



EFFECTIVE: SEPTEMBER 2004
CURRICULUM GUIDELINES

A. Division: **INSTRUCTIONAL** Effective Date: **September 2004**

B. Department / Program Area: **LANGUAGE, LITERATURE AND PERFORMING ARTS COMMUNICATIONS** Revision New Course

If Revision, Section(s) Revised: **C, H**

Date of Previous Revision: **April 2002**

Date of Current Revision: **September 2004**

C: MUSC 2420 **D: HISTORY OF WESTERN MUSIC IV** **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 Type 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: 15	H: Course Prerequisites: MUSC 2320	
	I: Course Corequisites: NIL	
	J: Course for which this Course is a Prerequisite NIL	
	K: Maximum Class Size: 35	
L: PLEASE INDICATE: <input type="checkbox"/> Non-Credit <input type="checkbox"/> College Credit Non-Transfer <input checked="" type="checkbox"/> College Credit Transfer: Requested <input type="checkbox"/> Granted <input checked="" type="checkbox"/> 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%
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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