

COURSE IMPLEMENTATION DATE: January 2010
 COURSE REVISED IMPLEMENTATION DATE: _____
 COURSE TO BE REVIEWED: June 2013
(four years after UPAC approval) *(month, year)*

OFFICIAL COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.
 Shaded headings are subject to change at the discretion of the department – see course syllabus available from instructor

MUSC 203	Faculty of Arts/Music	3
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UCFV CREDITS
Literature in Music History		
COURSE DESCRIPTIVE TITLE		

CALENDAR DESCRIPTION:

This course is designed for students with interests in music, music education, comparative literature, history, and religious studies. The focus is on music composed in western Europe for a variety of social settings from the cathedral to the drawing room, the opera house, and the concert hall. The course will also look at how works of literature influenced the course of music history.

PREREQUISITES: One of MUSC 101, MUSC 150
 COREQUISITES:
 PRE or COREQUISITES:

SYNONYMOUS COURSE(S):

- (a) Replaces: _____
- (b) Cross-listed with: _____
- (c) Cannot take: _____ for further credit.

SERVICE COURSE TO: *(department/program)*

TOTAL HOURS PER TERM: 45

STRUCTURE OF HOURS:

Lectures: 35 Hrs
 Seminar: 10 Hrs
 Laboratory: _____ Hrs
 Field experience: _____ Hrs
 Student directed learning: _____ Hrs
 Other (specify): _____ Hrs

TRAINING DAY-BASED INSTRUCTION:

Length of course: _____
 Hours per day: _____

OTHER:

Maximum enrolment: 36
 Expected frequency of course offerings: Once every other year
(every semester, annually, every other year, etc.)

WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only) Yes No
 WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department) Yes No
 TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE: Yes No

Course designer(s): <u>Dr. John Pitcher</u>	Date approved: <u>April 2009</u>
Department Head: _____	Date of meeting: <u>May 8, 2009</u>
Supporting area consultation (UPACA1)	Date approved: <u>May 8, 2009</u>
Curriculum Committee chair: _____	Date approved: <u>May 8, 2009</u>
Dean/Associate VP: <u>Dr. Eric Davis</u>	Date of meeting: <u>June 26, 2009</u>
Undergraduate Program Advisory Committee (UPAC) approval	

LEARNING OUTCOMES:

Upon successful completion of this course, students will (be able to):

- Recognize the major musical forms within each historical period, as well as their social and cultural functions.
- Demonstrate appreciation of the ways in which great works of literature influenced the course of music history.

METHODS: (*Guest lecturers, presentations, online instruction, field trips, etc.*)

Lecture/discussion; seminar presentation. Students will be required to listen to assigned music before each class meeting. Recordings will be available on reserve at the library. All quizzes and exams will involve a listening component that will require students to identify short musical excerpts.

METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

- Examination(s) Portfolio assessment Interview(s)
- Other (specify):
- PLAR cannot be awarded for this course for the following reason(s):

TEXTBOOKS, REFERENCES, MATERIALS:

[*Textbook selection varies by instructor. An example of texts for this course might be:*]

Donald Grout, *A History of Western Music* (Norton)
Paul Griffiths, *A Concise History of Western Music* (Cambridge)

SUPPLIES / MATERIALS:

STUDENT EVALUATION:

[*An example of student evaluation for this course might be:*]

All quizzes and exams will involve a listening component that will require students to identify short musical excerpts. Grades will be based on the following:

Paper #1:	10%
Paper #2:	10%
Quizzes (5):	30%
Midterm:	25%
Final:	25%

COURSE CONTENT:

[*Course content varies by instructor. An example of course content might be:*]

WEEK 1

Introduction: Words and Music
The Medieval Period: 500-1400
Convent And Monastery
Hildegard Von Bingen, *Ordo Virtutum, Symphoniae*
Anonymous, *Aquitanian Polyphony*, Monastery of St. Martial of Limoges

WEEK 2

The Age of the Cathedrals
Gregorian Chant
Leonin, Perotin
ARS NOVA
Machaut, *Mass*
Gervais du Bus and Phillipe de Vitry, *Roman du Fauvel*

Course content (cont'd)

Week 3

Courtly Love

Troubadours

Machaut, *Lais*

Dufay, *Rondeaux, Ballades, Virelais*

The Renaissance Period: 1400-1600

THE OLD TESTAMENT: THE SONG OF SONGS

DUNSTABLE, JOSQUIN, GOMBERT

QUIZ #1

Week 4

Holy Week Liturgy: PSalms, Tenebrae

Carlo Gesualdo, "Responsories for Maundy Thursday"

Tallis, "Lamentations of Jeremiah"

REQUIEM

Victoria

Morales

Week 5 - The Baroque Period: 1600-1760

Oratorio

G.F. Handel, *Judas Maccabaeus*,

G.F. Handel, *Theodora*

Midterm Exam

Week 6

The Mass

J.S. Bach, *Mass in B minor*

Bach, *Well Tempered Clavier, Book II*

THE PASSION

Heinrich Schütz, *St. Matthew Passion*

J.S. Bach, *St. Matthew Passion*

Bach, *The Goldberg Variations*

Week 7 - The Classical Period: 1730-1820

Opera

W.A. Mozart, *The Marriage of Figaro*

Mozart, *Requiem*

Week 8

Quiz #2

Beethoven, *Fidelio*

Schiller, "Ode to Joy"

Beethoven, *Symphony No. 9*

Beethoven, *Piano Sonata No. 29*

Week 9 - The Romantic Period: 1815-1910

Art Song

Schubert, *Winterreise*

Schumann, *Dichterliebe*

THE FAUST LEGEND

Berlioz, *The Damnation of Faust*

Week 10

Quiz #3

Gustav Mahler, *Symphony No. 8*

Mahler, *The Song of the Earth*

Mahler, *Songs on the Death of Children*

Week 11

Opera

Richard Wagner, *The Ring of the Nibelung*

Richard Strauss, *Salome*

Week 12 - The Modern Period: 1900-1945

Quiz #4

Debussy, *Prelude to the Afternoon of a Faun*

Bela Bartok, *Duke Bluebeard's Castle*

Alban Berg, *Seven Early Songs*

Arnold Schönberg, *Expectation*

Week 13

Igor Stravinsky, *Petruska*

Stravinsky, *Three Songs from Shakespeare*

Stravinsky, *In Memoriam Dylan Thomas*

Dmitri Shostakovich, *Symphony #14*

Quiz #5

WEEK 14

Final Exam