



*School of Arts & Science
DEPT: Music*

MUS 115
A Survey of Music History

COURSE OUTLINE

The Approved Course Description is available on the web @ TBA _____

Ω Please note: This outline will not be kept indefinitely. It is recommended students keep this outline for your records.

1. Instructor Information

- (a) Instructor: Dr. Mary C. J. Byrne
- (b) Office hours: **by appointment only** (byrne@vcm.bc.ca) – Tuesday prior to class at Camosun Lansdowne; Wednesday/Thursday at Victoria Conservatory of Music
- (c) Location: Fischer 346C or Victoria Conservatory of Music 320
- (d) Phone: (250) 386-5311, ext 257 -- please follow forwarding instructions, 8:30 a.m. to 8:00 p.m. weekdays, 10:00 to 2:00 weekends, and at no time on holidays
- (e) E-mail: byrne@vcm.bc.ca
- (f) Website: www.vcm.bc.ca

2. Intended Learning Outcomes

(If any changes are made to this part, then the Approved Course Description must also be changed and sent through the approval process.)

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

- Knowledgeably discuss a performance practice issue related to students' major
- Discuss select aspects of technical developments in musical instruments, including voice and orchestra.
- Discuss a major musical work composed between 1830 and 1950, defending the choice as a seminal work with significant influence on later composers.
- Prepare research papers and give presentations related to topics in music history.

3. Required Materials

(a) Texts:

Jan Swafford, *The Vintage Guide to Classical Music* (Vintage Books, Random House, 1992) – available at Lansdowne Campus bookstore for \$24.95

(b) Other

... Note-taking materials – hard copy or electronic;

... Computer and internet access for the purpose of using www.classiccat.net, YouTube, and related online sources of classical music performance for the purpose of completing out-of-class assignments and preparing for in-class assignments;

... Paper at class and writing implements for the purpose of completing in-class assignments (able to be turned in);

... Paper and writing implements; OR computer with word-processing for the completion of out-of-class assignments.

... Ticket (\$10 at group rate, to be purchased through instructor in the first week of February) and personal transportation to attend Pacific Opera production of Richard Strauss' *Capriccio* at the Royal Theatre, February 23, 2010, 7:30-10:30.

... If desired but not required, resources of the Victoria Conservatory of Music Library (900 Johnson Street) are available for use on-site at VCM for students enrolled in this class.

4. Course Content and Schedule

MUS 115 comprises *approximately 8 hours of total time per week*, leading to 3 credits:

- classroom time = 3 instructional hours (150 minutes) per week, in order to receive direct instruction through lecture, discussion, and demonstration on topics relevant to the course materials; to listen to and to observe representative works of the western classical repertoire; and to complete in-class demonstrations of completed personal study and listening.
- Personal study and listening time = approximately 5 hours per week, in order to undertake focussed listening and study relevant to the course materials; to complete out-of-class assignments as given; and to prepare for in-class demonstrations of completed personal study and listening.

The goal of MUS 115 is to get to know and become conversant with the wonders of Western (European-based) classical music. To this end we will:

- conduct a historical survey of Western classical music from Greco-Roman times to the present through study of major composers, major works, and the major artistic periods;
- explore the interlock of music with the prevailing politics, philosophy, and social climate at the time of composition; and

- conduct a survey of the base elements of music (melody, rhythm, harmony, metre, form, timbre, orchestration, performance, interpretation, and performance practice).

- Week 1: Introduction to the elements of Western Classical Music
- Week 2: Greco/Roman through Renaissance Period – Emperors and Royalty
- Week 3: Early Baroque Period – Monteverdi, Purcell, Vivaldi
- Week 4: Late Baroque Period – Handel and Bach Family
- Week 5: Classical Period – Mozart and Haydn
- Week 6: Between the Classical and Romantic Periods – Beethoven and Schubert
- Week 7: “Field Trip” – POV production of *Capriccio* (\$10) – details below
- Week 8: Early 19th Century – Mendelssohn, Berlioz, Liszt, and Verdi
- Week 9: Mid- 19th Century – Wagner and the Nationalists
- Week 10: Late 19th Century – Brahms, Strauss, Dvorak
- Week 11: Bridge from 19th to 20th Century – Mahler, Debussy, and Stravinsky
- Week 12: Early/mid 20th Century – Second Viennese School, Copland, Shostakovich
- Week 13: From the mid 20th Century to today – film, stage, jazz, and art music

Important Details Regarding the Class Meeting Time

- The class meets once per week, Tuesday evenings, Fischer 100 at Camosun Lansdowne Campus: 5:30-6:45, 15 minute break, and continuing 7:00-8:15.

YOU ARE ADVISED TO ATTEND EACH CLASS IN FULL!

- A portion of each class meeting will be given over to completion of in-class work, according to the schedule of the class. Attendance will be taken principally through collected in-class work. Make-up of in-class work is not possible! Students arriving late or leaving early may forfeit the week’s in-class mark in full or in part depending on the circumstance.

WORK TO BE DONE DURING CLASS MAY NOT BE COMPLETED OUT OF CLASS OR AT ANOTHER CLASS SESSION, EXCEPT AS ASSIGNED PRIOR TO THE CLASS MEETING.

- A list of most out-of-class assignments and preparation for the following week is included with this outline. Students, however, should expect that additional assignments and occasional changes to the posted assignments may be made periodically during the class meeting times. The attached list of assignments is given in order to assist students who must miss the occasional class. Please note, however, you must be in attendance at each class meeting in order to receive assignment up-dates and alterations for the full course, as alterations to the following list will be made ONLY in class. It may be possible for the instructor to additionally provide up-dates by email, but the unreliability of email (timeliness, accuracy of address, and uncertainty of SPAM) make this something NOT to be relied upon.

ALTERATIONS TO THE ASSIGNMENT LIST BELOW, IF NECESSARY, WILL BE GIVEN IN CLASS; THEREFORE, STUDENTS ARE ADVISED TO ATTEND EACH

***CLASS MEETING IN FULL OR TO MAKE ARRANGEMENTS WITH A CLASSMATE
TO GET UP-DATES IN CASES WHERE ABSENCE BECOMES NECESSARY.***

- Students are requested not to use personal listening devices or cell phones, not to text or email, not to work on-line via blackberries or computers or other similar devices, and not to carry on personal conversations during class.

***ONCE YOU HAVE CHOSEN TO ATTEND CLASS, YOUR FULL ENGAGEMENT IS
REQUESTED THROUGHOUT THE FULL CLASS SESSION.***

- Students who do not intend to be present for the full class session are asked, as a matter of courtesy, to inform the instructor prior to class or at the class break: such students should enter or leave the room as quickly and quietly as possible, and should settle or gather her/his belongings with a minimum of distraction to other students or to the instructor. Students using lap-top computers to support their activities in the course or who may use physical activities such as doodling or knitting to help maintain engagement in the class session are asked to do so quietly and to sit on the periphery of the seating areas so as not to distract other students. Students who disrupt the class for the instructor or other students may be dismissed, and will be permitted to return to class only after ensuring no further instances of the disruptive behaviour.

***PLEASE BE MINDFUL OF HOW YOUR ACTIONS IN THE CLASSROOM IMPACT
OTHERS.***

- Absences can be approved (before or after the absence) only in exceptional cases where appropriate documentation is submitted in support of the request. Absence is not an excuse for late submission of out-of-class work: penalty for late submission of out-of-class work will be waived only in the most extreme circumstances. In-class work can only be completed at the class session when assigned with no possibility of make-up or late submission: penalty for non-submission of in-class work will be waived only in the most extreme circumstances.

***ABSENCE MAY RESULT IN A LOWER MARK AND DOES NOT ABSOLVE THE
STUDENT FROM TIMELY SUBMISSION OF ASSIGNMENTS.***

- It does not go unnoticed when students arrive late or leave early as a matter of habit. Attendance for only those portions of the class which includes the quiz is not conducive to completing the learning outcomes successfully. Students displaying such or similar habits, when identified, will be asked to alter their class-going behaviour or will be recommended to withdraw from the class.

***DISPLAY OF FULL COMMITMENT TO THE STUDY OF MUSIC AND ITS
HISTORY IS REQUESTED.***

5. Basis of Student Assessment (Weighting), linked directly to learning outcomes.

Written work should be submitted in-person at the start of the following class (preferred), or by email in **MSWord only** before 5:00 p.m. on the evening due (for ease in locating assignments, please use subject line “MUS 115 assignment due ____, submitted by ____” and send to byrne@vcm.bc.ca). Work submitted by email will be acknowledged within 48 hours of receipt: if you do not receive acknowledgement within that time, resend to marybyrne@shaw.ca . Work submitted by email will be marked and returned electronically.

Please NOTE: No final mark of “incomplete” will be assigned. Incomplete work will be assigned “0” as per the outline below: final mark will be calculated accordingly. In extraordinary circumstances as discussed by student and instructor, and in accordance with Camosun College policy, a grade revision may be issued after the close of term.

(a) In-class work and “quizzes,” and out-of-class work (60%):

There will be 12-15 in-class/out-of-class assignments total given through the term. The in-class/out-of-class mark is calculated as an average of all marks for term (not including paper or final exam) *AFTER dropping* the lowest mark. This practice allows a cushion for one missed or one particularly poor assignment, and ensures that no single assignment is sufficient to move the final mark for this section outside the grade category appropriate for the general level of work demonstrated.

- Out-of-class assignments will be given each week and will be due at or before the next class (see box above): no out-of-class assignments will be accepted more than one week past-due; therefore students are advised to stay current and up-to-date with out-of-class assignments. Out-of-class work may include listening, reading, and/or written work.
 - Written work submitted on time as outlined above will be marked on full marks.
 - Work submitted up to one week late will be marked with a 25% deduction from base mark.
 - Work submitted more than one week late will receive a mark of “0”
 - Listening and study work will be submitted as in-class work with no possibility of late submission or make-up (see below).

- In-class work must be completed at the class session assigned and may not be submitted at a later date (no make up work is permitted).
 - Work completed will be marked from full marks.
 - Work not completed will receive a mark of “0”

(b) Term Paper (20%)

The term paper is to be submitted as per the rules for submission of written work in the box above on or before March 30, 2010.

- Paper submitted before close of class on March 30, 2010 will be marked from 100 points.
- Paper submitted after March 30, 2010 class but before 5:30 p.m. April 6, 2010 will be marked from 75 points.
- Paper submitted after 5:30 p.m. April 6, 2010 but prior to the start of the final exam will be marked from 50 points
- Paper submitted after the start of the final exam will receive a mark of “0”

Your term paper should be approximately 2500 words (2000 word minimum, more is fine if needed to adequately explore your topic): this is calculated on 5 pages approximately, **single-spaced**, 12-pt, 2.5 cm margins. You may double-space if you prefer (it is more in keeping with scholarly and publication quality), but be sure to double the number of pages if double-spacing. If you are looking to “Be Green” in the submission of your paper, you may do one or more of the following: submit electronically (see rules in the box on the previous page), omit a separate title page by including this information as a heading to the first text page, continue directly on to the endnotes and/or bibliography following the last line of text.

Scholarly writing and formatting style is expected in your term paper! You must:

1. Present an organized text including introductory and concluding paragraphs as required for you topic, and follow a logical flow of argument throughout the full text;
2. Use full sentences, punctuating and capitalizing as appropriate;
3. Organize the text into paragraphs, either indenting each paragraph 1cm (double- or single-spaced paper) or double-spacing prior to each new paragraph (single-spaced paper *only*);
4. Avoid colloquial English such as contractions, unless such is indicated by the style and tone of the paper;
5. Take great care with agreement and continuity of tense and number, and with use of pronouns;
6. Place all direct quotes within quotation marks and provide FULL FOOTNOTE or ENDNOTE citation in accordance with *The Chicago Manual of Style* formatting for humanities subjects (not parenthetical citation author/date), see http://www.chicagomanualofstyle.org/tools_citationguide.html
7. Provide FULL FOOTNOTE or ENDNOTE citation in accordance with *The Chicago Manual of Style* formatting for humanities subjects (not parenthetical citation author/date), see http://www.chicagomanualofstyle.org/tools_citationguide.html for all facts which cannot be assumed to be common knowledge for the field of study.
8. Provide FULL FOOTNOTE or ENDNOTE citation in accordance with *The Chicago Manual of Style* formatting for humanities subjects (not parenthetical citation author/date), see http://www.chicagomanualofstyle.org/tools_citationguide.html for

all theories, claims, thoughts, hypotheses and the like which are not original to you, whether given in your own words or in the words of the original author.

