

ROBERT HOLLISTON, WINTER 2004  
MUSIC 115:  
Music History For Non-Music Majors

This course is designed for Camosun College students who are NOT music majors. The primary objective of this course is to increase and enhance the students' understanding of and love for the music commonly referred to as "Classical" - i.e., the "serious" music of Western culture. The emphasis is placed on listening to and discussing various important and seminal works of music.

#### COURSE OUTLINE

Music 115 discusses important developments in Western Music from Ancient Greece to the present day, with reference to parallel events in art, literature, and architecture, as well as social, political, and economic history.

I. THE HERITAGE OF ANCIENT GREECE: Greek theory and philosophy, with an emphasis on the influence of Classical civilization on subsequent eras.

II. THE EARLY CHRISTIAN CHURCH/EARLY MIDDLE AGES: Gregorian Chant and its dominance of musical styles and techniques; early polyphony and organum; the Ars antiqua and the Notre Dame school; the development of the motet; secular forms of music, including the troubadours and trouvères.

III. FRENCH AND ITALIAN MUSIC OF THE FOURTEENTH CENTURY: The Ars nova in France (Philippe de Vitry, Guillaume de Machaut); Italian trecento music (Francesco Landini); the development of notation; French music of the late fourteenth century.

IV. MUSIC OF ENGLAND AND THE BURGUNDIAN LANDS IN THE FIFTEENTH CENTURY: English music (John Dunstable); Burgundian influence and dominance (Guillaume Dufay, Gilles Binchois).

V. THE RENAISSANCE: General characteristics of the age; influence of northern composers (Johannes Ockeghem, Josquin des Prez); the rise of national styles; madrigal composers in Italy (Cipriano de Rore, Carlo Gesualdo, Claudio Monteverdi); English secular music (Thomas Weelkes, John Dowland); the rise of instrumental music (Gabrieli).

VI. CHURCH MUSIC IN THE LATE RENAISSANCE: The music of the Reformation in Germany and outside (Orlando Gibbons, Thomas Tallis, Martin Luther); the counter-reformation (Palestrina).

VII. THE EARLY BAROQUE: The "birth" of opera and its development throughout Europe (Monteverdi, Giulio Caccini, Jean-Baptiste Lully, Henry Purcell); other forms of vocal, instrumental, and chamber music throughout the seventeenth century (Archangelo Corelli, the Couperin family, Georg-Philipp Telemann, Heinrich Schutz, Dietrich Buxtehude).

VIII. THE EARLY EIGHTEENTH CENTURY Major composers Antonio Vivaldi, Jean-Philippe Rameau, J.S. Bach, G.F. Handel.

IX. THE CLASSIC STYLE The Age of Enlightenment; the development of instrumental music (sonata, symphony, concerto); developments in opera and church music (major composers include Sammartini, Stamitz, J.C. Bach, C.P.E. Bach, Gluck).

X. THE LATE EIGHTEENTH CENTURY The Age of Haydn and Mozart

XI. THE LIFE AND WORK OF LUDWIG van BEETHOVEN

XII. THE NINETEENTH CENTURY: ROMANTICISM The influence of the French and Industrial revolutions; the emergence of small forms (including the lied); developments in chamber and orchestral music; piano music; opera; the "literary" musician; program music (major composers include Weber, Schubert, Rossini, Bellini, Donizetti, Schumann, Chopin, Liszt, Paganini, Mendelssohn, Verdi, Wagner, Brahms, Wolf).

XIII. THE NINETEENTH CENTURY: POST-ROMANTICISM AND NATIONALISM Developments in Russia and France; national voices which will continue into the twentieth century (Mahler, Strauss, Faure, Debussy, Mussorgsky).

XIV. THE TWENTIETH CENTURY Major stylistic movements and important composers born in the nineteenth century and after (Debussy, Ives, Bartok, Stravinsky, Schoenberg, Berg, Prokofieff, Webern, Copland, Shostakovich, Messaien, Varese, Cage, Boulez, Stockhausen, Berio, Adams, Bryars, etc.)

#### ASSIGNMENTS AND EXAM:

There will be ONE examination for Music 115, which will take place during the scheduled Camosun College Exam session. The exam will consist of TEN listening examples which are to be identified. Questions requiring brief answers will be asked relating to the listening examples. Study materials will be made available but regular attendance is strongly recommended.

There will be TWO written assignments required by Music 115.

ASSIGNMENT #1: Research and report on a figure or institution significant in the history of Canadian "classical" music. You may choose to write about a performer or a composer, or an institution. The objective of this assignment is to give students an opportunity to learn more about musical culture in this country - which is often underrated. A list of possible topics will be distributed during the first class.

The paper should be approximately 5 pages in length and include 3-5 bibliographical entries.

ASSIGNMENT #2: Attend a public performance (such as the Pacific Opera Victoria Student Dress rehearsal we will attend as a class) and write a review. This should be approximately 3 typewritten pages, double-spaced, and in your own words. The objective of this assignment is to encourage students to respond to and assess live musical experiences.

BOTH assignments are due on or before the last day of class this term. BOTH assignments must be submitted for you to receive a passing grade.

#### MARKING:

LISTENING EXAM: 30% of your mark

ASSIGNMENT #1: 40% of your mark

ASSIGNMENT #2: 30% of your mark