

# SIMON FRASER UNIVERSITY

S.75-44

## MEMORANDUM

To SENATE

From SENATE COMMITTEE ON UNDERGRADUATE  
STUDIES

Subject G.S. 102-3 - MUSIC IN HISTORY I  
G.S. 103-3 - MUSIC IN HISTORY II

Date FEBRUARY 12, 1975

### MOTION:

"That Senate approve, and recommend approval to the Board of Governors, as set forth in S.75-44, that G.S. 102-3 - Music in History I, and G.S. 103-3 - Music in History II, be acceptable as regular offerings until such time as a Fine Arts Program is developed, at which time they will be thoroughly reviewed as regards continuation and/or placement."

S.75-44

SIMON FRASER UNIVERSITY

MEMORANDUM

To SENATE

From SENATE COMMITTEE ON

UNDERGRADUATE STUDIES

Subject General Studies 102-3: Music in History I and General Studies 103-3: Music in History II

Date February 12, 1975

At its meeting of the 11th of February, the Senate Committee on Undergraduate Studies considered the attached proposals for General Studies 102-3: Music in History I and General Studies 103-3: Music in History II. It also considered the recommendation of the Faculty of Interdisciplinary Studies that, pending the establishment of a University program in the Fine and Performing Arts at which time these courses will be reviewed, they be included permanently in the University calendar. These proposals are now forwarded to Senate for its consideration, with the Committee's recommendation that they be approved.

I. Mugridge

:jeh  
att.

SCUS 75-11

SIMON FRASER UNIVERSITY

MEMORANDUM

To <i>Mr. Harry Evans, Secretary to Senate</i>	From <i>Dr. R.C. Brown, Dean, Faculty of</i>
<i>Committee on Undergraduate Studies.</i>	<i>Interdisciplinary Studies.</i>
Subject <i>G.S. 102-3 and G.S. 103-3</i>	Date <i>27th January, 1975.</i>

Senate, at its meeting of the 5th November, 1973, approved the course proposals for G.S. 102-3 Music in History I, and G.S. 103-3 Music in History II. A caveat to the approval of the courses was that they must be reviewed by Senate prior to their being offered a second time. The reason for this restriction was that courses of this type might impinge upon the possible establishment of the Fine Arts Department within which they might more properly be placed. Since it appears unlikely that a credit program in the Fine Arts will be initiated during the next academic year, I wish authorization to re-offer these courses.

G.S. 102-3 was offered during the 1974-3 semester and G.S. 103-3 is being offered during the present semester. Copies of the outlines for the courses are attached. G.S. 102-3 was attended by 57 students. The course evaluations were highly positive and I am personally quite pleased with the development of the course. G.S. 103-3 presently has 63 students enrolled and would have had considerably more had the Images Theatre been completed in time for use this semester. We were forced to limit enrolments because of the special space requirements involved.

RCB/et  
Enclosures

*Robert C Brown*  
Robert C. Brown

**RECEIVED**  
FEB 4 1975  
REGISTRAR'S OFFICE  
(Office Services)

DIVISION OF GENERAL STUDIES

NEW COURSE PROPOSAL

1. CALENDAR INFORMATION

Program. General Studies Course Number: 102 Title: MUSIC IN HISTORY I

Sub-title or Description: A detailed survey of music in history with copious examples from all periods discussed and judgment of contemporary criticism. Gregorian Chant to 18th Century.

Credit Hours: 3 Vector Description: 2-1-0

Pre-Requisite(s): NONE

2. ENROLMENT AND SCHEDULING

Estimated Enrolment: 65

Semester Offered (e.g. yearly, every Spring, twice yearly, Fall and Spring):

every Fall

When will course first be offered?

74-3

3. JUSTIFICATION (see attached)

A. What is the detailed description of the course including differentiation from lower level courses, from similar courses in the same department, and from courses in other departments in the University?

see attachment

B. What is the range of topics that may be dealt with in the course?

see attachment

2.

