

THE EDUCATION UNIVERSITY OF HONG KONG

Course Outline

Part I

Programme Title	:	Bachelor of Arts (Honours) in Creative and Digital Arts and Bachelor of Education (Honours) (Music)
Programme QF Level	:	5
Course Title	:	Traditions and Practices of Music I
Course Code	:	MUS2250
Department	:	Cultural and Creative Arts (CCA)
Credit Points	:	3
Contact Hours	:	39
Pre-requisite(s)	:	Nil
Medium of Instruction	:	English
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

The two courses, Traditions and Practices of Music I and II, aim to enrich students' awareness, knowledge and understanding of the key aspects of music as a performing art. Part I focuses on the Western musical arts in general and explores the sounds, structures, practices and conventions from different historical, social, cultural and philosophical traditions, with particular emphasis on how they are being practiced in the modern world. Students will gain an insight into the workings and social norms of the Western musical arts, and become better able to empathize with practitioners and audiences of these practices.

2. Course Intended Learning Outcomes (CILOs)

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

- CILO₁ demonstrate an understand the historical and stylistic development of the Western musical arts in its social-political and cultural contexts;
- CILO₂ identify and be familiar with major trends, representative personnel and institutions of Western musical practices, both historically and contemporaneously in its diverse representations in the modern world; and
- CILO₃ articulate the roles and significances of existing performing arts programmes in society through studying some of the representative performing arts events in Hong Kong and the nearby regions.

3. Content, CILOs and Teaching & Learning Activities

Course Content	CILOs	Suggested Teaching & Learning Activities
Overview of Western musical arts I: A period-based study • Ancient Greek • Medieval and Renaissance • Baroque • Classical • Romantic • Modern and Post-modern	CILO _{1, 2 & 3}	• Lecture • Listening activities • Tutorial • Group discussion • Concert attendance
Overview of Western musical arts II: A genre-based study • Church music • Vocal music • Dramatic music and the opera • Orchestral music • Chamber music	CILO _{1, 2 & 3}	
Overview of Western musical arts III: The historical, social, and political influence on Western music practices • The ancient Greek cultural and the Church influences	CILO _{1, 2 & 3}	

• Humanism • The rise of the middle class • Nationalism • Feminism • WWI and WWII • Modern technology and the Internet		
Conventions and practices in the modern world • The roles and practices of musicians • Prominent performers and the modern music industry • Case studies of Western musical arts in Hong Kong and/or nearby regions, with an emphasis on: - Choice of artists and programmes - Promotion strategy, attendance and logistic arrangement - Social and artistic impact(s)	<i>CILO₃</i>	

4. Assessment

Assessment Tasks	Weighting (%)	CILOs
(a) Simple weekly assignments consolidate students' understanding in historical and cultural knowledge of Western art music, including either or combination of: • Listening; • Fill in the blanks; • Short questions; • Summary writing.	20%	<i>CILO_{1, 2}</i>
(b) Guided report: A guided report on a concert of Western art music or visiting of a music performance organization, discussing and evaluating its performance, promotion and impact in Hong Kong and/or nearby regions (900 words).	30%	<i>CILO_{2, 3}</i>
(c) Written essay: A research essay that examines a historical and/or cultural issue concerning the performance, composition and/or development of Western art music (1500 words).	50%	<i>CILO_{1, 2 & 3}</i>

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)

- Kamien, R. (2017). *Music: An appreciation* (12th ed.). New York: McGraw Hill.
Burkholder, J. P., Grout, D. J., & Palisca, C. V. (2014). *A history of Western music* (9th ed.). New York: W. W. Norton.

7. Recommended Readings

- Alwes, C. (2015). *A history of Western choral music*. New York: Oxford University Press.
Bradley, C. (2018). *Polyphony in Medieval Paris : The art of composing with plainchant* (Music in context).
Chua, D. (2017). *Beethoven & freedom*.
Cox, C., & Warner, D. (2017). *Audio culture : Readings in modern music* (Revised ed.).
Fassler, M. (2014). *Music in the Medieval West* (First ed., Western music in context).
Gallagher, S. (2017). *Secular renaissance music forms and functions*. Taylor and Francis.
Heller, W. (2014). *Music in the baroque* (First ed., Western music in context).
Iker, S., ProQuest Information Learning Co, & The University of Chicago. *Music*. (2017).
An Experience-Oriented Approach to Analyzing Stravinsky's Neoclassicism.
Leedy, D. (2014). *Singing Ancient Greek: A Guide to Musical Reconstruction and Performance*. University of California: EScholarship.
Neumann, F. (2019). *Ornamentation and improvisation in Mozart* (Princeton Legacy Library ed.).
Oliveira, P., & James Madison University. *Music.*, degree granting institution. (2015).
Debussy and Schoenberg: Two Musical Reactions to Late Romanticism.
Philip, R. (2018). *The classical music lover's companion to orchestral music*.
Sadie, S. (Ed.). (2001). *The new Grove dictionary of music and musicians* (2nd rev. ed.). New York: Grove.
Taylor, B. (2016). *The melody of time : Music and temporality in the romantic era*.
Wright, C. (2014). *Listening to music* (7th ed.). Boston, Mass.: Schirmer/Cengage Learning.

8. Related Web Resources

- Cambridge Journal Online:
<http://journals.cambridge.org>
Naxos Music Library:
<http://naxosmusiclibrary.com>
Oxford Music Online:
<http://www.oxfordmusiconline.com>
Perspectives of New Music:
<http://www.perspectivesofnewmusic.org>

9. Related Journals

- Music Quarterly*.
Perspectives of New Music.
International Journal of Performance Arts and Digital Media.

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