



Douglas College

A: Division: Instructional

Date: October 7, 1997

B: Faculty: Language, Literature & Performing Arts

New Course:

Program: BMus

Revision of Course: X

Information Form: 85.06.04

C: MUSC 220


D: History of Western Music II

E:

3

Subject and Course Number	Descriptive Title	Semester Credit
F: Calendar Description This course gives a comprehensive study of developments in style and form from the 14th century to the middle of the 17th century. Emphasis is placed on aural and visual analysis of representative music. Obligatory for transfer to Bachelor of Music. Offered: Winter		
Summary of Revisions: (Enter date & section) Eg: Section C, E, F 85.06.04: A, B, I, K, M 97.10.01: A, B, C, H, I		
G: Type of instruction: Hrs per week / per semester Lecture: 2 x 2 hrs Laboratory: hrs Seminar: hrs Clinical Experience: hrs Field Experience: hrs Practicum: hrs Shop: hrs Studio: hrs Student Directed Learning: hrs Other (specify) hrs Total: 4 hrs	H: Course Prerequisites: BMus Entrance or Permission	
	I: Course Corequisites: Nil	
	J: Course for which this Course is a Prerequisite: MUSC 320	
	K: Maximum Class Size: 40	
	M: Transfer Credit	Requested
	Granted: X	
L: College Credit Transfer College Credit Non-Transfer Non-Credit	Specify Course Equivalents or Unassigned Credit as appropriate: UBC: MUSC 120/220=MUSC 130 (3) SFU: MUSC 120=General Elective Music History (3) U Vic: MUSC 120/220=MUS 110 (3) Other:	


Course Designer(s)


Faculty Dean


Vice-President

Registrar

**N: Textbooks and materials to be Purchased by Students
(Use Bibliographic Form):**

Students will be required to purchase a textbook and music anthology such as those listed below, as selected by the instructor.

I. Grout, D.J. and Palisca, C.V. A History of Western Music. 4th ed.
W.W. Norton, 1988.

Palisca, C.V. Norton Anthology of Western Music. 2nd ed.
W.W. Norton, 1988.

II. Stolba, K. Marie. The Development of Western Music: A History.
Dubuque, IA: Wm. C. Brown, 1990.

In addition, students who have not completed MUS 120 will be required to purchase a style manual as designated by the instructor.

Complete Form with Entries Under the Following Headings: O. Course Objectives; P. Course Content; Q. Method of Instruction; R. Course Evaluation

O. Course Objectives:

The student will be required to:

1. Demonstrate a knowledge of stylistic and formal developments in western music from antiquity to c.1600 by:
 - a. aural identification and analysis
 - b. visual analysis
 - c. written discussion
2. Show an understanding of the relationship of some major extra-musical issues (social, political, economic, aesthetic, etc.) to musical development.

P. Course Content:

1. Antiquity

- a. the sources of Greek and Roman music
- b. the roles of music in Greek and Roman societies
- c. philosophy and music: Plato and Aristotle; the doctrine of ethos.

2. Medieval

- a. the nature of medieval life and society
- b. an overview of political developments
- c. the growth of Christianity, the Roman Catholic Church, and monasticism
- d. the Roman Catholic liturgy: calendar, mass, and office
- e. western Christian chant: styles, types, transmission, and notation
- f. chant theory: Boethius modes, Guido d'Arezzo
- g. trope and sequence; liturgical drama
- h. the development of early polyphony (organum); consonance and dissonance
- i. origins and development of the motet
- j. secular monophony
- k. rhythmic developments; Ars Nova music; formes fixes
 - l. Guillaume de Machaut: poet and composer
- m. polyphonic settings of the ordinary of the mass
- n. English music to c.1400
- o. instruments and instrumental music

3. Renaissance

- a. the Renaissance: beginning of the modern western world
- b. Burgundian music; court and chapel
- c. Franco-Flemish composers: sacred and secular styles; organizational
- d. Protestant Reformation movements: chorale and psalter
- e. the Council of Trent and Palestrina; Jesuits; Inquisition
- f. English sacred music of the 15th and 16th centuries
- g. music printing and score formats
- h. the rise of Italian secular music in the 16th century
 - i. the French chanson
 - j. the English madrigal and related types
- k. Renaissance theorists: Glareanus, Zarlino
 - l. instruments and instrumental music
- m. Venetian polychoral music
- n. the Florentine Camerata and monody

Q. Method of Instruction:

Class time will be spent listening to and discussing representative musical works. In addition, information pertaining to the cultural, social, and political background of the various music style periods will be introduced. Homework will include prescribed listening assignments.

R. Evaluation:

The students's grade will be awarded on the basis of the completion of **all** evaluation components.

Written exams (two in-class and final)	40%
Listening exams (two in-class and final)	40%
Term research project	<u>20%</u>

100%