

M: Course Objectives / Learning Outcomes

The successful students should be able to recognize aurally:

1. Styles, genres and forms in Western art music.
2. Specific compositions and their composers.
3. The elements of music in selected compositions as they relate to their specific historical, geographical, and cultural contexts

N: Course Content:

1. PRE-TONAL MUSIC:

- a) Music in antiquity
- b) Western Christian Chant and early polyphony
- c) Medieval secular music
- d) Renaissance music (including mass, motet, madrigal)

2. TONAL MUSIC:

- a) Baroque music (including fugue, ground bass, opera, cantata, oratorio, concerto, and suite) with emphasis on the works of Bach and Handel
- b) Classical music (including symphony, sonata, string quartet, piano concerto, and opera) with emphasis on the works of Haydn, Mozart, and Beethoven
- c) Romantic music (including German lied, piano character piece, chamber music, program symphony, symphonic poem, German music drama, Italian opera) with representative composers such as Schubert, Schumann, Chopin, Berlioz, Liszt, Brahms, Wagner, and Verdi

3. 20th/21st CENTURY MAINSTREAM DEVELOPMENTS (neo-tonal, atonal, aleatoric, electronic):

- a) Early Modernism in the works of Debussy, Stravinsky, Schoenberg, Bartók, and Ives
- b) Music in Mid Century, including composers such as Cage, Varèse, and Copland
- c) Into the 21st Century, including composers such as Glass and Adams

4. CANADIAN COMPOSITION:

- a) Colonialism, internationalism, and nationalism as represented in the works of composers such as Willan, Champagne, Weinzwieg, Somers, and Coulthard
- b) Innovation in the works of composers such as Schafer, Truax, and Louie

O: Methods of Instruction

The lecture time will be spent in the analysis and discussion of and learning the musical materials that form the content of this course. In addition, pertinent information with respect to the cultural, social, and political background will be introduced at appropriate times. As much time as possible will be devoted to listening during the lecture, but all lectures will prescribe listening assignments of the music studied in class and other similar compositions.

P: Textbooks and Materials to be Purchased by Students

Required texts such as the following:

Bonds, Mark Evan. *Listen to This*. Upper Saddle Rivder: Prentice Hall, 2010.

With access to Pearson My Music Lab online e-book and full streaming audio, and/or 5-CD set.

OR

Willoughby, David. *The World of Music*, 7th ed. New York: McGraw-Hill, 2010.

With access to Online Learning Center and 3-CD set.

Q: Means of Assessment

Listening and Written Test on Medieval and Renaissance Music	10 %
Listening and Written Test on Baroque Music	15 %
Listening and Written Test on Classical Music	15 %
Listening and Written Test on Romantic Music	15 %
Listening and Written Test on Modern and Canadian Music	15 %
Short Quizzes (comprehension checks; minimum of four)	5 %
Library viewing and/or listening assignments (minimum of four)	5 %
Assignments: minimum of two projects	<u>20 %</u>
Total	100 %

R: Prior Learning Assessment and Recognition: specify whether course is open for PLAR

Yes.

Course Designer(s)_____
Education Council / Curriculum Committee Representative_____
Dean / Director_____
Registrar