9. Submit a full list of resources used including all books, journals, on-line resources, and recordings of music, using the format outlined for humanities at http://www.chicagomanualofstyle.org/tools_citationguide.html . A minimum of five print sources are required in addition to any sonic sources. If Wikipedia is cited as a resource, an *additional two* non-Wikipedia sources must be included for each citation of Wikipedia (i.e. best to skip Wikipedia all together).

PLEASE NOTE: not every paper written will require citations or bibliography as this is highly reliant on topic of choice, but the vast majority will.

Assuming that your paper will require citations and bibliography, you must use *Chicago Manual of Style* formatting for these.

Negligence regarding numbers 6-9 above, including incomplete or inaccurate citations according to *Chicago Manual of Style*, will result in a severely diminished mark. Omission of any citation required by number 6 above will result in a mark of “0” for the paper. Multiple omissions of citations under numbers 7 and 8 above will result in loss of one full letter grade minimum. Omission of a bibliography as outlined in number 9 above will result in the loss of two full letter grades.

If you are in doubt, please consult your instructor or The Writing Centre.

The following excellent website from UBC Department of History can answer many of your questions regarding when and how to use footnotes:

http://www2.history.ubc.ca/102ws/index_page0008.htm

Camosun College also provides several on-line resources for assistance in writing an excellent paper:

- Editing List: <http://camosun.ca/services/writing-centre/editing-checklist.html>
- Essay Writing Guide: <http://camosun.ca/libguides.com/essay>
- Helpful Links: <http://camosun.ca/services/writing-centre/links.html>

If after reading this you still have questions, the following excellent resources are open to you:

- your instructor (assuming it is at least one full week before the paper is due, access may be limited or on over-load closer to that date);
- English Help Centre, Open to International Students in college level courses, Ewing 202, 250-370-3676; or
- Writing Centre, Lansdowne Campus: Dawson 202A, 250–370–3491 or writingcentre@camosun.bc.ca

Marking of the paper will be based on quality of the writing and quality of the study presented.

Use of scholarly written English (35%) – when in question please consult *The Chicago Manual of Style* (reference section of library or on-line).

- Basic grammar, punctuation, word choice, and spelling (spell-check or grammar-check may be used)
- Appropriate organization of thoughts – sentences, paragraphs, order of topics within the study/discussion (i.e. well outlined)
- Proper use of quotation marks, footnotes or end notes, and bibliographic citations (bibliography required)

Content of study and discussion (65%)

- Correct and thorough factual information
- Appropriate choice of music
- Quality and thoughtfulness of study/discussion
- Discussion and study within one on the topic guidelines below

Topic option 1 Select two Western classical compositions (preferably 100+ years apart in composition date) composed for the same or similar performance forces, or based upon the same or similar non-musical source.

- Provide a brief overview of each work: the composer, what instruments or voices; the composition years and place, or premier date, place, and performer (not more than 500 words for each of the two works).
- Complete the paper with a study, placing each work in its own time (approximately 1000 words total) and comparing the two works to each other (approximately 1000 words total).
- Ensure that the impression is conveyed that you have, in fact, listened to these works, not merely read about them, and that you are conversant with the salient aspects of the work from first-hand experience.
- A paper in this topic will require bibliography and citations, including citations of works (sound and/or musical score) studied.

Topic option 2 Discuss a point of intersection between your personal field of study or interest, and music.

- It is possible that this topic might not require full citations or bibliography depending on the perspective of the paper. If the topic relates heavily to any of the sciences, it may be possible to use author-date style of citations rather than *Chicago Manual of Style*. Before assuming that either is okay, please confer directly with the instructor and get a signature of approval.

- Topics in this category often become quite large. You may wish to discuss your topic choice with the instructor prior to investing a lot of time in your research, but this is not required.

Topic option 3 Select one composer or composition, and discuss why this person or work is significant in history (NOTE: this is not intended to be a biography of a composer or a history of a particular work).

- If choosing a single composer, provide a brief overview of the composer's biography (maximum of 500 words).
- If choosing a single work, provide a brief overview of the history and background of the work (maximum of 500 words): what instruments or voices; the composition years and place, or premier date, place, and performer; you may wish to add a *VERY* brief outline of the composer's biography as it pertains *specifically* to the chosen work (maximum 250 word).
- Complete the paper with a study, arguing your position that this composer or this work is significant in history (approximately 2000 words).
- Ensure that the impression is conveyed that you have, in fact, listened to the focus work of the study or to a broad range of works by the composer studied, not merely read about them, and that you are conversant with the salient aspects of the focus work or the composer's body of works from first-hand experience.
- A paper in this topic will require bibliography and citations, including citations of works (sound and/or musical score) studied.

(c) Final Exam (20%)

The Final examination will take about 2 hours and will comprise 4 sections:

- Short Answer
- Multiple Choice
- Long Answer (full paragraph only)
- Listening coupled with additional short answer responses (taking about 45 minutes to complete the listening)

The examination is thorough – hard but not impossible (about 15% of the class will score A+, and equal percentage will score below 50) – and will be based equally on in-class and out-of-class study. The average score on the exam is mid-60s with a majority of the class scoring C- to C.

Students who diligently review the week's material each week, attending to the listening as assigned – in essence, practicing their materials as would be expected from a music student learning an instrument – will do well on the final exam. Any lapse in or postponement of this regime will result in diminishing returns on the final examination.

- Students who attend 13 of 14 classes, and stay for the duration of the each class typically score 20-25 points better than those with lesser attendance records.
- Students who actively engage in listening/study assignments on a weekly basis typically score 25-30 points better than those who do not.

A word about plagiarism and academic misconduct:

Plagiarism is a serious academic offence, see:

<http://camosun.ca/about/policies/education-academic/e-2-student-services-&-support/e-2.5.1.pdf>

Academic misconduct, likewise, is a serious offence, see:

<http://camosun.ca/learn/calendar/current/pdf/academic.pdf>

Failure to cite the work of other authors or sources, or indulging in plagiarism of any kind will result in a mark of “0” for the assignment in question, in addition to any penalties incurred under the broader Camosun Academic Conduct policy. Incidences of suspected plagiarism will incur the penalty above and then be investigated through one-on-one discussion between instructor and student to determine appropriate course of action. Any suspected violation of the Academic Conduct Policy will result in a mark of “0” for all participants in the conduct for the assignment in question, in addition to any penalties incurred under the broader Camosun Academic Conduct policy.

6. Grading System

(If any changes are made to this part, then the Approved Course description must also be changed and sent through the approval process.)

The following percentage conversion to letter grade will be used:

A+ = 90 - 100%	B = 73 - 76%	D = 50 - 59%
A = 85 - 89%	B- = 70 - 72%	F = 0.0 - 49%
A- = 80 - 84%	C+ = 65 - 69%	
B+ = 77 - 79%	C = 60 - 64%	

Letter Grades (minimum 70% required to use course as prerequisite for another course, or to use toward completion of credential)

7. Recommended Materials or Services to Assist Students to Succeed Throughout the Course

English Help Centre – Ewing Building
Writing Help Centre – Isabelle Dawson Building

LEARNING SUPPORT AND SERVICES FOR STUDENTS

There are a variety of services available for students to assist them throughout their learning. This information is available in the College Calendar, Registrar’s Office or the College web site at <http://www.camosun.bc.ca>

ACADEMIC CONDUCT POLICY

There is an Academic Conduct Policy. It is the student’s responsibility to become familiar with the content of this policy. The policy is available in each School Administration Office, Registration, and on the College web site in the Policy Section. www.camosun.bc.ca/divisions/pres/policy/2-education/2-5.html

Forecast List of Assignments

January 12:

- In-class listening exercise for personal responses to a variety of musical examples.
- Prepare for the Quiz on Instrument families below by studying attached handouts. You may also enjoy listening to examples of the instruments below, and perhaps viewing the instruments in action. YouTube and other internet sites are excellent sources for this.
- Preparatory reading: text pages 2-33, as well as “Introduction”
- Preparatory study: review attached timelines and consider filling in the obvious gaps in your knowledge as concerns Ancient and Middle Ages history. A solid understanding of the history of the western world helps exponentially by giving markers upon which to hang the details of music history. Additionally, a working knowledge of the form of the pre-Vatican II Catholic mass (service) is helpful in grasping the details of Medieval music since so much of it was written for Christian sacred services: the following Wikipedia article is quite accurate in its musical details of the medieval catholic mass http://en.wikipedia.org/wiki/Mass_%28music%29

January 19:

- Quiz on instrument families. Be sure you know to which family each of the following instruments belongs: flute, piccolo, clarinet, oboe, saxophone, bassoon, trumpet, tuba, French horn, trombone, euphonium, violin, viola, ‘cello, double-bass, guitar, electric bass, drums, bells, shakers, triangle, tambourine, scrapers, xylophone, marimba, piano, harpsichord, organ; Men’s vocal ranges; women’s vocal ranges.
- Study for Quiz on Instrument Sounds. Best out-of class study tools are on the internet. Search “listen to ...” and click away. Websites which might be particularly good for orchestral instruments – even though many are focussed toward kids are:
 - BBC Guide to the Orchestra (www.bbc.co.uk)
 - Learn the History of the Orchestra (www.5min.com)
 - “Arts Alive” Instrument Lab (www.artsvivant.ca), National Arts Centre Orchestra
 - SFS Kids Music Lab (www.sfskids.org), San Francisco Symphony
 - DSO Kids Listen (www.dsokids.com), Dallas Symphony Orchestra
 - Beloit Janesville Symphony Kidz Zone – very small excerpts, Bassoon is NOT good example.
 - Top 10 Uncommon Orchestral Instruments – links to saxophone and bass clarinet are broken, celesta and alto flute are very poor examples, others are VERY good.
- Preparatory reading and study: text 34-63; consider filling in the gaps in your knowledge of 15th, 16th, and 17th-century western history.
- Review musical terms in association with Ancient Classical (Greco-Roman), Early-Christian (European), Ars Antiqua, Ars Nova, and Renaissance Music, focussing on those discussed and

demonstrated in class: be ready to ask questions next week for clarification of any foggy concepts

January 26:

- Quiz on instrument sounds: Up to 10 listening excerpts for you to identify the instrument by ear only. Instruments to study and recognize are flute, clarinet, oboe, saxophone, bassoon, trumpet, tuba, French horn, trombone, euphonium, violin, viola, 'cello, double-bass, guitar, percussion, voice.
- Listen to and comment on selections from the opera *Dido and Aeneas* by Henry Purcell
 - Go directly to this link ~ this is the end point of the search for the libretto (Text) of *Dido and Aeneas* <http://opera.stanford.edu/iu/libretti/dido.html#act1>
 - Go also to this link ~ this is the end point of the music search for *Dido and Aeneas* excerpts <http://www.newtrinitybaroque.org/multimedia/audio.html>
 - Following the text, listen to the musical excerpts:
 - “Overture” or “Sinfonia” – same selection, different names
 - “Shake the Clouds” (Belinda, Act 1)
 - “Ah, Belinda” (Dido, Act 1)
 - “The Witches Dance” (End of Act 2 “Gitler Ground”)
 - “When I Am Laid in Earth” (Dido, Act 3)
 - “With Drooping Wings” (Chorus, Act 3)
 - For each excerpt, give a sentence or two (or point form) about what's happening in the opera at that moment; and tell what you hear in the music that supports the words. For example: "This song is when she leaves her husband. She is angry with how he has treated her. The music is fast and unsettled which helps to make her sound upset and angry,"
- Preparatory reading and study: Page 64-111; consider filling in the gaps in your knowledge of 18th-century western history.
- Review musical terms in association with Renaissance and Baroque Music, focussing on those discussed and demonstrated in class: be ready to ask questions next week for clarification of any foggy concepts.

February 2

- Responses to *Dido and Aeneas* is due.
- Search on the web and listen to selections of music by Hildegard von Bingen, Giovanni Palestrina, and Claudio Monteverdi: strive to listen to 5 selections by each composer. Give (1) a list of works heard, (2) a point-form synopsis of each composer giving dates, country of birth or work, compositional era, and one or two interesting life or musical facts, and (3) write a brief paragraph for each composer sharing what you hear in the work of each which seems to you to

make him or her unique or characteristic of her or his time period. Since Monteverdi composed a wide variety of music, five compositions will probably not be sufficient to get a sense of the style of this important composer: consider spending some time (as much as 15 minutes) a day focussing just on the work of this composer.

- Preparatory reading and study: Text pages 112-176; consider brushing up your late 18th-century history.
- Review musical terms in association with Baroque Music, focussing on those discussed and demonstrated in class: be ready to ask questions next week for clarification of any foggy concepts.