C. How does this course fit the goals of the program?

N/A

D. How does this course affect degree requirements?

General Elective

E. What are the calendar changes necessary to reflect the addition of this course?

Calendar addition ; removal of G.S. 101-3 from Calendar.

---

F. What course, if any, is being dropped from the calendar if this course is approved?

GS 101-3

G. What is the nature of student demand for this course?

High student demand (see evaluation of GS 101)

H. Other reasons for introducing the course.

Should be available to students at a University.

3.

4. BUDGETARY AND SPACE FACTORS

A. Which faculty will be available to teach this course?

To be arranged.

B. What are the special space and/or equipment requirements for this course?

Large room, tape recorder, additional records for all works discussed which are, at present, not available in the library.

C. Any other budgetary implications of mounting this course:

Some funds required for acquisition of records, tapes to be added to the library holdings.

Approval:

Dean of Division:

*R. C. Brown*

Senate:

*G.S. 102-3 is designed to promote an appreciation of Western art music from its beginnings to 1750. The course surveys major stylistic developments, forms and composers by means of recordings and occasional live performances. Emphasis is placed on music within the context of contemporary social and political events and in relation to the other arts. No previous musical knowledge or courses are necessary.*

## HISTORY OF MUSIC I

### Elements of Music

The following terms are used to describe music from all historical periods.

timbre - refers to the tone quality or tone colour of a voice or instrument.

tempo - the speed of music. Tempo is perceived in the beat: i.e. the steady recurring pulsations felt in varying degrees in almost all music.

rhythm - that feeling of forward motion created by the repetition of a pattern of notes of differing time values. The notes with longer duration receive greater stress than notes of short duration (♩ ♪ ♪ ♪ ♪ ♪). This pattern of "stress-release provides music with forward, propelling movement.

volume - the intensity of a tone; infinite shadings from very soft to very loud are possible.

pitch - "height" or "depth" of a sound. Pitch is determined by its frequency (i.e. number of vibrations per second).

Texture - the manner in which tones are arranged in musical space. There are basically 3 types:

(a) monophonic - 1 melody

(b) polyphonic or contrapuntal - two or more independent lines sounding together (note: "polyphony" is also used in a general sense to mean the opposite of "monophony" and as such includes both contrapuntal and chordal textures)

(c) homophonic or chordal - a single melody and chords; all parts are proceeding in the same or nearly the same rhythm

melody - a series of successive tones; the "horizontal" aspect of a composition.

harmony - the chordal or "vertical" aspect of music. Chords are heard as tones piled on top of one another.

### Terms associated with the melodic aspect of a composition

phrase - roughly equivalent to a sentence in language. Without phrases, the melody would go on interminably in meaningless monotony. Phrases vary in length between different composers and epochs. In the Renaissance, for example, they tended to be long and flowing.

cadence - Cadences in a musical phrase are roughly equivalent to punctuation in a sentence. A full cadence is equivalent to a period, and a half-cadence to a comma.

scales and modes - The theoretical basis for any melody is some kind of scale. Each period in music history is associated with a particular type of scale system, e.g. up to 1600 (Medieval-Renaissance) - church modes were used.

1600-1900 (Baroque, Classical, Romantic Periods) - major and minor scales of the tonal system were favoured.

1900 - At present composers have largely abandoned the tonal system and are using chromatic scales.

imitation - The repetition in close succession of a melody (theme, motive) by another voice or voices in a contrapuntal texture.

(a) strict imitation - the re-statement is exact

(b) free imitation - the re-statement is similar but not exact

(c) canonic imitation - exact imitation, continued for more than a phrase, of the melody by another voice or voices.

