



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: 86.06.04

C: MUSC 420

D: History of Western Music IV

E:

3

Subject and Course Number	Descriptive Title	Semester Credit
<p>F: Calendar Description: A comprehensive study of developments in style and form from the beginning of the nineteenth century to the present day. Emphasis is on aural and visual analysis of representative music. Obligatory for transfer in Bachelor of Music. Offered: Winter</p>		
<p>Summary of Revisions: (Enter date & section) Eg: Section C, E, F</p> <p>85.06.04: A, B, H, I, K, M. 97.10.07: A, B, C, I, M.</p>		
<p>G: Type of instruction: Hrs per week / per semester</p> <p>Lecture: 2x2 hrs Laboratory: hrs Seminar: hrs Clinical Experience: hrs Field Experience: hrs Practicum: hrs Shop: hrs Studio: hrs Student Directed Learning: hrs Other (specify) hrs</p> <p>Total: 4 hrs</p>	<p>H: Course Prerequisites: MUSC 320 or Permission</p>	
	<p>I: Course Coerequisites: Nil</p>	
	<p>J: Course for which this Course is a Prerequisite: Nil</p>	
	<p>K: Maximum Class Size: 35</p>	
	<p>M: Transfer Credit Requested</p>	
<p>Granted: X</p>		
<p>L: College Credit Transfer</p> <p>College Credit Non-Transfer</p> <p>Non-Credit</p>	<p>Specify Course Equivalents or Unassigned Credit as appropriate: UBC: MUSC 221 (3) SFU: FPA (3) MUSIC HIST U Vic: MUS 200 LEV (1.5) Other: OU: MUSC (3) UCFV: GE (3) TWU: To be determined UNBC: HUMN 200 lev (3) UCC: MUSI (3)</p>	

L. Brington-Frith
Course Designer(s)

[Signature]
Vice-President

[Signature]
Faculty Dean

[Signature]
Registrar

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

Grout, Donald Jay. A History of Western Music. 3rd Edition. New York: W.W. Norton & Company, 1980. (\$30.45 - 1984)

Palisca, Claude V., ed. Norton Anthology of Western Music. Vol II. New York: W.W. Norton & Company, 1980. (\$19.35 - 1984)

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:

1. To demonstrate a comprehensive knowledge of the historical development of the various musical styles and forms in the 19th and 20th centuries.
2. To show an understanding of the relationship of the musical developments with the social, political, religious and economic climates of the period.

P. Course Content:

1. **Beethoven:**

Symphonies, string quartets, piano sonatas and concerti, choral music.

19th Century Music

2. 19th century symphony: Schubert, Schumann, Mendelssohn, Brahms, Franck, Bruckner, Mahler, Tchaikovsky, Dvorak.
3. 19th century program symphony and the symphonic poem: Berlioz, Liszt, Semtana, Strauss, Elgar.
4. Incidental music and concert overture: Beethoven, Schubert, Mendelssohn, Tachaikovsky, Bizet.
5. 19th century keyboard music:
 - Piano sonata: Schubert, Chopin, Brahms, Schumann and Liszt.
 - Large-scale works in free forms: Schubert, Schumann, Mendelssohn, Chopin, Liszt, Brahms, Grieg.
 - Variations: Schumann, Mendelssohn, Brahms.
 - The etude: Chopin, Schumann, Liszt.
6. The romantic concerto: Schumann, Chopin, Mendelssohn, Grieg, Liszt, Dvorak, Tchaikovsky.
7. 19th century chamber music: string quartets, quintets, sextets; piano trip; quartet, quintet.

8. 19th century song:
 - Lieder: Beethoven, Schubert, Lowe, Schumann, Brahms, Wolf, Strauss, Mahler.
 - Chanson: Faure, Duparc, Ravel, Debussy.
9.
 - German opera: Beethoven, Weber, Wagner, Strauss
 - Italian opera: Rossini, Bellini, Donizetti, Verdi, Mascagni, Puccini.
 - French opera: Glinka, Dargomizshky, Mussorgsky, Tchiakovsky, Rimsky-Korsakoff.
 - National opera: Smetana, Dvorak.
 - Operatta: Offenbach, Gilbert and Sullivan.
10. Choral Music: Beethoven, Schubert, Brahms, Verdi, Faure, Dvorak, Bruchner.

20th Century Music

1. New trends in France: Debussy, Ravel, Satie, Les six.
2. Schoenbert and the New Viennese School: Berg, Webern.
3. Neo-classicism: Stravinsky, Hindemith, Prokofiev, Shostakovitch, Copland, Britten, DeFalla.
4. National influences: Bartok, Kodaly.
5. Messaien, Boulez, Stockhausen, Pendericki.
6. Dallapiccola, Berio, Nono.
7. Aleatoric music: John Cage.
8. Music In America: Ives, Cowell, Sessions, Carter, Varese, Babbitt.
9. Music in Canada from Willan to Beecroft.

Q. Method of Instruction:

The lecture time will be spent in the analysis, performance and discussion of the musical styles and materials of the periods under consideration. One important and characteristic composition of each composer will be selected for intensive analysis. In addition, pertinent information with respect to the cultural, social and political background of each period will be introduced at appropriate times. As much time as is possible will be devoted to listening in the lecture period but all lectures will prescribe listening assignments of the music studied in class and other music in similar styles.

R. Evaluation:

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

Written exams (two in class and final)	40%
Listening exams (two in class and final)	40%
Term research project	20%