

**LIBERAL ARTS COLLEGE**  
**History of Music: Ancient to Classical**  
**LBCL 390; Fall 2023**

**Instructor:**

Dr. Adalyat Issiyeva

**Lecture Time:**

Tuesdays: 17:45–20:15

**Office Hour:**

Tuesdays, 16:45–17:45 (or by an appointment)

**E-mail:**

adalyat.issiyeva@concordia.ca

E-mail will be checked Monday to Friday typically during regular business hours. Allow up 48hrs for reply.

**Course Description:**

*History of Music: Ancient to Classical* (LBCL 390/2) is a survey of the major trends in western art music from the Middle Ages to the 1820s. The course materials are designed to augment sensual musical experience with knowledge of the principal genres, forms, and technical features of western art music from the period. The major goals of the course are to promote the recognition of musical genres and to develop an understanding of the stylistic differences between the music of various historical periods. Some knowledge of music theory is valuable but not essential for this course.

**Required Course Materials:**

Required texts will be available at the university bookstore or may be purchased through various online sellers. The e-version of the book contains both the text and music that is covered in the book.

**Joseph and Vivian Kerman, Gary Tomlinson, *Listen*, 9<sup>th</sup> edition (New York: W. W. Norton & Company, 2019). ISBN 13: 9780393668124 (978-0-393-66812-4); ISBN: 0393668126 (0-393-66812-6)**

NOTE: A paperback copy of the 9<sup>th</sup> edition will be placed on 2-hour reserve. Due to the similarity in content, both the 8<sup>th</sup> and 7<sup>th</sup> ed. text and an accompanying CD set can be purchased instead. However, you will not be able to download the music files that are associated with the 9<sup>th</sup> edition.

**Suggested Additional Reading/Reference Works and Resources:**

- 1) Piero Weiss and Richard Taruskin, editors. *Music in the Western World: A History in Documents*, 2nd edition. ISBN-10: 053458599X; ISBN-13: 9780534585990.
- 2) Craig Wright, *Listening to Music*, 8th edition, Cengage Learning/Schirmer, 2017. ISBN-10: 1305587073; ISBN-13: 9781305587076 (w/6 month Music Download Card).

3) The *Grove Dictionary of Music* (and *New Grove Dictionary of Music and Musicians*, ed. S. Sadie) are exhaustive works of reference. The *New Grove Composer Biography Series* includes, among many, studies of Mozart, Haydn, Beethoven, Brahms, Verdi, Wagner, Debussy, etc. Concordia Library has the *Classical Music Library* – an on-line streaming-audio music and reference database, covering the medieval period to the present. See the Database Finder at

<http://library.concordia.ca/research/database/>.

The Marvin Duchow Music Library at McGill (Faculty of Music) contains a rich, comprehensive collection. The *Grande Bibliotheque* in Montreal also enables free access to a large classical music archive.

### **Course Requirements and Evaluation:**

Course work consists of scheduled readings, critical listening exercises, and weekly lectures. Student progress will be evaluated with two short in-class quizzes, two short listening tests, two concert reports, and the final exam. The short quizzes will consist of multiple choice and definitions and in the listening test students are required to recognise the musical examples covered in the class. The final exam includes multiple choice, listening questions, and essay questions. Study Guides containing lists of terms, names, and assigned listening pieces are provided on Moodle.

You must attend TWO (2) concerts of western classical music of your choice (not jazz, pop or ‘world music’—there are separate courses for those musics). You may do this at any time during the term up to the due dates. Classical concerts take place at Concordia University <https://www.concordia.ca/finearts/music/events.html?searchTerm=>,

McGill University <https://www.mcgill.ca/music/events/concerts>,

Place-des-Arts <https://placedesarts.com/en/discipline/classical>,

and in many other locations around the city. For one concert you must fill out a brief question sheet to demonstrate that you have been at the concert; for the other you must write a 3-page report (type-written, doubled-spaced, and with one inch margins). Deadlines for the concert reports are included in the course syllabus. Late concert reports will not be accepted without prior approval of the instructor. Without exception, only complete work submitted in class on the due date will receive full credit.