#### Terms associated with the harmonic aspect of a composition

interval - the theoretical basis for all harmony. An interval is the distance between any 2 given notes. Thus "C" to "G" is a "5th" (CDEFG) because C to G are 5 notes apart.

chord - 3 or more notes sounded together. The simplest kind of chord is a triad made up of 3 different notes each a 3rd apart.

consonance and dissonance - Consonance results from an agreeable blending of 2 or more tones producing repose; dissonance is a combination of tones which produces tension or unrest. This unrest must be "resolved" by a consonance. Each period of music history has had its own idea of what constitutes dissonance and how it should be treated.

musical form - the mold or pattern in which a composer organizes his musical material. Each historical period has its favoured musical forms:

13th C - conductus, organum, motet

16th C - mass, motet

18th C - symphony, sonata, etc.

musical style - The preferred ways of using the various elements of music which are more or less stable in an artist, era, or local constitute musical style. Within each historical period, one can group certain traits together which may be termed the "common musical language". The understanding and appreciation of the common musical expression of the various epochs in our cultural past is the principal object of this course. By knowing the characteristics of the various periods, one can listen more intelligently, and appreciatively to any composition from any period.

Terms and definitions associated with music to 1650

chant (or "Gregorian" chant - so named for Pope Gregory (reigned 590-604)

- the official liturgical melodies used in the Roman Catholic Church are collectively known as chant. They constitute the oldest body of Western music in existence. Most were written from the 5th to 8th C's.

- a knowledge of chant is not only invaluable in itself, but essential for understanding medieval and Renaissance polyphonic compositions based on a borrowed chant melody.

- most chant texts are taken from the psalms. Hymns and sequences have non-Biblical texts

- the musical style of these 100's of sacred melodies is as follows:

(a) single line melody (monophony)

(b) free, unmeasured rhythm

(c) melodies are "modal" - i.e. based on the 8 church modes

(d) intended to be sung with no instrumental accompaniment; some were sung by a choir (schola), others by a soloist (cantor)

- chants can be grouped according to how many notes are used per syllable of text:

(a) syllabic - 1 to 2 notes per syllable

(b) neumatic - up to 4 or 5 notes per syllable

(c) melismatic - long melodic passages to a single syllable

mass - is the most important service in the Catholic Church, and it is comprised of sung prayers and praise to God and ends with communion. For the first 800 years AD, chant was the only music used in the mass.

- it was to the music of the mass that polyphony was first applied

- it is divided into the "Ordinary" - i.e. those portions whose texts never change and the "Proper" - i.e. those texts which change according to what day on the Church calendar is being celebrated.

- the Mass Ordinary is most important for musicians since it is this portion of the mass which has been set as a complete musical form since the 14th C. The Ordinary consists of

(a) kyrie - a plea to God for mercy

(b) gloria - based on the angels song "Glory to God in the Highest" sung at Christ's birth; a song of praise

(c) credo - the statement of the believer's faith or "creed". It begins, "I believe in one God . . ."

(d) sanctus - another song in praise to God. The text is taken in part from the words of the Old Testament prophet Isaiah.

(e) agnus dei - a prayer to Christ for peace, mercy and salvation. The text is the pronouncement of John the Baptist: "Behold the Lamb of God that taketh away the sin of the world."

office - "offices" or "office hours" are held 8 times a day in the Roman Catholic Church. (Only monasteries hold all 8 services, however.) Principal parts of the office and chanting of psalms and other scripture passages, and the singing of hymns.

hymn - has a non-Biblical sacred text.

- written in strophic form (i.e. all stanzas are sung to the same melody)
- generally syllabic in style
- originally intended for congregational singing but later sung by the choir
- by 14th C, some hymns were set polyphonically in a simple chordal style

later developments of chant

(1) trope - fl. 10th to 12th C's.

