

SIMON FRASER UNIVERSITY

S.72-115

MEMORANDUM

SENATE

From SENATE COMMITTEE ON
UNDERGRADUATE STUDIES

Subject. DIVISION OF GENERAL STUDIES -
NEW COURSE PROPOSAL -
GS 101-3 FORMAL DEVELOPMENT
OF THE SYMPHONY

Date SEPTEMBER 21, 1972...

MOTION 1: "That Senate approve the new course proposal of the
Division of General Studies, as set forth in
S.72-115, for

General Studies 101-3 - Formal Development of
the Symphony."

If the course is approved:-

MOTION 2: "That the course GS 101-3 - Formal Development of the
Symphony be reviewed when any proposal for a Fine and
Performing Arts program and courses is under
consideration for approval."

If the course is approved:-

MOTION 3: "That Senate waive the normal two-semester time lag
requirement to permit the offering of GS 101-3
commencing in the Spring Semester 1973."

SIMON FRASER UNIVERSITY

S.72-115

MEMORANDUM

to SENATE

From I. Mugridge
Chairman, Senate Committee
on Undergraduate Studies

Subject Division of General Studies -
New Course Proposal -
GS 101-3 Formal Development of
the Symphony

Date September 21, 1972.

The Senate Committee on Undergraduate Studies has approved the new course proposal of the Division of General Studies, as set forth in SCUS 72-25(b), for

General Studies 101-3 - Formal Development of the
Symphony

and recommends approval to Senate.

If the course is approved it recommends that the course be reviewed when any proposal for a Fine and Performing Arts program and courses is under consideration for approval.

If the course is approved waiver is requested of the normal two-semester time lag requirement to permit offering of GS 101-3 in the Spring Semester 1973.

DIVISION OF GENERAL STUDIES

NEW COURSE PROPOSAL

1. CALENDAR INFORMATION

Program, General Studies Course Number: G.S. 101 Title: Formal Development of the
Sub-title or Description: Symphony

Credit Hours: 3

Vector Description: 2-1-0

Pre-Requisite(s):

none

2. ENROLLMENT AND SCHEDULING

Estimated Enrolment:

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

When will course first be offered?

Spring 1973

3. JUSTIFICATION

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

This course is intended to explore the role of music in society and the emergence of the Sonata Principal, its formal development in the Classical Romantic and Modern periods. Emphasis will be placed on formal and tonal organization, unifying features, social acceptance and motivations for formal changes. No other course of this type available at S.F.U.

- B. What is the range of topics that may be dealt with in the course?
Basic formal concepts - Concerto Grosso - Modern treatment of Baroque forms
Haydn - Mozart - Mannheim School - Beethoven - Schumann. Mendelssohn and
Brahms - Major influences of late Beethoven: Bruckner, Mahler - the
Symphony in the 20th century.

2.

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

General elective course

D. How does this course affect degree requirements?

Not at all.

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

Course to be added to calendar

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

None

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

There is strong evidence of a growing demand for fine arts courses of this type.

H. Other reasons for introducing the course.

To provide the students at S.F.U. with some of the basic concepts of music as an art form and an opportunity to investigate in detail the sonata principal, a most forceful and productive musical concept; to give students a good background necessary for a more active role in and/or appreciation of the musical activities at S.F.U. (Arts Center Programmes and in the Vancouver area in general. (see DEPARTMENT OF ART (AND MUSIC AND DANCE AT SFU - A PROPOSAL, Arivd Grants. 3/15/72)

3.

4. BUDGETARY AND SPACE FACTORS

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

W.R. Babcock, BM (Eastman School of Music) PhD (U. of Rochester)

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

none

C. Any other budgetary implications of mounting this course:

1/4 faculty time

Approval:

Dean of Division:

Senate:

HISTORY OF THE SYMPHONY

- I Presentation of the course: Formal development of the symphony from its beginnings to the present. Not designed to tell the individual "what to like". Personal interpretations (especially my own) will be avoided as much as possible. Emphasis will be placed on the form of individual works and to that extent the composer did or did not meet the requirements of the "textbook" notion of form.

Why does the writing of X sound as it does and why is it different from that of Y or Z? Discussions concerning thematic design, orchestration, developmental procedures at appropriate times.

Unifying features: making people aware of what they are listening to, beginning with simple, clear-cut examples: passacaglia, chaconne, modern treatments of Baroque forms.

- II Part Pieces: Bach: Partita No. 1 in B^b.
Præludium: free form, one melodic feature developed.

2-part other movements; binary form

3-part Some Romantic piano works in A-B-A, A-B-B, etc.

rondo formal dissection with numerous examples.

- III French Overture, Italian Overture, Concerto Grosso.

- IV Using the above as a basis, discussion of Sonata-Allegro, Minuet, and Rondo as they are applied to classical symphony.

Haydn: Symphonies 54, 92, 94, 101 *

The Mannheim School (relationship to Baroque)

Mozart: Symphony No. 32

- V Mozart: Symphony no. 40, 41

Beethoven: Symphony No. 1

Structural innovations of Mozart; comparison to early Beethoven

- VI Enlargement of Sonata-Allegro and other matters outlined in I.

Beethoven: Symphony No. 3, No. 5

Formal enlargements, orchestration, contrary motion, sharp contrasts, syncopation.

* Works cited are examples only; the list can be expanded whenever time allows.

- 2-
- VII Schubert, Schumann, Mendelssohn
 - VIII Schubert, Schumann, Mendelssohn
 - IX Beethoven: Symphony No. 9, I . Beethoven as viewed by the Romantics; Influence of this symphony on later composers; thematic design.
 - X Beethoven influence:
Bruckner: Symphony No. 7. Further enlargement of Sonata-Allegro to include more theme groups, all developed. Bruckner's formula for beginning of movements; orchestration; Bruckner as organist.
 - XI Mahler: his contributions to symphonic literature, form; Beethoven influence.
 - XII Sibelius: as national figure; approach to S-A form. Problems of formal analysis.
 - XIII Contemporary developments, nationalism, innovations.
Nielsen, Shostakovitch, Prokofiev, and others.

These general topics can be expanded or contracted as the necessity arises. String Quartet may be used in addition to or instead of symphony at any point in the course.