February 9

- Quiz on the music of Hildegard von Bingen, Giovanni Palestrina, and Claudio Monteverdi. Nine random excerpts will be played in class. You will be asked to identify through listening, judging the qualities and characteristics of each excerpt, which of the three featured composers of the week's study is the composer of the excerpt. The more careful and critical listening you do during the week, the easier the quiz will be. Written work on these composers is due at the same time.
- Repeat the listening exercise from Feb. 2 focusing on the music of Guillaume de Machaut, Johann Sebastian Bach, and Franz Joseph Haydn. Since Bach and Haydn both composed a wide variety of music, five compositions will probably not be sufficient to get a sense of the style of these two important composers: consider spending some time (as much as 30 minutes) a day focussing just on the work of these composers, and be sure to choose a wide selection of types of works.
- Preparatory reading and study: Text pages 177-222; brush up your early 19th-century western history.
- Review musical terms in association with Classical Music, focussing on those discussed and demonstrated in class: be ready to ask questions in two weeks for clarification of any foggy concepts.

February 16

- Quiz on the music of Guillaume de Machaut, Johann Sebastian Bach, and Franz Joseph Haydn as for February 9.
- Prepare for the Capriccio opera, reading up on materials published on the Pacific Opera Victoria website.
- HINT: this would also be a good week to do some foundational research for your paper since the workload is otherwise fairly light.
- Review musical terms in association with Classical Music, focussing on those discussed and demonstrated in class: be ready to ask questions next week for clarification of any foggy concepts.

February 23:

- No assignment due, attend opera – Royal Theatre
- After attending the opera, prepare a one-page write-up of your impressions of the opera and the opera-going experience.

- Repeat listening exercise from Feb. 2, focussing on the works of Giovanni Gabrieli, George Frederich Handel, and Wolfgang Amadeus Mozart. . Since all three composers wrote a wide variety of music, five compositions will probably not be sufficient to get a sense of the style of these important composers: consider spending some time (as much as 40 minutes) a day focussing just on the work of these composers, and be sure to choose a wide selection of types of works.
- Preparatory reading and study: Text pages 223-256
- Review musical terms in association with Romantic Music, focussing on those discussed and demonstrated in class: be ready to ask questions next week for clarification of any foggy concepts.

March 2:

- Opera write up is due.
- Quiz on the music of Giovanni Gabrieli, GF Handel, WA Mozart
- Repeat listening exercise from Feb. 2, focussing on the works of Antonio Vivaldi, Ludwig van Beethoven, and Franz Schubert. Since all three composers wrote a wide variety of music, five compositions will probably not be sufficient to get a sense of the style of these important composers: consider spending some time (as much as 40 minutes) a day focussing just on the work of these composers, and be sure to choose a wide selection of types of works.
- Preparatory reading and study: Text pages 258-323; brush up your late 19th-century western history.
- Review musical terms in association with Romantic Music, focussing on those discussed and demonstrated in class: be ready to ask questions next week for clarification of any foggy concepts.

March 9

- Quiz on the music of Antonio Vivaldi, Ludwig von Beethoven, and Franz Schubert
- Repeat listening exercise from Feb. 2, focussing on the works of Gioachino Rossini, Giuseppe Verdi, and Richard Wagner. Since all three composers wrote a wide variety of music, five compositions will probably not be sufficient to get a sense of the style of these important composers: consider spending some time (as much as 40 minutes) a day focussing just on the work of these composers, and be sure to choose a wide selection of types of works.
- Preparatory reading and study: Text pages 324-345.
- Review musical terms in association with Romantic Music, focussing on those discussed and demonstrated in class: be ready to ask questions next week for clarification of any foggy concepts.

March 16

- Quiz on the music of Gioachino Rossini, Giuseppe Verdi, and Richard Wagner
- Repeat listening exercise from Feb. 2, focussing on the works of Antonin Dvorak, Robert Schumann, and Piotr Tchaikovsky. Since all three composers wrote a wide variety of music, five compositions will probably not be sufficient to get a sense of the style of these important composers: consider spending some time (as much as 40 minutes) a day focussing just on the work of these composers, and be sure to choose a wide selection of types of works.

- Preparatory reading and study: Text pages 346-387, and pages 405-422; review early 20th-century western history.
- Review musical terms in association with Modern Music, focussing on those discussed and demonstrated in class: be ready to ask questions next week for clarification of any foggy concepts.

March 23

- Quiz on the music of Antonin Dvorak, Robert Schumann, and Piotr Tchaikovsky
- Repeat listening exercise from Feb. 2, focussing on the works of Richard Strauss (instrumental), Johannes Brahms, Giacomo Puccini. Since all three composers wrote a wide variety of music, five compositions will probably not be sufficient to get a sense of the style of these important composers: consider spending some time (as much as 40 minutes) a day focussing just on the work of these composers, and be sure to choose a wide selection of types of works.
- preparatory reading and study: text pages 388-404, and 423-471; review mid-20th century western history
- Review musical terms in association with Modern Music, focussing on those discussed and demonstrated in class: be ready to ask questions next week for clarification of any foggy concepts.

March 30: LAST date to turn in Term Paper for full marks

- Quiz on the music of Richard Strauss (instrumental), Johannes Brahms, Giacomo Puccini.
- Repeat listening exercise from Feb. 2, focussing on the works of Gustav Mahler, Claude Debussy, Aaron Copland, and Igor Stravinsky. Since all three composers wrote a wide variety of music, five compositions will probably not be sufficient to get a sense of the style of these important composers: consider spending some time (as much as 40 minutes) a day focussing just on the work of these composers, and be sure to choose a wide selection of types of works.
- Preparatory reading and study: text pages 472-522; review late-20th-century western history.
- Review musical terms in association with Modern Music, focussing on those discussed and demonstrated in class: be ready to ask questions next week for clarification of any foggy concepts.

April 6

- Quiz on the music of Gustav Mahler, Claude Debussy, Aaron Copland, and Igor Stravinsky
- .On a 14-week term, a further assignment would have been given to include Aaron Copland, George Gershwin, Bela Bartok, and Maurice Ravel – these would be good composers to give special attention to en route to the exam, in addition to those composers and works featured in class sessions.
- Final exam review can be found at end of this handout.

April 13:

PROBABLE, but not confirmed date of final exam.

Flute Family

Official Classification: edge-blown aerophone

Ancient and Modern Flutes

Fipple Flutes:

- Recorder
- Tin whistle
- Flageolet
- Ocarina
- Flue section of the Organ
- Bosun's Whistle
- Most Native American flutes
- Tibia



Transverse Flutes:

- Piccolo
- Concert Flute (or German flute) – and bigger versions of same
- Fife
- Bansuri
- Dizi
- Traverso
- Willow flute

End-blown flutes:

- Pan Pipes
- Shakuhachi
- Ney
- Anasazi
- Xaio
- Kaval
- Quena
- jug



Oboe and Bassoon Families

Official Classification: double-reed aerophone

Ancient relatives of Oboes

- Shawm
- Sorna
- Raita
- Suona
- Sopila
- Zurna
- Aulos
- Crumhorn
- Duduk
- Mussette

More recent relatives of the Oboe

- English Horn (Cor anglais)
- Oboe d'amore
- Bass Oboe
- Heckelphone
- Oboe d/caccia

Ancient Relatives of the Bassoon

- Dulcian
- Rackett

More recent relatives of the Bassoon

- Contrabassoon
- Sarrusophone

Other Double Reeds

- Highland Bagpipes
- Cornemuse
- Uilleann pipes
- Dudelsack



Clarinet and Saxophone Families

Official Classification: single-reed aerophone

Ancient relatives of Clarinet

- Alboque
- Chalumeau
- Hornpipe
- Pibgorn
- Mijwiz
- Arghul

More recent relatives of the Clarinet

- Bassett Horn
- Larger and smaller versions of the modern clarinet

Ancient relatives of the Saxophone

- Dulcian
- Rackett

More recent relatives of the Saxophone

- Contrabassoon
- Sarrusophone

Other Single Reeds

- Duda
- Swedish bagpipes



Brass Families

Official Classification: lip-reed aerophone

Ancient relatives of Trumpet

- Romam Tuba
- Bucina
- Shofar
- Conch
- Lur
- Didgeridoo
- Natural Trumpet
- Cornetto

More recent relatives of the Trumpet

- Flugelhorn
- Cornet
- Bugle
- Rotary valve and slide trumpets
- Smaller and larger trumpets



Ancient Relatives of the Horn

- Natural Horn
- Hunting Horn
- Alphorn
- Post Horn

More recent relatives of the Horn

- Mellophone
- Wagner tuba
- Alto horn
- Saxhorn
- Vienna Horn



Ancient Relatives of the Trombone

- Sackbut
- Bucchin

More recent relatives of the Trombone

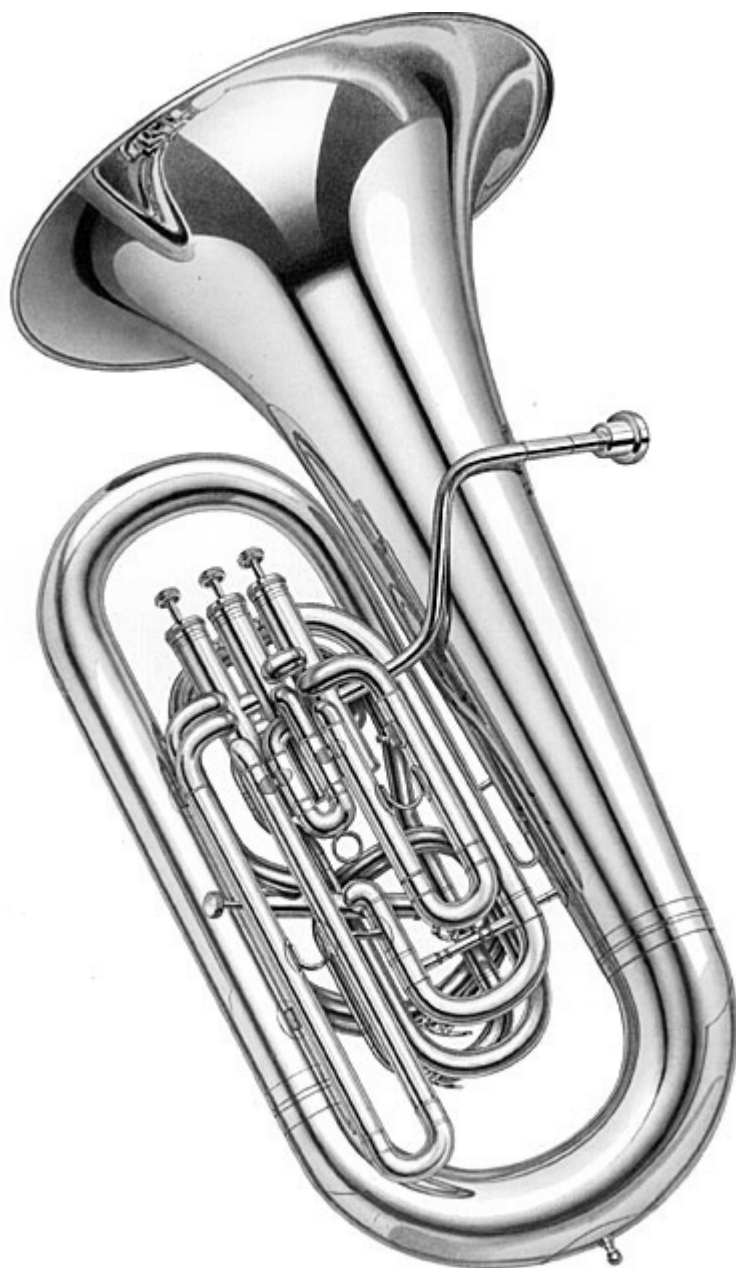
- Valve Trombone
- Alto and Bass Trombones

Ancient Relatives of the Tuba

- Serpent
- Ophecleide

More recent relatives of the Tuba

- Euphonium
- Baritone Horn
- Contrabass Bugle
- Sousaphone



Free-Reed Families

Official Classification: single-reed aerophone

Fitted-slots instruments

- Harmonica
- Accordion
- Bandoneon
- Concertina
- Harmonium
- Reed section of the Organ