- consisted of words and music inserted between the phrases of liturgical chant
- usually composed in neumatic style
- tropes were originally monophonic, but later were frequently given polyphonic settings

- almost all were abolished at the 16th C Council of Trent

(2) sequence - many written from 10th to 12th C's; all but 5 were abolished at the Council of Trent

- developed as a result of adding words to the long "jubilus" on the final "a" of the "Alleluia" chants
- usually in syllabic style and had a poetic, non-Biblical text

(3) liturgical drama - medieval plays representing Bible stories (in Latin) by acting and monophonic music

medieval secular monophonic song - sung by the Goliards, Jongleurs, Troubadours and Trouveres, Minnesingers

- texts in vernacular and most deal with love
- musical style: monophonic, with 1 to 4 or 5 notes per syllable
- an instrument might be used to give an introduction or postlude but there was no idea of a "chordal" accompaniment to support the singer

Terms associated with early polyphony - 900-1300

parallel organum - the earliest known polyphonic music (c.900)

- style: a second voice (vox organalis) sang a melody at the interval of a 5th or 4th below the principal voice (vox principalis). The principal voice sang the chant.

free organum (c.1050) - in 2 parts; one part singing the chant, and the other part weaving a melody around the chant

melismatic organum (1150) - in two parts; chant melody is in lower voice in long held notes called the tenor and the upper voice sings long melismas in free rhythm

Notre Dame Organum (1150-1300) - during this period all important developments in polyphony take place at Notre Dame Cathedral in Paris. The two most important composers are

(a) Leonin (1175-1200)                      (b) Perotin (1200-1240)

The greatest achievement of this school was its organization of rhythm into "rhythmic modes" (i.e. 6 short rhythmic patterns all in triple metre which are repeated over and over).

Leonin style organum - 2 parts; long held notes in the tenor; upper line organized into rhythmic modes.

Perotin style organum - expanded organum to 3 & sometimes 4 parts  
 - represents the culmination of organum composition; after mid-13th C, composers preferred writing motets  
 - lowest voice of Perotin organa (i.e. the tenor) still in long held notes; upper 2 or 3 voices in rhythmic modes. These upper voices all sing in the same range & frequently cross each other.

Note: Both Leonin and Perotin inserted discant clausulae within their organa. The difference between organum & a discant clausula was that in the latter, the tenor was written in faster notes so that it also went into measured rhythm like the upper parts.

Polyphonic Conductus (important from 1200-1250)

- consisted of 2, 3, or 4 voices which sang the same text (unlike the polytextual motet) and the same rhythm thus giving the effect of chords

- used no borrowed material; it is the first expression of completely original polyphony

- text was a Latin poem of a serious (though not necessarily religious) nature.

13th C Motet (fl. 1250-1300)

- most important polyphonic form of the 13th C

- originated when words ("mots") were added to the upper parts of discant clausulae.

- style: slow moving rhythmic mode used for chant melody in tenor; upper parts move in faster rhythmic modes and each has its own text (i.e. polytextuality)

- early motets used Latin texts for the upper parts; later, French secular texts were also used; sometimes even the tenor borrowed a secular rather than chant melody.

14th C (Ars Nova) Motet & 14th C Polyphonic Secular Song

14th C (Ars Nova) motet - was not as important as 13th C motet

- generally the same characteristics as 13th C motet but with one main difference: the tenor was now laid out in long repeated rhythmic phrases instead of the short repeated patterns of 13th C rhythmic modes. Motets in this style were called isorhythmic.

14th C (Ars Nova) Polyphonic Secular Song - (a) in France - The standard musical forms were the ballade, virelai, & rondeau. These 3 are called the "fixed forms" or formes fixe. All make use of repeated musical material. The favoured style of these pieces was that developed

by Machaut. It is variously called the "ballade" style or "treble dominated" style: 3 parts; upper part usually for high tenor voice with 2 lower more slowly moving instrumental parts which lend support & accompaniment for the soloist.

- texts usually dealt with love.

(b) in Italy - The favoured forms in Italy were the madrigal, ballata (usually in treble dominated style) & the caccia. The latter was a three part "hunting song": the two upper voices moved in canon; the lower part was independent & probably performed on an instrument.

