflect the respective level of Graduate Attributes.

The seven GILOs are:

1. Problem Solving Skills
2. Critical Thinking Skills
3. Creative Thinking Skills
- 4a. Oral Communication Skills
- 4b. Written Communication Skills
5. Social Interaction Skills
6. Ethical Decision Making
7. Global Perspectives

## 1. Course Synopsis

This course forms part of a three-part structure to engage students in a phenomenological approach to western musical practices. In this course, students will be asked to address holistically the various socio-historical, cultural, aesthetic and stylistic aspects of Renaissance and Baroque music through integration of practical and theoretical approaches. The question of how the stylistic practices of Renaissance and Baroque periods came to be evolved during this period will be explored by students through practical musicking experiences, performances, writing and analysis of music in context in conjunction with academic research and reflections.

## 2. Course Intended Learning Outcomes (CILOs)

*Upon completion of this course, students will be able to:*

- CILO<sub>1</sub> understand holistically the historical and stylistic development of Renaissance and Baroque music in their socio-political, cultural and theoretical contexts.
- CILO<sub>2</sub> demonstrate an understanding of the theoretical and stylistic workings of Renaissance and Baroque music through practical means; and
- CILO<sub>3</sub> generally analyse, write and perform music in the appropriate historical styles in a variety of contexts including performance and the use of IT.

## 3. Content, CILOs and Teaching & Learning Activities

Course Content	CILOs	Suggested Teaching & Learning Activities
The socio-historical, cultural, aesthetic and stylistic aspects of Renaissance and Baroque music: <ul style="list-style-type: none"> <li>The socio-historical and cultural factors defining Renaissance and Baroque music</li> <li>Major composers, repertoires and stylistic landmarks and set works</li> </ul>	CILO <sub>1</sub>	<ul style="list-style-type: none"> <li>Lecture</li> <li>Research</li> <li>Discussion and presentation</li> </ul>
Materials and theoretical basis of Baroque music through practices: <ul style="list-style-type: none"> <li>Two-part writing (counterpoint)</li> <li>Cadences, four-part Bach chorale writing, non-harmonic notes, secondary dominant</li> <li>Writing in Baroque styles</li> </ul>	CILO <sub>2</sub>	<ul style="list-style-type: none"> <li>Demonstration</li> <li>Exercises</li> <li>Workshops</li> <li>Presentation and discussion</li> </ul>
Performing and analyzing Baroque music: <ul style="list-style-type: none"> <li>Performing students' own exercises in Baroque styles</li> <li>Set works illustrating distinct stylistic and historical significances</li> </ul>	CILO <sub>3</sub>	<ul style="list-style-type: none"> <li>Small group tutorials and rehearsals</li> <li>Performances</li> <li>Group presentation</li> </ul>

## 4. Assessment

Assessment Tasks	Weighting (%)	CILOs
a. History written assignments: Written assignments that critically examines the socio-historical, cultural, aesthetic and/or stylistic aspects of Renaissance and Baroque music (950 - 1100 words in total).	35%	CILO <sub>1</sub>
b. Theoretical assignments: In-class and take-home individual exercises that focus on	30%	CILO <sub>2, 3</sub>

the music theory and analysis of Renaissance and Baroque music.		
c. Group presentation: Present a topic of Renaissance and/or Baroque music based on the historical background and music theory with short demonstration of the music.	35%	<i>CILO</i> <sub>2, 3</sub>

## 5. Required Text(s)

Burkholder, J. P., Grout, D. J., & Palisca, C. V. (2014). *A history of Western music* (9th McGraw-Hill).

## 6. Recommended Readings

- Blatter, A. (2007). *Revisiting music theory: A guide to the practice*. New York: Routledge.
- Chafe, E. (2000). *Analyzing Bach cantatas*. New York: Oxford University Press.
- Fenlon, I. (2002). *Music* International Student Edition). New York: W.W. Norton.
- Kostka, S., Payne, D., & Almén, B. (2018). *Tonal harmony: With an introduction to post-tonal music* (Eighth ed.). New York: *and culture in late renaissance Italy*. Oxford: Oxford University
- Hicks, A. (2017). *Composing the world: Harmony in the Medieval Platonic cosmos*. Oxford: Oxford University.
- Palisca, C. (Ed.). (1996). *Norton anthology of western music* (vol.1 & 2). New York: W.W.
- Palisca, C. (2006). *Music and ideas in the sixteenth and seventeenth centuries (Studies in the history of music theory and literature ; v. 1)*. Chicago, Ill.: University of Illinois Press.
- Randel, D.M. (Ed.). (1986). *The new Harvard dictionary of music*. Cambridge, MA: Harvard University Press.
- Rangel-Ribeiro, V. (2016). *Baroque music: A practical guide for the performer*. New York: Dover Publications.
- Sadie, S. (Ed.). (2001). *The new Grove dictionary of music and musicians (2nd ed.)*. New York: Grove.
- Schubert, P., & Neidhöfer, C. (2006). *Baroque counterpoint*. Upper Saddle River, N.J.: Pearson Prentice Hall.

## 7. Related Web Resources

- <http://plato.acadiau.ca/courses/musi/callon/2223/2223.htm>  
<http://www.questia.com/library/music-and-performing-arts/music/>

## 8. Related Journals

Nil

## 9. Academic Honesty

The University adopts a zero tolerance policy to plagiarism. For the University's policy on plagiarism, please refer to the *Policy on Academic Honesty, Responsibility and Integrity with Specific Reference to the Avoidance of Plagiarism by Students* (<https://www.eduhk.hk/re/modules/downloads/visit.php?cid=9&lid=89>). Students should familiarize themselves with the Policy.

## 10. Others

Nil