Whirling instruments

- Siren
- Lasso d'amore
- Bullroarer

Plosive instruments

- Boomwhacker
- End-struck piped



String Families

Official Classification: chordophone

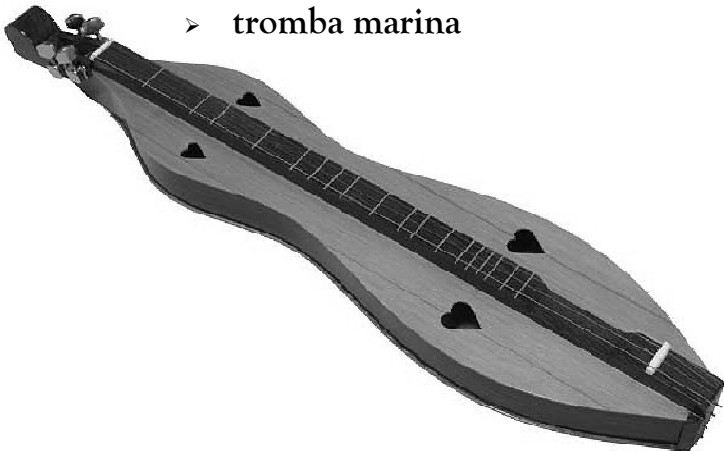


Modern Bowed Strings

- › Violin
- › Viola
- › Violoncello (or 'Cello)
- › Double Bass
- › Regional and ethnic Fiddles

Ancient Bowed Strings

- › viols, especially viola da gamba
- › vielle
- › hurdy-gurdy
- › tromba marina





Plucked Strings (modern and ancient)

- Zither or autoharp
- Psaltery
- Lute
- Guitar
- Lyre
- Kithara
- Harp
- Koto (or Chyn)
- Vina

Struck Strings (modern and ancient)

- Dulcimer
- Cimbalom
- Pantaleon



Keyboard Instruments

No official classification, rather subset of other families

String family keyboards (modern and ancient)

- Piano (struck)
- Pianoforte (struck)
- Harpsichord (plucked)
- Virginal (plucked)
- Spinet (plucked)
- Clavichord (touched)



Wind family keyboards (modern and ancient)

- Flue section of the Pipe Organ (flute!)
- Reed section of the Pipe Organ (free-reed)
- Harmonium (free-reed)

Percussion family keyboards (modern and ancient)

- Celeste





Voices

No official classification



Children's Voices

- treble

Women's voices from highest to lowest, including quality

- Coloratura Soprano (high range and great flexibility)
- Lyric Soprano (lighter in quality)
- Dramatic Soprano (powerful and declamatory)
- Mezzo-soprano (mid-range and may have any of the qualities of a soprano)
- Dramatic Contralto
- Contralto

Men's voices from highest to lowest, including quality

- Countertenor (similar range to female contralto or possibly mezzo-soprano)
- Heldentenor (heroic tenor with power and agility)
- Lyric Tenor (lighter in quality)
- Tenore robusto (dramatic, powerful, vigorous)
- Baritone
- Basso buffo (comical, agile bass, may also have extreme low range)
- Basso cantante (lighter in quality)
- Basso profondo (low and powerful, solemn in character)



Percussion Family

Two official classifications: idiophones and membranophones

Struck Idiophones

- Bells, Chimes, Glockenspiel
- Cymbals
- Xylophone
- Marimba
- Castanets
- Triangle
- Spoons



Shaken, Plucked, or Rubbed Idiophones

- Rattles (shaken)
- Rainsticks (shaken)
- Jaw harp (plucked)
- Glass Harmonica, crystal glasses (rubbed)
- Scrapers and ratchets (rubbed)
- Saw (rubbed)

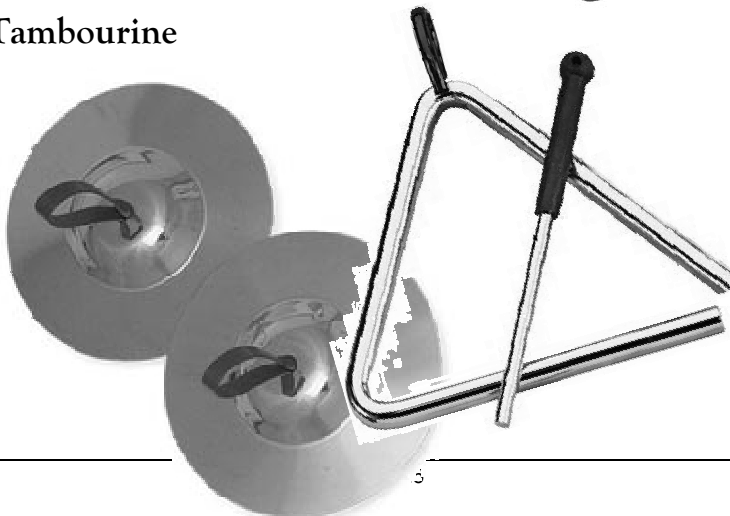
Membranophones

- Drums
- Timpani
- Mirliton or Kazoo



A bit of each idiophone and membranophone

- Snare Drum
- Tambourine



Brief Timeline of Historical Ages, Eras, and Periods

Beginning from the point music begins to define itself east and west

Ancient or Classical Era, Period of Roman Empire¹

C1 CE

Rise of Roman Empire

- Principal political figures: Caesar Augustus
- Upstart religion begins to move in from eastern Empire based on teachings of Jesus of Nazareth;
- Most native tribes throughout Europe have been wiped out and replaced by “Romans” in the preceding century.

C2 CE

Height of Roman Empire

- Principal political figures: Emperor Trajan
- Period of great stability

C3 CE

Roman Anarchy and Hierarchy

- Principal political figures: Emperor Diocletian
- Single empire, governmentally split east and west
- Barbarian Visigoths begin to harass borders of Rome along Danube River to the northeast

C4 CE

Rise of Christianity throughout the Roman Empire

- Principal political figures: Emperors Constantine and Theodosius
- Empire reunited as single government on and off throughout the century
- Major changes in religious practice abound.
- Persian Empire threatens Roman Empire from the east

¹ Interview, Colin Byrne, Victoria, BC, CANADA, 10 January 2010.

C5 CE

Fall of the western Roman Empire

- Principal political figures: General Odoacer in the service of Rome throws out Roman Senate
- Political control of western Europe is given over to the Catholic Papacy in Rome
- Virtually all of Europe is overrun in some way by invading Germanic tribes from the north and north east. These tribes ultimately settle in and take over native populations in these regions.
 - Visigoths invade Italy and move on through Spain
 - Ostrogoths invade and settle in Italy
 - Vandals invade and settle in North Africa
 - Franks and others invade and settle in modern-day France
 - Anglo-Saxons invade and settle in modern-day England
 - Langobardi, Alamanni, and Burgundians are settled in regions of Germany, Switzerland, and Austria.

Dark Ages, Early Christian Period²³⁴

C6 CE

Period of Invasion and Migration

- Principal political figure: Emperor Justinian
- Eastern Roman Empire (often incorrectly known as the Byzantine Empire) is powerful in the Mediterranean having taken again Spain and Italy.
- Lombards invade Italy pushing out Byzantine rule (the Eastern Empire) for the last time.

C7 CE

Rise of Islam and expansion of the Arab Empire

- Principal figure: Mohammed of Mecca
- Islam becomes dominant religious and political system of Middle East, splitting the map firmly between Christian western Mediterranean regions politically and religiously under the Papacy in Rome;
- Northern European regions ruled by tribal kings and practicing a variety of pagan religions.

² Ibid.

³ Chronology of Italy's History, <http://www.arcaini.com/ItalyChronology.html> (accessed 10 January 2010)

⁴ Jotischky, Andrew and Caroline Hull, *The Penguin Historical Atlas of the Medieval World*. (London: Penguin Books, 2005)

C8 CE

Carolingian Period

- Principal figures: Pope Leo III; Charlemagne, crowned Emperor of the Romans in last year of century
- Split of Christian Church to east under ruling eastern Roman Empire (so called Byzantine), becomes Orthodox Church with church leader in Constantinople; and to west under Papacy in Rome, becoming Roman Catholic Church.
- Spread of Islam across southern Mediterranean and Spain; and elevation of Frankish kingdoms to Frankish Empire

C9 CE

Viking Period

- Viking raids begin throughout Europe as far south as Constantinople and west as the Atlantic coast.
- Treaty of Verdun divides Charlemagne's kingdom three ways.
- Alfred the Great, uniting England as single kingdom and defeated Vikings.

Middle Ages⁵⁶

C10 CE

- Principal political figure: Hugh Capet, unifies France as single kingdom
- Frankish Empire splits to become Holy Roman Empire in the east (Germany and Northern Italy) under Otto the Great, and Kingdom of France in the west.
- Forefront of movement out of the Dark Ages towards what is now considered the High Middle Ages

C11 CE

- Principal political figure: William, the Conqueror
- Norman conquests of England and Sicily including southern Italy.
- Holy Roman Empire under the Salians holds Kingdom of Germany and regions of Austria as well as northern Italy.
- Papal State retains control of region around Rome and not much more.

⁵ Byrne interview

⁶ Jotischky and Hull

- English rebellion and invasions of Normandy; England and France squabble over mutual territories and intermingle royal and ruling families affecting eventually Brittany, Normandy, Gascony, and Flanders

C12 CE

Period of the Crusades

- Principal political figures: Henry I of England; Henry II of England; Saladin of Egypt; Frederick I, Holy Roman Emperor (Barbarossa); Richard I of England, Lionheart.
- England and France crusade through Holy Roman Empire to Holy Land which swaps hands between Islamic and Christian kingdoms.

C13 CE

Magna Carta in England

- Principal political figures: John I of England
- Period of economic stability;
- England and France still squabble over territory and leadership.
- End of crusades.
- Christian reconquest of Spain is fully underway returning most of peninsula to Christian control (expulsion of Moors will not be complete until 1492)

C14 CE

Black Death

- Principal political figure: Edward III of England
- Plague ravages Europe
- Beginning of The Hundred Years War between England and France.
- Powerful city-states in Italy (Venice, Florence, Milan) contribute to a vital economy and begin to move toward a period of renaissance in Italy.

Renaissance⁷

C15 CE

Italian Renaissance

- Principal figures: Lorenzo de' Medici; Christopher Columbus, John Cabot; Leonard da Vinci; Ferdinand and Isabella of Spain, Galileo Galilei

⁷ Emperors of the Holy Roman Empire <http://www.antiquesatoz.com/habsburg/emperors.htm> (accessed 10 January 2010)

- Beginning of Italian Renaissance and period of exploration /discovery.
- Fall of Eastern Roman Empire (Byzantine)
- Spain, Portugal, and England begin concerted efforts to discover the limits of the Atlantic Ocean.

C16 CE

Protestant Reformation and Period of Exploration

- Principal figures: Henry VIII of England, Elizabeth I of England, William Shakespeare, Charles V of Spain; Phillip II of Spain; Frederick I, Holy Roman Emperor.
- Italian, English and Spanish Renaissance;
- Protestant Reformation in mainland Europe and in England.
- Domination of the Hapsburg Empire; the once unified Hapsburg Empire was broken on the abdication of Charles V who gave his kingdoms of Spain and the Netherlands to his son Phillip II and the Holy Roman Empire to his brother Frederick I.
- Main efforts of European nations focussed on exploration and colonization to western and southern hemispheres.
- A unified Spain is considered power of Europe.

Modern Era⁸⁹¹⁰¹¹¹²¹³

C17 CE

The Thirty Years War and Period of Colonization

- The Thirty Years War (or m Bohemian Wars).
- English Civil War, Jacobite Rebellion.
- Colonization of the “New World”
- Much of Europe is divided along religious lines:
 - Catholic in Spain,
 - France, and Italy;
 - Lutheran in Germany;

⁸ Emperors of the Holy Roman Empire <http://www.antiquesatoz.com/habsburg/emperors.htm> (accessed 10 January 2010)

⁹ The Victorian Web: The Congress of Vienna <http://www.victorianweb.org/history/forpol/vienna.html> (accessed 10 January 2010)

¹⁰ The Victorian Web: The Congress of Vienna <http://www.victorianweb.org/history/forpol/vienna.html> (accessed 10 January 2010)

¹¹ Austrian Monarchy: Rulers of the Alps, <http://www.tourmycountry.com/austria/monarchy.htm> (accessed 10 January 2010)

¹² Franco-Prussian War, <http://francoprussianwar.com/> (accessed 10 January 2010)

¹³ French History Timeline, <http://www.uncg.edu/rom/courses/dafein/civ/timeline.htm> (accessed 10 January 2010)

- Calvinist in Switzerland and Scotland;
 - Anglican in England.
- Early in the century, The Thirty Years War tore apart Europe along religious and secondarily, political lines.
 - Late in the century, Huguenot Wars in France repelled Spain from France and established religious tolerance in France.
 - Louis XIV “the sun king” made abortive attempt to over take the Holy Roman Empire.