### The Mass 1300-1600

The mass is not a musical form in itself; however, during the 14th C, composers (notably Machaut) began setting the Mass Ordinary with some semblance of unity among the various sections. This unity was achieved by using motives common to each section, similar mood, etc.

During the 15th & 16th C's, the Mass Ordinary became the most important vocal form. It was the only large composite form in existence. It was made up of a series of movements similar in style & form to the motet (i.e. usually 4 to 6 voices; contrapuntal imitative texture).

The two most important types of masses in the Renaissance (1450-1600) are:

(a) Cantus Firmus Mass - most frequently used type in Renaissance  
- the term "cantus firmus" becomes operative around 1500. It describes any existing melody which becomes the basis of a composition through the addition of contrapuntal voices. The C. F. appears most often in the tenor, but could appear imitatively in the other voices as well.

- the cantus firmus could be  
i) a melody borrowed from chant  
ii) a secular melody - perhaps a folk tune, or the tenor or soprano (superius) of a polyphonic secular song  
iii) a melody derived from a name (soggetto cavato), etc.

(b) Parody Mass - a special type of 16th C mass which was based not on a single tune but on a whole polyphonic motet. The motet--used as the basis for imitative development--could appear appear in its entirety or in fragments.

### The Motet - 1400-1600

The motet was set in various ways in the early 15th C. Some were written in the old isorhythmic style while others used the treble dominated style; however, the principal style of the motet from c. 1480 to 1600 was that established by Josquin (1450-1521):

- 4 to 6 parts in contrapuntal imitative texture  
- texts always in Latin; taken either from Mass or Bible  
- consisted of a no. of sections, non-repetitive, each of which treated a portion of the text. Each section had its own musical motive which was treated imitatively by each voice in turn. The "joins" between sections were concealed by overlapping a voice from one section to another  
- contrast was achieved by "pairing" voices & using a chordal texture periodically.  
- a motet would frequently be built on a cantus firmus  
- as with the mass, the preferred medium was now a choir (two or 3 singers on a part) with no instrumental accompaniment. This is in

strong contrast to medieval sacred polyphony which used instruments and soloists (i.e. only one singer per part).

### Polyphonic Secular Song in the Renaissance

(a) Chanson - this term covers all polyphonic composition set to French secular texts in the 15th & 16th C's.

- In the 15th C, chansons were generally in the repetitive "fixed forms" of the ballade, virelai, & rondeau and were usually in treble-dominated style.

- In the 16th C, the fixed forms were abandoned. Many chansons were written in the imitative style of the contemporary motet but with a quicker, lighter rhythm, tendency toward homophonic texture, and short sections marked with simultaneous cadences in all voices.

(b) Frottola - the most important strophic form developed in Northern Italy in the late 15th & early 16th C's.

- written in Italian; for 3 or 4 voices (lower parts often played on instruments)

- generally has a simple chordal texture

(c) Madrigal - most important secular vocal form in 16th C

- originated in Italy but composers all over Europe worked in the form

- do not confuse with 14th C madrigal. Only the name is the same.

Style: used Italian poems, most were about love

- written for 3 to 5 voices

- generally had a "through-composed" (i.e. non-repetitive) musical structure

- varied from chordal texture to imitative contrapuntal examples. Sometimes chordal and imitative sections would alternate in one composition

- excelled in "word painting" - i.e. attempts to make the music illustrate the text by rhythmic & melodic means, eg. chromaticism, etc.

Note: The madrigal was introduced in England in the 2nd half of the 16th C and enjoyed great popularity there during the Elizabethan age.

(d) Ayre or Lute Song - very popular in England at beg. of 17th C.

- was a purely homophonic song in strophic form

- usually performed as a piece for vocalist and lute. In many cases, however, an alternative vocal accompaniment was provided.