**Students are strongly encouraged to attend all lectures**, urged to keep abreast of the scheduled readings, and recommended to make critical listening part of a daily routine. The student is responsible for obtaining class information and turning in assignments from missed class periods. The listening skills, musical terminology, and historical/cultural information are most effectively attained by integrating regular and disciplined study with active listening and not by rote memory. Be forewarned that musical memory and aural identification can be compromised under exam conditions and the listening component of the course should not be “crammed” the night before the exam/quiz date. Exams are merely a means of evaluation and the real end is the development of critical aural skills and a historically/ culturally informed knowledge base. There are no short cuts and daily listening/study is essential.

### Evaluation:

Attendance and participation in class	15%
2 Quizzes (weeks 5 and 10)	20%
2 Listening /short-answer quizzes	10%
Final Exam (date TBA)	35%
**Concert Report # 1 (attend a concert, fill out a sheet)	5%
**Concert Report # 2 (3-page format paper)	15%
BONUS: TBA	5%

\*\*Details to be posted on the Moodle.

### Learning Environment:

In-class listening will constitute a significant portion of the lectures which requires “active listening” without distractions. Smart phones and computer usage unrelated to classroom activity is not acceptable. Texting, recreational web surfing, answering email, chatting and similar activities are highly distracting to both your classmates and the instructor and disrupt the learning environment. Students engaging in such activities may be asked to leave the room. All students are encouraged to partake in class discussions but you are reminded that we must cultivate an atmosphere of respect and equality in which all may comfortably contribute.

### **Course Schedule (tentative)**

Weeks	Kerman and Tomlinson, <i>Listen</i>	Listening: Composer/Title
Week 1	Unit 1: Fundamentals (Chapters 1 and 2)	Scott Joplin, “Maple Leaf Rag” Benjamin Britten, <i>The Young Person’s Guide to the Orchestra</i>
Week 2	Fundamentals (Ch. 3, 4, and 5)	Handel: “Hallelujah” from <i>Messiah</i> Tchaikovsky, “Dance of the Sugar-Plume Fairy” from <i>The Nutcracker</i>
Week 3	Medieval music (Ch. 6)	Anonymous, “In paradisum” Hildegard von Bingen: “Columba aspexit”
Week 4	Medieval music (Ch. 6)	Bernart de Ventadorn, “La dousa votz” → de Dia “A Chanter m’er” Perotinus: “Alleluia. Diffusa est gratia” Guillaume de Machaut: “Dame, de que toute ma joie vient”
Week 5	<b>Quiz 1 and Listening Test 1</b> Renaissance (Ch. 7)	Dufay : “Ave maris stella” Josquin Des Prez: <i>Pange Lingua</i> Mass and “Mille regrets”
Week 6	Late Renaissance Music (Ch. 7)	Palestrina: <i>Missa Papae Marcelli</i> Susato: Pavan and Two Galliards

		Thomas Weelkes: “As Vesta was From Latmos Hill Descending”
Week 7	<b>CONCERT REPORT 1</b> Unit 3: Early Baroque Period (Chapter 8)	Monteverdi, <i>The Coronation of Poppea</i> Purcell: <i>Dido and Aeneas</i>
Week 8	The Later Baroque Period and Baroque Instrumental Music (Chapter 9 and 10)	Arcangelo Corelli, Trio sonata, op. 2, no. 12, Ciaccona Vivaldi, Violin Concerto in E Major, op. 8, no. 1 (Spring) Bach, Brandenburg Concerto no. 5 (I)
Week 9	Baroque Vocal Music (Chapter 11)	Bach: Prelude and Fugue in G Minor Handel: Minuet from <i>Royal Fireworks Music</i> Bach, Cantata no. 4 “Christ lag in Todesbanden” Bach: gigue from Cello Suite no. 2 in D Minor
Week 10	<b>Quiz 2 and Listening Test 2</b> Enlightenment (Ch. 12) Classical Symphony (Ch. 13)	Mozart, Symphony no. 40 in G-Minor (I)
Week 11	Symphony and Other Genres (Chapter 13 and 14)	Handel: <i>Julius Caesar</i> Haydn, Symphony no. 94, <i>Surprise</i>
Week 12	<b>CONCERT REPORT 2</b> Classical Opera (Chapter 14)	Mozart, Piano Concerto no. 23, in A-Major (I) Haydn, “Emperor” Quartet (II) Mozart: <i>Don Giovanni</i> , act 1, sc. 3
Week 13	<b>REVIEW</b>	