C18 CE

Age of Enlightenment

- Principal political figures: Kings Louis XIV-XVI of France, Napoleon Bonaparte I, Holy Roman Empress Maria Theresa, Holy Roman Emperor Joseph II
- American Revolution;
- French Revolution;
- Napoleonic Wars;
- Industrial Revolution begins to gain traction in countries with reasonably stable political systems.
- By end of century, colonies worldwide begin to distance themselves from founding nations, a process which will not be mostly complete until the 20th century.

C19 CE

Industrial Revolution

- Queen Victoria of England, Napoleon Bonaparte I, Otto von Bismarck.
- Victorian Age and British Imperialism.
- Congress of Vienna established a balance of political power and a 40-year period of peace in Europe following the downfall of Napoleon Bonaparte.
- Franco-Prussian War provoked by Northern Germany’s Chancellor Otto von Bismarck devastates France and establishes a united Germany and German Empire as seat of power in Europe.
- Exchanges of leadership and revolution in France (1830 and 1848) lead to periods of great prosperity and revitalization interspersed with periods of great turmoil and uncertainty.
- Western Expansion in the Americas

C20 CE

Age of machinery, technology, and information; Space Age

- Two world wars wrack whole planet.
- Communism becomes a dominant political /economic system for much of the world.
- Fascist governments are found at times throughout the Western world.

History of Art, Artists & Art Movements

Art History Guide

Art History Timeline

<http://www.arthistoryguide.com/> (accessed 9 January 2010)

CLASSIC CIVILIZATIONS 800 BC - 337 AD (BCE-CE)

Hellenistic Art 323-150 BC
Etruscan Art 6th - 5th century BC
Roman Art 509 BC - 337 AD

MIDDLE AGES 373 - 1453 AD (CE)

Celtic, Saxon, & Hiberno 200 - 732
AD
Byzantine Art 400 - 1453 AD
Justinian 527 - 565 AD
Islamic Art 622 - 900 AD
Carolingian Art 732 - 900 AD
Ottonian Art 900 - 1050 AD
Romanesque Style 1000 - 1140 AD
Gothic Style 1140 - 1500 AD

RENAISSANCE 1400 - 1800 AD (CE)

Renaissance: Italy 1400 - 1600 AD
Renaissance: Europe 1500 - 1600 AD
Baroque 1600 - 1700 AD
Rococo 1700 - 1750 AD

PRE-MODERN 1800 - 1880 AD (CE)

Neo-Classicism 1750 - 1880 AD
(USA: Federal/Greek Revival)
(Canada: Georgian Style)
Romanticism 1800 - 1880 AD
(Canada: Victorian)
Realism 1830's - 1850's AD
Impressionism 1870's - 1890's AD

MODERNISM 1880 - 1945 AD (CE)

Post Impressionism 1880 - 1900 AD
Expressionism 1900 - 1920 AD
Fauvism 1900 - 1920 AD
Cubism 1907 - 1914 AD
Dada 1916 - 1922 AD
Bauhaus 1920s - 1940's AD
Harlem Renaissance 1920s - 1940's AD
Surrealism 1924 1920s - 1940's AD
International Style 1920s - 1940's AD

MODERN & POST-MODERN 1945 AD - Present (CE)

Abstract Expressionism 1945 - 1960
AD
Op Art 1960s AD
Pop Art 1960s AD
Minimal Art 1960s AD
New Realism 1970s - 1980s AD
Conceptual Art 1970s - 1980s AD
Performance Art 1970s - 1980s AD
Neo-Expressionism 1980s - 1990s AD
Computer Art 1980s - 1990s AD
Post-Modern Classicism 1980s - 1990s
AD
Victorian Revival 1980s - 1990s AD

Online Timeline, Geography, and Historical Reference Resources

<http://www.roman-empire.net/maps/map-empire.html> ~ Roman Empire maps to 800 CE

World History: HyperHistory http://www.hyperhistory.com/online_n2/History_n2/a.html : graphs, timelines, maps, and charts of significant figures and movements.

Roots Web, map list, <http://cgi.rootsweb.com/~wggerman/map/index.htm> : historical atlas maps of Europe.

Adventures in Philosophy: History of Philosophy Timeline, <http://www.radicalacademy.com/diahistphil.htm>

Psychlopedia, History, History of Psychology Timeline,
<http://library.thinkquest.org/C005870/history/index.php?id=timeline>

www.sciencetimeline.com presents "Marks in the Evolution of Thinking about Nature,"
<http://www.sciencetimeline.net/index.htm>

A Time-Line for the History of Mathematics, <http://www.math.wichita.edu/~richardson/timeline.html>

Wikipedia, History of Literature, http://en.wikipedia.org/wiki/History_of_literature

The Architecture Week Great Buildings Collection, <http://www.greatbuildings.com/>

History World, Timelines, <http://www.historyworld.net/timesearch/default.asp?conid=timeline&getyear=-10000000&keywords=%20%20%20Inventions%20and%20discoveries>

From the following website ~ <http://www.timelineindex.com/content/home.php> ~ you can access relevant timelines and elaboration on these topics:

Who > Actors • Architects • Artists • Composers • Designers • Engineers • Entrepreneurs • Explorers • Historians • Humanists • Inventors • Musicians • Painters • Philanthropists • Philosophers • Photographers • Polymaths • Revolutionaries • Scientists • Statesmen • Teachers • Writers • **People**

What > Events • Arts • Communities • Cultures • Dynasties • Education • Exploration • Industry • Institutions • Nature • Philosophy • Politics • Religion • Science •

When > Years • Big Bang • Bronze Age • Byzantine • Cambrian • Enlightenment • First Settlements • Formation Earth • Hellenistic Age • Ice Age • Industrial Age • Iron Age • Mesozoic • Middle Ages • Permian • Reformation • Renaissance • Roman Age • Stone Age • Future

Where > Cities • **Regions** • Africa • America • Asia • Europe • Middle East

~ PLAY-LIST ~

ANCIENT CLASSICAL (GRECO-ROMAN) AND EARLY-CHRISTIAN (EUROPEAN) MUSICS

GRECO-ROMAN PERIOD (600 BCE – 400 CE)

Place: Lands bordering Mediterranean Sea in early centuries of the period; in later centuries, expanding to include most of northern and western Europe, eastern Europe and the Balkans, small part of western Asia and Turkey, western sections of today's Middle east, and most of North Africa.

Generally speaking, culture flows from Athens, Egypt, and Carthage (present Tunisia) in early centuries; outward from Italy (Rome) in the middle centuries; and Constantinople (present Istanbul) in last century of the period.

Musical Terms in association with this time period:

- Antiphony: music performed by alternating groups of one or more performers
- Chant: single-line musical setting (monophony, see below) of a word text, in this case usually a sacred text or scripture, and usually for use in ritual or for teaching/memorizing the text at hand. See also pgs. 5-6 of textbook
- Drone: a held, sustained pitch accompanying a more active musical line; the drone is usually heard at a very low pitch.
- Melody: See pages 8-15 of textbook
- Melisma: A musical passage of many individual notes performed (usually sung) on a single syllable of text, the effect is florid and virtuosic, and is always quite expressive.
- Monophony: A single melody without accompaniment. "Without accompaniment" notwithstanding, a drone or simple percussion may be present. See also pages 88-91 of textbook
- Mode/Modal: see glossary of textbook
- Unison: see glossary of textbook

In addition to the pages cited above, textbook pages 4-5 may be used for additional reference.

Music heard in class is drawn from the following:

Ancient Rome (1st and 2nd centuries CE)

1. *Pavor* (double flute, pan flute, tibiae cymbal) – recreated from verbal and pictorial sources by current German early music group, *Synaulia*
2. *Animula Vagula* (double flute, 2 tympana, cymbal) – recreated from verbal and pictorial sources by current German early music group, *Synaulia*

3. *Mari Nostrum* (tibiae, percussion) – recreated from verbal and pictorial sources by current German early music group, *Synaulia*
4. *Diana* (3 horn-trumpets and cymbals) – recreated from verbal and pictorial sources by current German early music group, *Synaulia*

EARLY CHRISTIAN PERIOD (300 CE – 700 CE)

Place: Roughly the area of the fading Roman Empire: Southern, Eastern, Western, some areas of Northern Europe, as well as Turkey and some portions of the Middle East, and loosely, areas of the Balkans and western Asia.

Generally speaking, culture flows from two points: Italy (and later France), and Constantinople, then known as the region of Byzantium. The Italian influence is felt through the western part of the old Roman Empire, by this time under the joint control of Western monarchs and the Catholic Church. The Byzantine influence is felt into the eastern regions described above, by this time under the diminishing control of the Emperors and Senate of what was still considered the Eastern Roman Empire.

For the western region above, the time is often called the Dark Ages, as the loss of Roman Empire control in these regions led to a period of difficult social and living conditions, as well as a loss of “learning and knowledge” to these regions: most vestiges of learning and knowledge were housed under the auspices of the Church (the Catholic Church based in Rome) or the courts of Europe.

Over time the eastern regions above exert less and less influence on the art and culture of Europe until they rise of again to semi-prominence in the 19th century.

Musical Terms in association with this time period:

- Mass: see glossary of textbook
- Chant: definition above

Music heard in class is drawn from the following:

5. “*Alleluia*” from services for Holy Monday (week before Easter): example of Byzantine Chant, centered around Constantinople, c. 400 CE

Text: Alleluia

6. “*Hymn to the Virgin Mary*” from the liturgy (church service) of St. John Chrysostom: example of Greek-influenced chant from Antioch, Turkey, c. 400 CE

Text: Axion esti ...

Translation: Worthy to Be ...

7. “*Psalm 110* (from the Old Testament of the Bible): *Tecum principium in die virtutis tue*”: example of Milanese (centered at Milan in northeastern Italy) and Ambrosian (named for St. Ambrose of the church at Milan) chant, c. 375 CE

Text: Tecum principium in die virtutis tuae

Translation: Thy people shall be willing in the day of thy power

8. “*Communion: Qui manducaverit*”; example of Beneventan (centered at Benevento in southern Italy) or Old Lombard chant, c. 350 CE

Text: Qui manducaverit / corpus meum / et biberit / sanguinem meum / ipse in me manet / et ego in eum / alleluia

Translation (loosely): I will take in the he body and blood of Christ. Alleluia

9. “*Sacrificium: vox clamantis*”: example of Mozarabic (literally “Christian in an Arab land”) chant, centered in Toledo, Spain, c. 400-700 CE

Text : Vox clamantis ...

Translation: The voice crying out loud ...

10. “*Adoration of the Cross: Agios o Theos, Sanctus Deus*”: example of Old Roman Chant, centered in Rome, Italy, c. 500 CE

Text: Agios o Theos, Sanctus Deus ...

Translation: O Holy God ...

11. “*Versus de l’evêque Theodulf d’Orleans: Gloria, Laus*”: example of Gallican chant, broadly centered in what is now France. Much of this body of chant will later be codified into what is now known as Gregorian Chant

Text: Gloria, laus et honor tibi sit Rex Christe, Redemptor

Translation (loosely): Glory, praise, and honour be given to you, King Christ, the Redeemer

“ARS ANTIQUA” (700-1300 CE)

Place: Most of southern, eastern, western, and some areas of northern Europe.

Increasingly through this period, exercise of culture comes to be centered around what is now known as Paris, France. The coronation of Charlemagne, King of the Franks, as Holy Roman Emperor, and therefore effectively protector of Europe and the Catholic Church provides the first center of culture for Europe since the fall of the western Roman Empire some 400 years earlier. Art, literature, and learning tentatively begin to become more prominent. Over the period art, literature, and learning become more widely practiced by people outside the church or court, particularly around the territories radiating out from old Paris, and over time, out from Rome.

The major defining moment for Western music comes near the mid-point of the Ars Antiqua when elements of harmony begin to be introduced into music performance: polyphony. While the first elements of polyphony are at first spontaneous, it is during this period when composers begin to specifically compose additional parts to pair with traditional

chants. The art of composition is truly born in the West, and the use of harmony has forever changed how music in the West is composed. Our first identifiable European composers arrive on the music scene during the 12th century.

While culture is not universally practiced by or open to all people, it is no longer restricted to the elite: for this reason, the period is often known historically as the Middle Ages, or the Mediaeval period.

Musical Terms in association with this time period:

- Gregorian Chant: see glossary of textbook
- Organum: See textbook, pages 90-91
- Cantus firmus: see glossary of textbook – sometimes also called the “tenor,” with voice above the cantus firmus being called the “countertenor”
- Polyphony: see glossary of textbook
- Counterpoint: see glossary of textbook
- Plainchant: see glossary of textbook
- Motet: see glossary of textbook
- Troubadour: Secular poet-musicians, active during the 12th and 13th century in southern France. In northern France, known as Trouvere; in Germany, known as Minnesinger; in Spain, performers of Cantigas.
- Chanson: see glossary of text

In addition to the pages cited above, textbook pages 6-13 may be used for further reference on this period.