(e) Polyphonic Lied - the term "Lied" is German for "song"

- written to German texts (usually about love)

- almost always the Lied was a polyphonic setting of a folk song melody. Sometimes the texture was chordal, but imitative treatment was increasingly favoured in the late 15th, early 16th C's.

### Music of the 16th C Protestant Reformation

German Chorale - a hymn tune of the German Protestant Church

- texts were in the German vernacular

- tunes were often taken from older Latin hymns or specifically composed to appropriate texts, but a rich source was secular folk songs.

- the polyphonic setting most often associated with the chorale is a simple chordal texture with the tune in the top voice; however, more complicated imitative styles were also used.

- all polyphonic chorale settings were sung by the choir. The congregation sang the chorale tunes in unison.

English Anthem- is roughly analagous to the Catholic motet. Anthems were sung in the Anglican church service and their texts were always in English. Two types emerged:

- (a) "Full" Anthems - for chorus only; usually in imitative style and (ideally) unaccompanied.
- (b) "Verse" Anthems - one or more solo voices alternating with choral passages; organ or viols accompanied.

### Instrumental Music in the Middle Ages, Renaissance, & Early Baroque

There was likely a great deal of instrumental music in the Middle Ages but since it was seldom written down, we have little way of knowing how it sounded. The earliest instrumental pieces to actually be written down were dances called estampies. They constitute the most important instrumental form of the 13th & 14th C's. Both monophonic and polyphonic examples have survived; instrumentation was never specified.

The Renaissance saw a great growth in the amount of notated instrumental pieces and the development of several instrumental forms. In the early renaissance there was no distinct idiomatic writing for instruments and pieces were often designated "apt for voices or instruments." Gradually a more idiomatic style was developed, especially for keyboard. Renaissance and early Baroque instrumental music can be divided into pieces for solo lute, ensemble, and solo keyboard (harpsichord, organ). The main forms are as follows:

(a) Ricercar - written for lute, keyboard, or ensembles. In the early 16th C it was the instrumental counterpart of the motet (i.e. constructed in several interlocking sections with each section having a different theme treated imitatively). In the 17th C, the number of themes was reduced to one, thus leading to the development of the fugue.

(b) Canzona - written for lute, keyboard, or ensembles. In the early 16th C it was the instrumental counterpart of the chanson (i.e. usually imitative and with clearly marked sections were all parts cadenced at once). In the early 17th C, ensemble type canzonas became longer, often had alternating chordal & contrapuntal sections and finally around 1650 became identified with the sonata.

(c) Toccata - primarily a form for solo keyboard. It featured a free, idiomatic, and often highly virtuosic style

Note: instrumental music became very important with 16thC Venetian composers (especially G. Gabrieli) who wrote not only independent instrumental pieces but important sections for instrumental ensemble in the large polychoral motets. Sometimes G. Gabrieli specifies instrumentation thus often earning him the title of "father of orchestration".

### New Vocal Forms of the Early Baroque 1600-1650

#### 1. New Styles of Composition

(a) concertato style (stilo concertato) This style originated in the large polychoral motets of the 16th C Venetian composers. It is a general term used to describe those early 17th C compositions in which contrast is the principle feature; i.e. soloists vs full chorus, voices vs. instruments, etc. The concertato style was

used in both sacred and secular works.

(b) Monody - originated (late 16th C) in the circle of Florentine scholars and musicians known as the Camerata as an attempt to revive the music of Classical Greece. It consisted of a single melody line supported by a few simple chords played on a keyboard instrument or lute. The rhythm of the vocal line followed the accents of the text and the melody itself largely followed the natural inflections of the Italian language. The accompaniment was known as the basso continuo or figured bass. The composer would merely write out the bass line and add a series of signs and numbers below it which would indicate the chords to be "filled in" (improvized) by the keyboard or lute player. Basso continuo accompaniment was used not only in monody, but in choral works and instrumental ensembles throughout the entire Baroque.

