



CURRICULUM GUIDELINES

A: Division: **INSTRUCTIONAL**

Date: **May 22, 2002**

B: Department/
Program Area: **LANGUAGE, LITERATURE AND
PERFORMING ARTS**

| | | | |
|------------|--|----------|----------|
| New Course | | Revision | X |
|------------|--|----------|----------|

If Revision, Section(s) Revised: **F, G, H, M, N, O, P, R**

Date Last Revised: **October 7, 1997**

C: MUSC 420

D: HISTORY OF WESTERN MUSIC 1V

E: 3

Subject & Course No.

Descriptive Title

Semester Credits

F: Calendar Description:
A comprehensive study of developments in style and form from the nineteenth century to the present. Emphasis is on aural and visual analysis of representative music.

G: Allocation of Contact Hours to Types of Instruction/Learning Settings

Primary Methods of Instructional Delivery and/or Learning Settings:

Classroom Related

Number of Contact Hours: (per week / semester for each descriptor)

4 hours per week

Number of Weeks per Semester:

14

H: Course Prerequisites:
MUSC 320

I: Course Corequisites:
Nil

J: Course for which this Course is a Prerequisite:
Nil

K: Maximum Class Size:
35

L: PLEASE INDICATE:

Non-Credit

College Credit Non-Transfer

College Credit Transfer:

Requested

Granted

SEE BC TRANSFER GUIDE FOR TRANSFER DETAILS (www.bccat.bc.ca)

M: Course Objectives/Learning Outcomes

The successful student should be able to:

1. Demonstrate a comprehensive knowledge of the historical development of the various musical styles and forms in the nineteenth and twentieth centuries by:
 - a. Aural identification and analysis
 - b. Visual analysis
 - c. Written discussion
2. Show an understanding of the relationship of the musical developments with the social, political, religious and economic conditions of the time.

N: Course Content**Nineteenth-Century Music**

1. Beethoven and instrumental music: Symphonies, string quartets, piano sonatas and concerti.
2. Symphony: Schubert, Schumann, Mendelssohn, Brahms, Franck, Bruckner, Mahler, Tchaikovsky, Dvorak.
3. Program symphony and symphonic poem: Berlioz, Liszt, Smetana, Strauss, Elgar.
4. Incidental music and concert overture: Beethoven, Schubert, Mendelssohn, Tchaikovsky.
5. Keyboard music:
 - a. Piano sonata: Schubert, Chopin, Schumann, Liszt and Brahms.
 - b. Large-scale works in free forms: Schubert, Schumann, Mendelssohn, Chopin, Liszt, Brahms, Grieg.
 - c. Variations: Schumann, Mendelssohn, Brahms.
 - d. The *étude*: Chopin, Schumann, Liszt.
6. The romantic concerto: Schumann, Chopin, Mendelssohn, Liszt, Grieg, Dvorak, Tchaikovsky.
7. Chamber music: string quartets, quintets, sextets; piano trio, quartet, quintet.
8. Song:
 - a. Lieder: Beethoven, Schubert, Loewe, Schumann, Brahms, Mahler, Wolf, Strauss.
 - b. Chanson: Fauré, Duparc, Debussy, Ravel.
9. Opera:
 - a. German opera: Beethoven, Weber, Wagner, Strauss
 - b. Italian opera: Rossini, Bellini, Donizetti, Verdi, Mascagni, Puccini.
 - c. French opera: Meyerbeer, Gounod, Berlioz, Bizet.
 - d. Russian opera: Glinka, Dargomizhsky, Mussorgsky, Tchaikovsky, Rimsky-Korsakoff.
 - e. Czech National opera: Smetana, Dvorak.
 - f. Operetta: Offenbach, Gilbert and Sullivan.
10. Choral Music: Beethoven, Schubert, Brahms, Verdi, Fauré, Dvorak, Bruckner.

Twentieth-Century Music

1. New trends in France: Debussy, Ravel, Satie, *Les six*.

2. Schoenberg and the New Viennese School: Berg, Webern.
3. Neo-classicism: Stravinsky, Hindemith, Prokofiev, Shostakovich, Copland, Britten, De Falla.
4. National influences: Bartók, Kodály.
5. Other European innovators: Messiaen, Boulez, Stockhausen, Dallapiccola, Berio, Nono, Penderecki, Lutoslawski, Ligeti, Gubaidulina.
6. Aleatoric music: John Cage
7. Music in America: Ives, Cowell, Copland, Gershwin, Still, Varèse, Sessions, Babbitt, Carter, Barber, Bernstein, Schuller, Crumb, Glass, Adams, Zwilich.
8. Music in Canada from Healey Willan and John Weinzwieg to R. Murray Schafer and Alexina Louie.

Into the Twenty-first Century

1. New developments

O: Methods 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 representative composers 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.

P: Textbooks and Materials to be Purchased by Students

A list of recommended textbooks and materials is provided on the Instructor's Course Outline, which is available to students at the beginning of each semester.

Example: Hanning, B.R. *A Concise History of Western Music*. 2nd ed.
New York: W.W. Norton, 2001.

Palisca, C.V., ed. *Norton Anthology of Western Music*. 4th ed.
New York: W.W. Norton, 2001.

Q: Means of Assessment

The student'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 | 20% |

| | |
|-------|------|
| 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