Music heard in class is drawn from the following:

12. “*Domine, labia mea aperies*” : example of plainchant; and “*Deus in adiutorium meum*” : example of parallel organum. Originates from Aquitaine region of modern France.

Text: Domine, labia mea aperies: et os meum annuntiabit laudem tuam / Deus in adiutorium meum intende.

Translation: Thou shalt open my lips, O Lord: and my mouth shall shew Thy praise / ...

13. “*O primus homo corruit*” : example of 2-part free counterpoint over extraordinarily extended tones of the original Gregorian Chant. (plainsong).

Text: O primus homo corruit ...

Translation:

14. “*Viderunt Omnes*”: example of Gregorian Chant (plainsong)

Text: Viderunt omnes fines terre salutare Dei nostril / jubilate Deo omnes terra. / Notum fecit dominus salutare suum: / ante conspectum gentium revelavit iusticiam suam.

Translation: All the ends of the earth have seen the salvation of our God: / sing joyfully to God, all the earth. / The Lord has made known his salvation: / He has revealed His righteousness in the sight of the nations.

15. “*Viderunt Omnes*” 2-part free counterpoint on the plainchant by Leonin (fl. 1150-1201), Paris, Notre Dame Cathedral. The term of Notre Dame School is applied to the music originating from the Cathedral for the hundred years (1150 – 1250 CE)
16. “*Viderunt Omnes*” 4-part free counterpoint on the plainchant by Perotin (fl. 1200), Paris, Notre Dame Cathedral. The term of Notre Dame School is applied to the music originating from the Cathedral for the hundred years (1150 – 1250 CE)
17. Pierre de la croix, “*On doit fin (e) amor / la beaute / In speculum*”: Motet from the Montpellier Codex
Text 1: On doit fin(e) Amor anouer nuit et jour [old French] ... ; translates to: One should honour true love night and day ...
Text 2: La beaute ma dame le cuer m’esjoi 9s 0t, quant je pens a li. [old French] ... translates to: The beauty of my lady makes my heart rejoice ...
Text 3: In Speculum [plainchant]
18. Bernart de Ventadorn (b. 12th century), “*Quand vei la laudete mover*”: Troubadour song
Text: Quand vei la laudete mover ...
Translation: When I see the lark move its wings ...
19. Alfonso X, the Wise, King of Spain (13th century), “*Cantiga 7: Santa Maria leva*”: Cantigas (song) to the Virgin Mary, metaphorically a love song to beauty
20. Alfonso X, the Wise, King of Spain (13th century), “*Cantiga 100: Santa Maria, strela do dia*”: Cantigas (song) to the Virgin Mary, metaphorically a love song to beauty
21. Adam de la Halle (trouvere, 1237-1288), “*Robins m’aime*” chanson drawn from musical drama, “*Le Jeu de Robin et de Marion*”:
Text [old French] sung by character Marion: Robins m’aime Robins m’a ...
Translation: Robin loves me, I am his ...
22. Adam de la Halle, motet “*Mout / Robins m’aime / PORTARE*”

~ PLAY-LIST ~



ARS NOVA AND RENAISSANCE PERIODS



“ARS NOVA” (1300 - 1450 CE)

Place: Originating in France, spreading out from there, ultimately gaining great traction in Italy.

The period known as Ars Nova was first defined in 1323 by Philippe de Vetry in his treatise, *Ars Nova Musicae*. The period Ars Nova was principally enabled by the creation of a system of music notation allowing for precise indication of rhythm in addition to pitch. The result was a rise in music using finely control rhythm, especially for groups of singers. The period of Ars Nova gave rise to the frequent use of instruments in addition to or in place of singers. At last, it was during this period that secular music came to equal the importance of sacred music.

Musical Terms in association with this time period:

- Chanson: see glossary of textbook
- Canto: Italian equivalent of Chanson
- Motet: see glossary of textbook
- Polyphony: see glossary of textbook
- Isorhythmic motet: a motet in which the *tenor* (the main tune) is played or sung over a set of repeating rhythms
- Camarata: see glossary of textbook
- Madrigal: see glossary of textbook

In addition to the pages cited above, textbook pages 13-17 may be used for further reference on this period.

Music heard in class is drawn from the following:

23. Philippe de Vetry (fl. 1310-1316) , “In mari miserie” chanson from the satire *play Le Roman de Fauvel*.
24. Philippe de Vetry (fl. 1310-1316) , “Quoniam secta latronus” isorhythmic motet from the satire *play Le Roman de Fauvel*.
25. Guillaume de Machaut (1300-1371), “Honte, paour, doubtance,” French chanson, performed by voices

26. Guillaume de Machaut (1300-1371), “Honte, paour, doubtance,” French chanson, performed by instruments
27. Francesco Landini (1325-1397), “Che pena e ques’ al cor,” Italian chanson, performed by voices with instruments
28. Guillaume de Machaut (1300-1371), “Credo” from “Misse de Notre Dame,” first full setting of the mass ordinary.

RENAISSANCE (1450 – 1600 CE)

Place: Originating musically in Italy, ultimately spreading throughout all of Europe. While the musical movement begins in Italy, the finest examples of music from this era is to be found coming from the regions of Belgium and Bergundy.

Driven by the needs, desires, and aesthetics which brought about the Protestant Reformation and the resulting Catholic Counterreformation, the audibility of words of sung text becomes of paramount importance in both sacred and secular music. Church music continues to be written according to the rules of polyphony, but the polyphony and the use of text is simpler and clearer. Secular music adopts the style of homophony which allows clear audibility of words. However, the revolution is brief and soon composers return to composing dense, albeit beautiful and “heavenly” counterpoint. Harmony and concepts of beauty are starting to change, although the transformation will not be complete until the very end of the

Musical Terms in association with this time period:

- Motet: see glossary of textbook
- Polyphony: see glossary of textbook
- Homophony: see glossary of textbook
- Isorhythmic motet: a motet in which the *tenor* (the main tune) is played or sung over a set of repeating rhythms
- Cantus firmus: see glossary of textbook
- Madrigal: see glossary of textbook

In addition to the pages cited above, textbook pages 18-33 may be used for further reference on this period.

Music heard in class is drawn from the following:

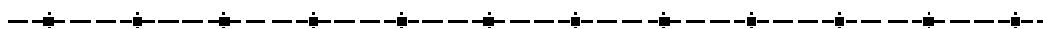
29. Anonymous, “*Pavana le Bataglia*”: example of Florentine (Florence, Italy) dance music
30. Anonymous, “*Canto de lanzi vinturieri*”: example of Florentine (Florence, Italy) chanson
31. Anonymous, “*Pavana la monina / Gagliard la mafroline*”: example of Florentine (Florence, Italy) dance music

32. William Byrd (1540-1623), *Ave Verum Corpus*, motet
- Text: Ave verum corpus, natum / de Maria Virgine, / vere passum, immolatum / in
cruce pro homine, / cuius latus perforatum / fluxit aqua et sanguine / esto nobis
praegustatum / in mortis examine
- Translation: Hail, true Body, born / of the Virgin Mary, / truly suffered, sacrificed / on
the cross for man, / whose pierced side / flowed with water and blood: / May it
be for us a foretaste / in the trial of death.
33. Thomas Tallis, *Spem in Alium*, 40-voice motet written for the Matin (morning) service
- Text: Spem in alium numquam habui praeter in te/ Deus Israelqui irascaris/ et propitius
eris / et omnia peccata hominum in tribulatione dimittis / Domine Deus /
Creator coeli et terrae / respice humilitatem nostrum
- Translation: Sing and glorify heaven's high Majesty, / Author of this blessed harmony; /
Sound divine praises / With melodious graces; / This is the day, holy / day,
happy day, / For ever give it greeting, / Love and joy, heart and voice meeting: /
Live Henry princely and mighty, / Harry live in thy creation happy.
34. Guillaume Dufay (1397-1474), *Nuper Rosarum Flores / Terribilis est locus iste*, isorhythms motet
for the dedication of Brunelleschi's dome completing the Duomo (Cathedral) at Florence
Italy. The lengthy text proclaims the glories of Florence over a cantus firmus "terribilis
est locus iste" used for the consecration of churches: the English translation is give
"This place is awesome!" The rhythm chosen for the isorhythmic technique, and well as
pacing of entrances of the voices mimics the structural proportions of Brunelleschi's
great octagonal dome.

~ PLAY-LIST ~



LE NOUVE MUSICHE, MUSIC OF THE BAROQUE, AND THE BEGINNING OF THE COMMON PRACTICE PERIOD



BAROQUE (1600-1750 CE)

Place: Originating as *Le Nuove Musiche* (defined by Giulio Caccini in his 1602 treatise by the same name) in Florence, Italy, the movement rapidly spread throughout Italy, particularly impacting Rome, Venice, and Naples. At first the reality of the 30-years' War hampered spread of the musical movement, but after several decades the movement spread throughout Europe, leaving no region of Europe untouched by this transformation in musical style.

While “Baroque” is the term which holds sway over the entire 150-year period, it should be noted that the term “Baroque” meaning ugly and misshapen applies more strongly to the art of the period (mostly that of the Catholic Church in Rome) than to the music. The period itself divides roughly into three sections, the first being almost exclusively Italian, the second bringing in Germany and France, and the third being truly international.

Musical Terms in association with this time period:

- Aria: see glossary of textbook
- Concerto: see glossary of textbook
- Concerto Grosso: see glossary of textbook
- Monody: see glossary of textbook
- Opera: a musical form uniting poetry, drama, and music in a way intended to emulate the dramatic presentations of the ancient Greco-Romans. See page 58-63 of the textbook
- Recitative: see glossary of textbook
- Sonata: see glossary of textbook
- Suite: see glossary of textbook
- Fugue: see glossary of textbook
- Canon: see glossary of textbook
- Doctrine of Affections: see glossary of textbook.
- Cantata: See glossary in textbook
- Basso Continuo, Basso, or Continuo: See glossary of textbook under “continuo”
- Oratorio: see glossary of textbook
- Binary form: see glossary of textbook
- Da Capo: see glossary of textbooks
- Tonality: see glossary of textbook
- Scale: see glossary of textbook
- Consonant: see glossary of textbook
- Dissonant: see glossary of textbook

- Major: : see glossary of textbook
- Minor: : see glossary of textbook
- Obligato: : see glossary of textbook
- Libretto: see glossary of textbook
- French Overture: see glossary of textbook
- Sinfonia / Italian Overture: see glossary of textbook
- Word / Text painting: imitating or mirroring words, thoughts, or feelings in music
- Castrato: Adult male voice undisrupted by the break of puberty, usually singing a strong soprano range.
- Florentine Camerata: a society of intellectuals meeting in Florence, Italy who ultimately gave birth to and fostered the ideals which gave rise to the Baroque period.

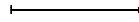
In addition to the pages cited above, textbook pages 36-111 may be used for further reference on this period and its principal composers.