Thousands of monodies (sacred & secular) were published during the early 17th C as independent pieces but historically, their greatest contribution was to the development of opera. Through monody, a plot could be conveyed clearly, quickly, & with dramatic expression. Later outgrowths of monody were the recitative & aria (see below).

## 2. New Dramatic Vocal Forms

(a) Opera - the most important composite vocal form originating in the Baroque. Opera may be briefly defined as an elaborate stage presentation involving scenery & costumes in which the plot (usually secular & called the libretto) is set entirely to music. Choruses & other vocal ensembles occur but the most important musical element is the solo singing. The two most important types of the latter are:

- i) recitative - gives a speech-like treatment of the text; including many quick repeated notes & irregular rhythm. It is used to convey the action of the drama to the listener (i.e. gets the plot across).
- ii) aria - the aria is always set in a definite musical form and emphasizes melodic rather than textual considerations. It is used to comment or reflect on the action rather than to advance it.

The first operatic experiments were made around 1600 by Peri & Caccini (members of the Camerata) & consisted primarily of monody with continuo. The first real masterpiece was Monteverdi's Orfeo of 1607 which employed monody, florid solo song, choruses, duets & instrumental ensembles. Before the opening of the first public opera house (Venice, 1637), opera had been performed to private audiences. Partly as a result of going "public", drama & plot became less important & beautiful arias (& the virtuoso singers who performed them!) became paramount.

(b) Oratorio - is like opera in its use of continuous music set as recitatives, arias, etc., but is unlike opera in that it has a religious subject, a narrator, makes significant use of a chorus, & is performed without staging or costumes. The greatest Italian oratorio composer of the 17th C was Carissimi (most important work: Jepthe, 1650).

(c) Cantata - As developed in Italy in the early 17th C, the cantata was a short work with a secular plot set in recitatives & arias for one or two solo voices & continuo. Like the oratorio, it had no staging or costumes.

## DIVISION OF GENERAL STUDIES

## NEW COURSE PROPOSAL

## 1. CALENDAR INFORMATION

Program: General Studies Course Number: 103. Title: MUSIC IN HISTORY II

Sub-title or Description: A continuation of MUSIC IN HISTORY I: 18th Century to the present.

Credit Hours: 3 Vector Description: 2-1-0

Pre-Requisite(s):

none

## 2. ENROLMENT AND SCHEDULING

Estimated Enrolment: 65

Semester Offered (e.g. yearly, every Spring, twice yearly, Fall and Spring):

every Spring

When will course first be offered?

75-1

## 3. JUSTIFICATION (see attached)

A. What is the detailed description of the course including differentiation from lower level courses, from similar courses in the same department, and from courses in other departments in the University?

see attached

B. What is the range of topics that may be dealt with in the course?

see attached

2.

C. How does this course fit the goals of the program?

N/A

D. How does this course affect degree requirements?

General Elective

E. What are the calendar changes necessary to reflect the addition of this course?

Calendar addition: removal of G.S. 101-3 from Calendar.

F. What course, if any, is being dropped from the calendar if this course is approved?

GS 101-3

G. What is the nature of student demand for this course?

High student demand (see evaluation of GS 101).

H. Other reasons for introducing the course.

Should be available to students at a University.

3.

4. BUDGETARY AND SPACE FACTORS

A. Which faculty will be available to teach this course?

To be arranged.

B. What are the special space and/or equipment requirements for this course?

Large room, tape recorder, additional records for all works discussed which are, at present, not available in the library.

C. Any other budgetary implications of mounting this course:

Some funds for the acquisition of records, tapes for addition to library holdings.

Approval:

Dean of Division:

*R. C. Brown*

Senate:

General Studies Program

Spring 1975

G.S. 103-3

Instructor: Ingrid Buch

MUSIC IN HISTORY II

Required Text: Scholl & White, Music & The Culture of Man

G.S. 103 is designed to promote an appreciation of Western art music from 1650 to the 20th Century. The course will survey major styles, forms, and composers by means of recordings and occasional live performances. Emphasis will be placed on music within the context of contemporary social and political events and in relation to the other arts. Several sessions will include guest lecturers, artists and films. No previous musical knowledge or courses are required.

