

THE EDUCATION UNIVERSITY OF HONG KONG

Course Outline

Part I

Programme Title	: Bachelor of Arts (Honours) in Creative Arts and Culture and Bachelor of Education (Honours) (Music) Bachelor of Arts (Honours) in Creative and Digital Arts and Bachelor of Education (Honours) (Music)
Programme QF Level	: 5
Course Title	: The Phenomenon of Music in the Classical and Romantic Era
Course code	: MUS2254
Department	: Department of Cultural and Creative Arts
Credit Points	: 3
Contact Hours	: 39
Pre-requisite(s)	: Nil
Medium of Instruction	: English
Course Level	: 2

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 Sub-degree, Undergraduate, Taught Postgraduate, Professional Doctorate 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 music in the Classical and Romantic era (circa 1730-1900) through integration of practical and theoretical approaches. The question of how the stylistic practices of music during such a broadly defined “classical” and “romantic” period came to be evolved 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:

- CILO₁ Understand holistically the historical and stylistic development of music in the Classical and Romantic Period in their socio-political, cultural and theoretical contexts.
- CILO₂ Demonstrate an understanding of the theoretical and stylistic workings of music in the Classical and Romantic Era through practical means.
- CILO₃ Generally analyze, 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 music in the Classical and Romantic eras: - The socio-historical and cultural factors defining Classical and Romantic music - Major composers, repertoires and stylistic landmarks	CILO ₁	- Lecture - Research - Discussion and presentation
Materials and theoretical basis of Classical and Romantic music through practices: - The use of chromatic materials within the tonal context - Modulation and expansion of tonality - Working on chromatic harmony through IT support - Writing in the Classical and Romantic styles	CILO ₂	- Demonstration - Exercises - Workshops - Presentation and discussion
Performing and analyzing Classical and Romantic music - Performing students' own exercises in Classical and Romantic styles - Set works illustrating distinct stylistic and historical significances	CILO ₃	- Small group tutorials and rehearsals - Performances - Group reflective discussions

4. Assessment

Assessment Tasks	Weighting (%)	CILO
(a) Written exam: Music theory and historical knowledge applicable to Classical and Romantic music	50%	CILO ₁
(b) Theory assignments in analyzing identifying, and writing music in the Classical and Romantic styles	40%	CILO _{2,3}
(c) General performance in practical workshops and performance exercises during the course	10%	CILO _{2,3}

5. Use of Generative AI in Course Assessments

Please select one option only that applies to this course:

☐ **Not Permitted:** In this course, the use of generative AI tools is not allowed for any assessment tasks.

☒ **Permitted:** In this course, generative AI tools may be used in some or all assessment tasks. Instructors will provide specific instructions, including any restrictions or additional requirements (e.g., proper acknowledgment, reflective reports), during the first lesson and in relevant assessment briefs.

6. Required Text(s)

Burkholder, J. P., Grout, D. J., & Palisca, C. V. (2019). *A History of Western Music* (10th ed.). W. W. Norton & Company.

Aldwell, E., Schachter, C., & Cadwallader, A. C. (2019). *Harmony & Voice Leading* (5th ed.). Cengage.

7. Recommended Readings

Abbate, C., & Parker, R. (2023). *Analyzing Opera: Verdi and Wagner*. University of California Press.

Brown, A. P. (2002). *The Symphonic Repertoire. Volume II: The First Golden Age of the Viennese Symphony – Haydn, Mozart, Beethoven, and Schubert*. Indiana University Press.

Brown, A. P. (2003). *The Symphonic Repertoire. Volume IV: The Second Golden Age of the Viennese Symphony – Brahms, Bruckner, Dvořák, Mahler, and Selected Contemporaries*. Indiana University Press.

Burkholder, J. P., Palisca, C. V., Grout, D. J., & Hanning, B. R. (2014). *Norton Anthology of Western Music* (7th ed.). W.W. Norton & Company.

Burrows, J., Wiffen, C., & Ainsley, R. (2005). *Classical Music* (1st American ed.). DK Pub.

Kamien, R., & Kamien, A. (2018). *Music: An Appreciation* (12th ed.). McGraw-Hill Education.

Keefe, S. P. (2005). *The Cambridge Companion to the Concerto*. Cambridge University Press.

Kerman, J., Tomlinson, G., & Kerman, V. (2015). *Listen* (8th ed.). W. W. Norton & Company.

- Laitz, S. G. (2016). *The Complete Musician: An Integrated Approach to Theory, Analysis and Listening* (4th ed.). Oxford University Press.
- Milsom, D. (Ed.). (2016). *Classical and Romantic Music* (1st ed.). Routledge. <https://doi.org/10.4324/9781315095653>
- Morrow, M. O., Churgin, B., & Brown, A. P. (2024). *The Symphonic Repertoire. Volume I: The Eighteenth-Century Symphony*. Indiana University Press.
- Piston, W., & DeVoto, M. (1978). *Harmony* (rev. ed.). V. Gollancz.
- Plantinga, L. (1984). *Romantic Music: A History of Musical Style in Nineteenth-century Europe*. W.W. Norton & Company.
- Randel, D. M. (2003). *The Harvard Dictionary of Music* (4th ed.). Belknap Press of Harvard University Press.
- Sadie, S. (2006). *Mozart: the Early Years, 1756-1781*. W.W. Norton & Company.
- Sadie, S., & Tyrrell, J. (2001). *The New Grove Dictionary of Music and Musicians* (2nd ed.). Grove.
- Sevsey, E. (2013). *The Cambridge Guide to Orchestration* (1st ed.). Cambridge University Press.
- Suchet, J. (2017). *Beethoven: the Man Revealed* (paperback ed.). Elliott & Thompson.
- Waeber, J. (2022). *The Cambridge Companion to Seventeenth-Century Opera*. Cambridge University Press. <https://doi.org/10.1017/9781139033077>
- 劉志明 (1981)。《曲式學》(初版)。大陸書店。
- 劉志明 (1983)。《和聲學》(初版)。全音樂譜出版社。
- 劉志明 (1987)。《西洋音樂史與風格》(第6版)。大陸書店。
- 劉志明 (2000)。《西方歌劇史》(第3版)。全音樂譜出版社。
- 康謳 (譯) (1983)。《和聲學》(第3版)(原作者: William Piston)。全音樂譜出版社。(原作出版年: 1978)

8. Related Web Resources

<http://www.oxfordmusiconline.com/>
<http://www.questia.com/library/music-and-performing-arts/music/>

9. Related Journals

Nil

10. Academic Honesty

The University upholds the principles of honesty in all areas of academic work. We expect our students to carry out all academic activities honestly and in good faith. Please refer to the *Policy on Academic Honesty, Responsibility and Integrity* (<https://www.eduhk.hk/re/uploads/docs/000000000016336798924548BbN5>). Students should familiarize themselves with the Policy.

11. Others

Nil

Last update: March 2026