Music heard in class is drawn from the following:

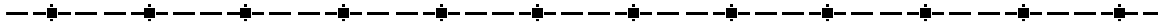
35. Giovanni Gabrieli (1554-1612), *Canzon septimi toni no. 2*
36. Giovanni Gabrieli, *Canzon in echo duodecimi toni á 10*
37. Giovanni, Gabrieli, *Canzon duodecimi toni á 10*
38. Giovanni Gabrieli, *Sonata pian' e forte*
39. Claudio Monteverdi (1567-1643), “Deus in adiutorium / Domine ad adjuvandum” from *Vespers (1610)*
40. Claudio Monteverdi, “Psalm 109” antiphon and “Domine Dixit” from *Vespers (1610)*
41. Claudio Monteverdi, “Nigra sum” from *Vespers (1610)*
42. Heinrich Schütz (1583-1643), “Singet dem Herrn ein neues Lied” from *Symphoniae Sacrae (1647)*
43. Heinrich Schütz, “Es steh Gott auf” from *Symphoniae Sacrae (1647)*
44. Giralmo Frescobaldi (1583-1643), “Toccata Prima” from *Toccate d'Involuntura de cimbalo del Primo Libro.*
45. François Couperin (1668-1733), “Sixième ordre: les barricades misterieuses” from *Livres de Clavecin in 22 Ordres (1713-1730)*
46. François Couperin (1668-1733), “Premiere ordre: l'enchantresse” from *Livres de Clavecin in 22 Ordres (1713-1730)*
47. Philippe Rameau (1683-1764), “Allemande” from “Suite in e minor” from *Pièces de Clavecin (1724)*
48. Philippe Rameau, “Les niais de Sologne de deux doubles” from “Suite in D major” from *Pièces de Clavecin (1724)*
49. Archangelo Corelli (1653-1715), *Concerto Grosso, op. 6, no. 1*
50. Antonio Vivaldi (1678-1741), *Le Quattro Stagioni*, “Spring”
51. Antonio Vivaldi (1678-1741), *Le Quattro Stagioni*, “Winter”

52. Claudio Monteverdi, *L'Orfeo*, Act 3, "Possente Spirto e formidabil Nume"
53. Claudio Monteverdi, *L'Orfeo*, Act 4, "Ritornello – Qual honor di te fia degno"
54. Henry Purcell (1659-1695), *Dido and Aeneas*, "When I am laid in earth"
Text: When I am laid in earth, May my wrongs create / No trouble in thy breast; / Remember me, but ah! forget my fate.
55. Georg Friedrich Handel (1658-1759), *Messiah*, "Halleluiah!"
56. Georg Friedrich Handel, *Water Music*, selections
57. Georg Friedrich Handel, *Music for the Royal Fireworks*, selections
58. Georg Friedrich Handel, *Sonata in g minor for Recorder*, Adagio and Presto
59. Georg Phillip Telemann, *Sonata in d minor*, Andante and Allegro
60. Georg Phillip Telemann, *Fantasia no 1 in A major*
61. Johann Sebastian Bach, *Suite no. 1 in G major*, Prelude
62. Johann Sebastian Bach, *Brandenburg Concerto no. 2*, Allegro
63. Johann Sebastian Bach, *Brandenburg Concerto no. 4*, Allegro and Air
64. Johann Sebastian Bach, *The Well-Tempered Clavier*, Book 1, Prelude and Fugue in C major
65. Johann Sebastian Bach, *Christ lag in Todes Banden*, selections
66. Sinfonia
67. Versus 1: Christ lag in Todes Banden ... [Christ lay in Death's bonds ...]
68. Versus 7: Wir essen und leben wohl ... [We eat and live well ...]
69. Johann Sebastian Bach, *Wachet Auf, ruft uns die Stimme*, selections
(Chorus) Wachet auf, ruft uns die Stimme ... [Wake up, a voice is calling ...]
(Chorale) Zion hört die Wächter singen ... [Zion hears the watchmen singing ...]
(Chorale) Gloria sei dir gesungen ... [May "Gloria" be sung to you ...]
70. Johann Sebastian Bach, *Magnificat*, "Quia Respexit"
Quia Respexit ... [Because he hath regarded the humility of his handmaid; for behold from henceforth all generations shall call me blessed.]
71. Johann Sebastian Bach, *Mass in b minor*, selections
Kyrie: (Chorus) Kýrie, eléison [Lord, have mercy]
Credo: (Chorus) Gratia agimus tibi ... [We give Thee thanks ...]
Credo: (Duet) Domine Deus ... [O Lord God, heavenly King ...]
Credo: (Chorus) Qui tollis peccata mundi ... [Thou takest away the sins of the world]

~ PLAY-LIST ~



CLASSICAL PERIOD



CLASSICAL (1750 - 1825 CE)

Place: Arising from German-speaking lands under strong influence of Italian composers working throughout Europe: perfected in Austria, principally Vienna.

The period known as the Classical period is defined by music with clear musical architecture: symmetry and balance are primary concepts. Instrumental musical genres begin to take precedence over vocal genres, except the genre of opera. The Classical period witnessed the rise of the musical genre of the symphony, as well as the constitution of the core of the modern symphony orchestra. The string quartet was established as the dominant instrument combination and musical form of chamber music, and a wide variety of chamber music combinations featuring strings and a solo instrument (wind, or piano). The performance and practice of music became less focussed in royal or noble houses, or in the church. Through these decades – the decades of the social Enlightenment – and began to be accessible to a greater number of working and middle class people. The Classical period was preceded by the movements of “Rococo” or “Galant” – a movement of light-hearted and decorative music – and “Empfindsamerstil” or “expressive style” – a movement of darkness and heightened expression.

Musical Terms in association with this time period:

- Symphony: see glossary of textbook
- Concerto: see glossary of textbook
- String Quartet: see glossary of textbook
- Opera seria: see glossary of textbook
- Opera buffa: see glossary of textbook
- Singspiel: see glossary of textbook
- Recitative: see glossary of textbook
- Aria: see glossary of textbook
- Sonata: see glossary of textbook
- Sonata form (Sonata Allegro form): see glossary of textbook
- Minuet: see glossary of textbook
- Scherzo: see glossary of textbook
- Rondo: see glossary of textbook
- Bel canto: see glossary of textbook
- Cadence: see glossary of textbook
- Cadenza: see glossary of textbook
- Overture:

- Divertimento: see glossary of textbook
- Galant: see glossary of textbook
- Empfindsamerstil: a dark and expressive style popular in the early Classical period, characterized by extreme freedom and wildness with much unpredictability
- Sturm und Drang: “Storm and Stress” – a style of music employing heightened expression and subjectivity: a foretaste of the coming Romantic Period.
- Tonic: see glossary of textbook
- Dominant see glossary of textbook
- Key: see glossary of textbook

In addition to the pages cited above, textbook pages 112-193 may be used for further reference on this period.

Music heard in class is drawn from the following:

72. Franz Joseph Haydn, String Quartet no. 30 in E^b major, op. 33, no. 2, “Joke”
73. Franz Joseph Haydn, String Quartet no. 63 in B^b major, op. 76, no. 4, “Sunrise”
74. Franz Joseph Haydn, Symphony no. 6, “Matin”
75. Franz Joseph Haydn, Symphony no. 22 in E^b major, “Philosopher”
76. Franz Joseph Haydn, Symphony no. 94 in G major, “Surprise”
77. Wolfgang Amadeus Mozart, *Eine Kleine Nacht Musik*
78. Wolfgang Amadeus Mozart, String Quartet in d minor, K. 421
79. Wolfgang Amadeus Mozart, Piano Sonata in A major, K. 331
80. Wolfgang Amadeus Mozart, Flute Quartet in D major, K. 285
81. Wolfgang Amadeus Mozart, Clarinet Concerto, K. 622
82. Wolfgang Amadeus Mozart, Symphony no. 35 in D major, K. 385, “Haffner”
83. Wolfgang Amadeus Mozart, Symphony no. 40 in g minor
84. Wolfgang Amadeus Mozart, *Don Giovanni*
85. Wolfgang Amadeus Mozart, *Le Nozze di Figaro*
86. Wolfgang Amadeus Mozart, *Die Zauberflöte*
87. Christoph Willibald von Gluck, *Orfeo ed Euridice*
88. Ludwig von Beethoven, Sonata no. 8 in c minor, op. 13, “Pathetique”
89. Ludwig von Beethoven, Sonata no. 14 in c# minor, op. 27, “Moonlight”
90. Ludwig von Beethoven, Sonata in f minor, op. 57 “Appassionata”
91. Ludwig von Beethoven, Symphony no. 3 in E^b major, op. 55, “Eroica”
92. Ludwig von Beethoven, Symphony no. 5 in c minor, op, 67

~ PLAY-LIST ~

ROMANTIC PERIOD

ROMANTIC (1825-1900 CE)

Place: The movement of Romanticism in music is first heard in Austria, principally Vienna.

The period known as the Romantic period witnessed a break-down in the clarity and formality of the Classical musical forms and a rise in the expressive qualities in music. During the 19th century music increasingly reflected the world within the mind of the composer or the state of human consciousness: music was harnessed to express the human condition. Virtually all musical instruments underwent significant structural development owing to the Industrial Revolution and increased capabilities of machinery: most instruments reached their modern form and their modern playing styles. Composers of the age capitalized on the new capabilities of instruments and press on the limits of virtuosity, not only for individual instruments but also instrumental ensembles such as the symphony orchestra. Later in the 19th century, composers of individual countries – especially those outside Germany, France, Italy, Austria, and France – begin to employ nationalistic elements in their music and create national musics for their countries.

Musical Terms in association with this time period:

- Lied / lieder: see glossary of textbook
- Symphonic Poem / Tone Poem: : see glossary of textbook
- Leitmotiv: see glossary of textbook
- Cyclic symphony: see glossary of textbook
- Chromatic scale: see glossary of textbook
- Orchestration: see glossary of textbook
- Modulation: see glossary of textbook
- Gesamtkunstwerk: see glossary of textbook
- Music Drama: see glossary of textbook
- Verismo: a style of opera which attempts to imitate real life
- Symphony: see glossary of textbook
- Concerto: see glossary of textbook
- String Quartet: see glossary of textbook
- Song cycle: a work of multiple lieder which tell a story, either narrative or psychological
- Incidental Music – music written and “background” or support for a stage play
- Absolute Music: see glossary of textbook
- Programme Music: see glossary of textbook
- Art Music: music which has been formally composed
- Folk Music: music which arises out of common traditions of a community

In addition to the pages cited above, textbook pages 194-334 may be used for further reference on this period.

Music heard in class is drawn from the following:

93. Ludwig von Beethoven, Sonata no. 29 in B^b major, op. 106 “Hammerklavier”
94. Ludwig von Beethoven, Piano Concerto no. 5, op. 73 “Emperor”
95. Ludwig von Beethoven, Piano Trio in B^b major, op. 97 “Archduke”
96. Ludwig von Beethoven, Symphony no. 9 in d minor, op. 125 “Chorale”
97. Ludwig von Beethoven, Missa Solemnis in D major, op. 123
98. Ludwig von Beethoven, String Quartet in B^b major, op. 130
99. Ludwig von Beethoven, Grosse Fuge, op. 133

100. Franz Schubert, Gretchen am Spinnrade

My peace is gone,
My heart is heavy,
I will find it never
and never more.

Where I do not have him,
That is the grave,
The whole world
Is bitter to me.

My poor head
Is crazy to me,
My poor mind
Is torn apart.

My peace is gone,
My heart is heavy,
I will find it never
and never more.

For him only, I look
Out the window
Only for him do I go
Out of the house.

His tall walk,
His noble figure,
His mouth's smile,
His eyes' power,

And his mouth's
Magic flow,
His handclasp,
and ah! his kiss!

My peace is gone,
My heart is heavy,
I will find it never
and never more.

My bosom urges itself
toward him.
Ah, might I grasp
And hold him!

And kiss him,
As I would wish,
At his kisses
I should die!

101. Franz Schubert, Erlkönig

Who's riding so late through night, so wild?
It is the father who's holding his child;
He's tucked the boy secure in his arm,
He holds him tight and keeps him warm.

My son, why hide you your face in fear?"
See you not, father, the Erl King near?
The Erl King in his crown and train?"
My son, 'tis but a foggy strain."

Sweet lovely child, come, go with me!
What wonderful games I'll play with thee;
Flowers, most colorful, yours to behold.

My mother for you has garments of gold."

My father, my father, and can you not hear
What Erl King is promising into my ear?"
Be calm, stay calm, o child of mine;
The wind through dried leaves is rustling so fine."

Wouldst thou, fine lad, go forth with me?
My daughters should royally wait upon thee;
My daughters conduct each night their song fest
To swing and to dance and to sing thee to rest."

My Father, my father, and can you not see
Erl King's daughters, there by the tree?"
My son, my son, I see it clear;
The ancient willows so grey do appear."

I love thee, I'm aroused by thy beautiful form;
And be thou not willing, I'll take thee by storm."
My father, my father, he's clutching my arm!
Erl King has done me a painful harm!"

The father shudders and onward presses;
The gasping child in his arms he caresses;
He reaches the courtyard, and barely inside,
He holds in his arms the child who has died.

- 102. Franz Schubert, Die Forelle
- 103. Franz Schubert, Der Wanderer
- 104. Franz Schubert, Der Tod und das Mädchen

The Maiden:
"It's all over! alas, it's all over now!
Go, savage man of bone!
I am still young - go, devoted one!
And do not molest me."

Death:
"Give me your hand, you fair and tender form!
I am a friend; I do not come to punish.
Be of good cheer! I am not savage.
You shall sleep gently in my arms."

- 105. Franz Schubert, Wandrers Nachtlied I
- 106. Franz Schubert, Wandrers Nachtlied II
- 107. Franz Schubert, Die SchöneMüllerin

Wandering is the miller's joy,
Wandering!
He must be a miserable miller,
Who never likes to wander.
Wandering!

We've learned this from the water,
From the water!
It does not rest by day or night,
It's always thinking of its journey,
The water.

We see this also with the wheels,
With the wheels!
They don't like to stand still,
And turn all day without tiring.
With the wheels.