The following material will be covered:

- I. Music in the Late Baroque (1650-1750)
  - A. The late 17th Century
  - B. Contemporaries of Handel and Bach
  - C. Handel
  - D. J.S. Bach
  
- II. Music of the Classical Period (1750-1800)
  - A. Contemporaries of Haydn and Mozart
  - B. Haydn
  - C. Mozart
  - L. van Beethoven
  
- III. The Romantic Era (1800-1900)
  - A. Artistic Ideals and Social Milieu of the Century
  - B. Music for Orchestra
  - C. The Art Song
  - D. Music for Solo Piano
  - E. Chamber Music
  - F. 19th Century Opera
  - G. The End of an Era:
    - Impressionism
    - Growth of National Idioms
  
- IV. The 20th Century
  - A. Survey of the Major Styles and Tendencies of the Century
  - B. The Composer as Social Critic
  - C. Inspiration from the Past: The Neo-classical Movement
  - D. Sounds from New Sources: Electronic Music, etc.
  - E. Opera in the 20th Century: Film of Berg's Wozzeck
  - F. Music in Canada

Course Outline - G.S. 103-3

MUSIC IN HISTORY II (1650-1975)

- Jan. 6 Vocal Music in the late Baroque  
(excl. Bach and Handel) 1650-1750
- Jan. 8 Instrumental Music in the late Baroque  
(excl. Bach & Handel) 1650-1750
- Jan. 13 George Frederic Handel (1685-1759)
- Jan. 15 Johann Sebastian Bach (1685-1750)
- Jan. 20 Introduction to the Classical Period  
Franz Joseph Haydn (1732-1809)
- Jan. 22 Haydn Pt. II; Wolfgang Amadeus Mozart (1756-1791)
- Jan. 27 Mozart Pt. II; Film on the Drottningholm Theatre  
in Sweden (opera in the 18th century)
- Jan. 29 Ludwig van Beethoven (1770-1827)
- Feb. 3 "An Evening of 20th Century music written for old instruments"  
performed by members of the U.B.C. Collegium, Dr. J. Sawyer,  
director.
- Feb. 5 Introduction to the 19th Century
- Feb. 10 Piano Music in the 19th Century  
- a lecture-recital
- Feb. 12 19th Century Chamber Music; Music for Orchestra Pt. I
- Feb. 17 Music for Orchestra, Pt. II; 19th C Opera Pt. I
- Feb. 19 Opera Pt. II; Impressionism
- Feb. 24 Mid-term  
1/2 hour listening exam  
1 hour written exam
- Feb. 26 Solo Song in the 19th C - a lecture-recital
- March 3 Brass Ensemble Recital; and "An Introduction to the 20th  
Century" by guest lecturer Dr. C. Friedrichs
- March 5 An Introduction to the 20th Century, Pt. II

- March 10      New Ways of Organizing Musical Materials  
1) atonality and polytonality  
2) 12 tone music and serialism  
3) micro-tone music  
4) chance music
- March 12      "Resurrections" - the 20th century neo-classical movt.
- March 13      String Quartet Literature performed by the Purcell String  
                 Quartet
- March 17      Experiments with new sound sources  
1) new sounds from voices, and traditional instruments  
2) inspiration from the machine  
3) musique concrete  
4) electronic music
- March 19      The Composer as Social Critic  
1) expressionism  
2) existentialism  
3) futility of war
- March 24      Opera in the 20th Century:  
                 a filmed performance of Berg's Wozzeck
- March 26      Impact of Other Musical Traditions on Western Art Music  
1) Folk idioms of the West  
2) non-western cultures  
3) influence of jazz and popular music  
                 also: Music in Canada
- March 31      no class
- April 2        review