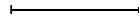
The stones themselves, heavy though they are,
The stones!
They join in the cheerful dance,
And want to go yet faster.
The stones!

Oh, wandering, wandering, my joy,
Oh, wandering!
Oh, Master and Mistress,
Let me continue in peace,
And wander!

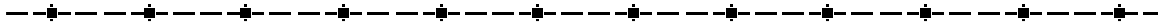
108. Franz Schubert, "Death and the Maiden" Quartet
109. Franz Schubert, "Trout" Quintet
110. Franz Schubert, Symphony no. 8, "Unfinished"
111. Giacomo Rossini, Overture "Guillaume Tell"
112. Giacomo Rossini, Overture "Barber of Seville"
113. Felix Mendelssohn, Overture "Hebrides"
114. Felix Mendelssohn, Incidental Music, "Midsummer's Night Dream"
115. Hector Berlioz, Symphonie Fantastique
116. Franz Liszt, Les Preludes
117. Richard Wagner, Ring Cycle
118. Richard Wagner, Die Meistersinger
119. Richard Wagner, Tristan und Isolde
120. Giuseppe Verdi, Rigoletto
121. Giuseppe Verdi, Othello
122. Giuseppe Verdi, La Traviata
123. Johannes Brahms, Hungarian Dances
124. Johannes Brahms, Piano Quintet in f minor
125. Johannes Brahms, Piano Concerto no. 2
126. Johannes Brahms, Symphonies no. 1-4

127. Igor Borodin, Polovetsian Dances
128. Modest Mussorgsky, Pictures at an Exhibition
129. Modest Mussorgsky, Night on Bald Mountain
130. Nicolai Rimsky-Korsakov, Capriccio Espanole
131. Nicolai Rimsky-Korsakov, Scheherezade
132. Piotr Tchaikovsky, Overture "1812"
133. Piotr Tchaikovsky, Romeo and Juliet
134. Piotr Tchaikovsky, Symphonies no. 4, 5, and 6
135. Camille Saint-Saëns, Carnival of the Animals
136. Antonin, Dvorak, Slavonic Dances
137. Antonin Dvorak, Symphony no. 9, "From the New World"
138. Antonin Dvorak, Cello Concerto

~ PLAY-LIST ~



MODERN PERIOD



MODERN PERIOD (1895 CE-PRESENT)

Place: Modernism in music began to appear in scattered pockets of activity around the globe, with the most determined efforts being made in Paris and in Vienna. During this period, Western music becomes truly global music. Simultaneously but later in the period, ethnic and world musics come to have a great affect on the composition of art music. During the modern period, trends in music are paralleled in the other arts, both visual and performing, as well as literature, and in many cases science. Throughout the 20th century, older established systems of music gave way to new concepts of what constitutes music and what constitutes beauty. Music of this period may be tracked through various movements including impressionism, atonalism, serialism, aleatoricism, Dadaism, neoclassicism, post-romanticism to name a few. Increasingly, composers have turned to the aid of electronics to compensate for the limitations of human performers where needed, and have pressed performers to reach new heights and extremes of virtuosity and sound production.

Musical Terms in association with this time period:

- Atonality: see glossary of textbook
- Aleatoric: see glossary of textbook
- Bitonality (Poly tonality): see glossary of textbook
- Chance Music: see glossary of textbook
- Dodecaphony: see glossary of textbook
- Gebrauchsmusik: see glossary of textbook
- Neoclassicism: see glossary of textbook
- Pointillism: see glossary of textbook
- Serialism: see glossary of textbook
- Sprechstimme: see glossary of textbook
- Twelve-Tone Music: see glossary of textbook
- Post-Romantic: Romantic-styled music composed after 1920
- Polychord: see glossary of textbook
- Timbre: see glossary of textbook

Music heard in class is drawn from the following:

139. Richard Strauss, Don Juan
140. Richard Strauss, Also Sprach Zarathustra
141. Richard Strauss, Tod und Verklärung

142. Gustav Mahler, Symphony no. 4
143. Gustav Mahler, Das Lied von der Erde
144. Gustav Mahler, Das Knaben Wunderhorn
145. Edward Elgar, Orchestral Variations, “Enigma”
146. Claude Debussy, Preludes (Piano)
147. Claude Debussy, Prelude á “L’Après-midi d’un faune”
148. Claude Debussy, La Mer
149. Giacomo Puccini, La Boheme
150. Giacomo Puccini, Tosca
151. Giacomo Puccini, Madama Butterfly
152. Gabriel Fauré, Pelleas et Melisande
153. Gabriel Fauré, Pavane
154. Erik Satie, Gymnopedies
155. Jean Sibelius, Finlandia
156. Jean Sibelius, Symphony no. 2
157. Jean Sibelius, Swan of Tuonela

SECOND VIENNESE SCHOOL (1900-1930 CE)

158. Arnold Schoenberg, Verklärte Nacht
159. Arnold Schoenberg, Pierrot Lunaire
160. Arnold Schoenberg, Five Pieces for Orchestra
161. Arnold Schoenberg, A Survivor from Warsaw
162. Alban Berg, Wozzeck
163. Alban Berg, Violin Concerto
164. Anton Webern, 6 Pieces for Orchestra

20TH-CENTURY MASTERS (1900-1930 CE)

165. Maurice Ravel, Bolero
166. Maurice Ravel, Pavane pour l’enfante defunte
167. Maurice Ravel, Daphnes et Chloë
168. Maurice Ravel, La Valse
169. Igor Stravinsky, Firebird
170. Igor Stravinsky, Petrushka

171. Igor Stravinsky, Rite of Spring
172. Igor Stravinsky, Pulcinella
173. Igor Stravinsky, L'Histoire du Soldat
174. Bela Bartok, Concerto for Orchestra
175. Bela Bartok, Music for Strings., Percussion, and Celeste
176. Charles Ives, Three Places in New England
177. Gustav Holst, The Planets
178. Paul Hindemith, Mathis der Maler
179. Paul Hindemith, Symphonic Metamorphoses
180. Serge Prokofiev, Cinderella
181. Serge Prokofiev, Classical Symphony
182. Serge Prokofiev, Lt. Kije
183. Aaron Copland, Billy, the Kid
184. Aaron Copland, Rodeo
185. Aaron Copland, Appalachian Spring
186. Aaron Copland, Old American Songs
187. Dmitri Shostakovich, Symphony no. 5
188. Dmitri Shostakovich, String Quartet no. 8
189. Sergei Rachmaninov, Piano Concerto no. 2
190. Ralph Vaughan Williams, Lark Ascending
191. Carl Orff, Carmina Burana
192. Ottarino Respighi, Pines of Rome
193. Leonard Bernstein, Candide
194. Leonard Bernstein, West Side Story
195. George Gershwin, Rhapsody in Blue
196. George Gershwin, American in Paris
197. Samuel Barber, Adagio for Strings
198. Samuel Barber, Knoxville: Summer of 1915
199. Samuel Barber, Piano Concerto
200. Edgar Varese, Ionisation
201. Milhaud, Creation of the World
202. Olivier Messiaen, Quartet for the End of Time
203. John Cage: Two minutes and twenty-three seconds

FINAL EXAM REVIEW LIST

MUS 115, WINTER 2010

Your handouts are very important!

- Description of the characteristics of each style period
- Approximate dates of each style period
- Representative composers in each style period
- Terms relating to each style period

Your class notes are important!

- Historical timeline
- Five centres of music in the Early Christian Era
- Essential difference between Eastern and Western classical music
- Diagram of Sonata-Allegro Form
- The major distinctions which resulted in Ars Nova, Le Nuovo Musiche, and New Music.
- Types and number of musicians who perform various genres of music, and what instruments are used
- Types and sections of opera
- Four movements of a typical symphony
- Letters and numbers that sometimes follow a title of a composition
- Movements such as Nationalism, Affekt, Music Drama, etc.
- Sections of the orchestra and instruments that you would find there
- Representative works played in class
- Relationship of composers and works to other artistic, literary, historical, etc. movements and events
- Importance of composers in music history
- Clarification of terms

Your textbook is important

- Composer biographies – pay special attention to composers we studied directly in class
- Refer to Table of Contents – pay particular attention to those sections given in Italics
- The glossary can be a good friend

Review major style periods

- Reacquaint yourself with three composers from each style period: dates, country of work and of birth, major types of music composed.
- Reacquaint yourself with the styles of music composed during each period
- Reacquaint yourself with the types of instruments used in each style period

Clarify for yourself the differences between similar sounding terms such as monody and monophony, all the –phony terms, the –ata forms; the –ality terms; the kinds of opera; concerto and concerto grosso; leitmotiv and lied; orchestra and orchestration; absolute music and programme music



Even if you don't have time to listen to all of this ... and I don't expect you will ... reacquaint yourself with the style period in which each composer composed, check over your notes for the works which we heard in class and which you studied in preparation for your weekly quizzes. Refer also to your text book for information regarding many of these work and their composers. The listening portion of the exam will draw from these examples in a manner similar to what we've been doing with our weekly quizzes. Additionally, you will be asked to provide very short answer responses to the listening, e.g. dominant instruments, probable "meaning," most likely type of composition (aria, string quartet ...). Most can be used using online resources such as YouTube or Classiccat.

- Bach, *Magnificat*; Preludes and Fugues (any); "Brandenburg" *Concertos* (focus on nos. 2, 4, 5); *Well-Tempered Klavier*; Cello Suites; Cantata *Ich Habe Genug*
- Bartok, *Concerto for Orchestra*
- Beethoven, Symphony no. 5, "Moonlight" Sonata; Symphony no. 9 Finale, String Quartet, op. 130; *Grosse Fuge*, op. 133
- Berlioz, *Symphonie Fantastique*
- Brahms, Symphony no. 1 and 4; Piano Quintet in f minor; Clarinet Quintet; Piano Concert no. 2
- Byrd, *Ave Verum Corpus*
- Copland, *Appalachian Spring*
- de la Halle, *Tant con je vivrai, Se le maus c'amours envoie*
- de Vetry, *Sequentia*
- Debussy, *Prelude a "L'Après midi-d'un Faune"*, Piano Preludes
- Dufay, *Nuper Rosarum Flores*
- Dvorak,, *Slavonic Dances*, Symphony no. 9 "From the New World"
- "Gregorian" Chant, *Slave Regina*
- Handel, *Arrival of the Queen of Sheba*, *Messiah* "Hallelujah", *Xerxes* "Ombra mai fu"
- Haydn, "Surprise" Symphony (no. 94); String Quartets op. 33 (focus on "Joke"); String Quartets, op. 77; "The Creation"
- Leonin, *Viderunt omnes*
- Machaut, *Messe de Notre Dame*, *Pui qu'en oubli*
- Mahler, *Das Lied von Der Erde*, Symphony no. 1, *Des Knaben Wunderhorn*
- Mendelssohn, *Hebrides Overture "Fingal's Cave"*; *Midsummer Night's Dream*
- Monteverdi, *Orfeo* "Savall", "Rosa del Ciel," "Tu se'morte"
- Mozart, *Marriage of Figaro* "Overture," "Voi che Sapete", "Cinque ..."; *The Magic Flute* "Overture" and "Der Holle Rache", *Don Giovanni* "Overture" and "La chi darem"; *Rondo alla Turca*; *Eine kleine Nachtmusik*; Violin Concerto no. 5; Piano Concerto in d minor
- Palestrina, *Pope Marcellus Mass*, *Sicut Cervus*
- Perotin, *Alleluia Nativitas*

- Puccini, *Tosca* “Visi d’Arte”
- Purcell, *Dido and Aeneas*
- Ravel, *Bolero*, *Daphnes et Chloe*
- Rossini, *Barber of Seville* “Largo al Factotum”; *William Tell* Overture
- Schoenberg, *Pierrot Lunaire*
- Schubert, *Die Erlkonig*, *Gretchen amn Spinnrade*, *Die Schone Mullerin*
- Strauss, *Also Sprach Zarathustra*; *Tod und Verklarung*; *Don Juan*
- Stravinsky, *Rite of Spring*, *Petruchka*
- Tallis, *Spem in Alium*
- Tchaikovsky, Symphony no. 5 and 6; *Romeo and Juliet* Overture
- Verdi, *La Traviata* “Follie”
- Vivaldi, *Four Seasons*
- Wagner, *Gotterdammerung* “Siegfried’s Rhine Journey”, *Siegfried* “Idyll” and “Horn Call”; “Ride of the Valkyries”; *Tristan und Isolde* “Prelude” and “Liebestod”; *Die Meistersinger* “Overture” – know the four operas that make up the *Ring Cycle*