

	<p>School of Arts & Science MUSIC DEPARTMENT</p> <p>MUS 115-02 A Survey of Western History 2006F</p>
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COURSE OUTLINE

The Approved Course Description is available on the web @ _____

Ω Please note: this outline will be electronically stored for five (5) years only.
It is strongly recommended students keep this outline for your records.

1. Instructor Information

(a)	Instructor:	Robert Holliston		
(b)	Office Hours:	as arranged		
(c)	Location:	Young 316		
(d)	Phone:	386-5311 Ext. 247	Alternative Phone:	
(e)	Email:	rholliston@highspeedplus.com		
(f)	Website:	www.vcm.bc.ca		

2. Intended Learning Outcomes

(No changes are to be made to this section, unless the Approved Course Description has been forwarded through EDCO for approval.)

Upon completion of this course the student will be able to:

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

3. Required Materials

(a)	Texts	None (study materials provided)
(b)	Other	

4. Course Content and Schedule

(Can include: class hours, lab hours, out of class requirements and/or dates for quizzes, exams, lectures, labs, seminars, practicums, etc.)

Music History for Jazz Music Majors, Foundation Year students, and others.

The primary objective of this course is to increase and enhance the students' understanding of

and love for the music commonly referred to as "Classical" - i.e., the "serious" music of Western culture, and to prepare Foundation Year students for the more detailed demands of Music 164/264. The emphasis is placed on listening to and discussing various important and seminal works of music.

COURSE OUTLINE

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

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

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

III. FRENCH MUSIC OF THE FOURTEENTH CENTURY: The *Ars nova* in France (Philippe de Vitry, Guillaume de Machaut).

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

V. THE RENAISSANCE: General characteristics of the age; influence of northern composers (eg Josquin des Prez); the rise of national styles; madrigal composers in Italy (eg Carlo Gesualdo); English secular music (eg John Dowland); the rise of instrumental music (Gabrieli).

VI. CHURCH MUSIC IN THE LATE RENAISSANCE: The music of the counter-reformation (Palestrina).

VII. THE EARLY BAROQUE: The "birth" of opera and its development throughout Europe (Monteverdi, Jean-Baptiste Lully, Henry Purcell); other forms of vocal, instrumental, and chamber music throughout the seventeenth century (Archangelo Corelli, Alessandro Scarlatti).

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

IX. THE CLASSIC STYLE The Age of Enlightenment; the development of instrumental music (focus on Sonata Cycle and Sonata-allegro Form through the Symphony); developments in opera and Singspiel.

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

XI. THE LIFE AND WORK OF LUDWIG van BEETHOVEN

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

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

XIV. THE TWENTIETH CENTURY Major stylistic movements and important composers born in the nineteenth century and after (Stravinsky, Schoenberg, Berg, Bartok, Shostakovich, Messaien, Boulez, Britten, Berio)

ASSIGNMENTS AND EXAM:

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

There will be TWO written assignments required by Music 115.

ASSIGNMENT #1: Attend a public performance of “classical” music (such as the Pacific Opera Victoria Student Dress rehearsal we will attend as a class*) and write a review. This should be approximately 3 typewritten pages, using a size 12 font (such as this one) and 1.5 spaced, and in your own words. The objective of this assignment is to encourage students to prepare for, respond to, and assess live musical experiences; a list of criteria and a suggested outline will be distributed during the preparatory class.

ASSIGNMENT #2: Choose a local musical institution and report on its history, achievements, current status, and overall contribution to the musical/cultural life of Greater Victoria. Research material will be available at both UVic and Public libraries, as well as online and even, in most cases, in person. Possible topics: Victoria Symphony Orchestra, Pacific Opera Victoria, Island Chamber Players, Greater Victoria Youth Orchestra, Victoria Choral Society, Early Music Society of the Islands, UVic School of Music, Victoria Conservatory of Music. Please feel free to discuss your choice of topic with me. This should be approximately 5 typewritten pages, using a size 12 font (such as this one) and 1.5 spacing, and should include no fewer than FIVE bibliographical entries.

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

MARKING:

LISTENING EXAM: 30% of your mark

ASSIGNMENT #1: 40% of your mark

ASSIGNMENT #2: 30% of your mark

5. Basis of Student Assessment (Weighting)

(Should be linked directly to learning outcomes.)

(a)	Assignments	two assignments due on or before the final class and a listening exam. Marking is as follows: Listening exam: 30% Assignment #1: 40% Assignment #2: 30%
(b)	Quizzes	
(c)	Exams	
(d)	Other (eg, Attendance, Project, Group Work)	

6. Grading System

(No changes are to be made to this section, unless the Approved Course Description has been forwarded through EDCO for approval.)

Standard Grading System (GPA)

Percentage	Grade	Description	Grade Point Equivalency
95-100	A+		9
90-94	A		8
85-89	A-		7
80-84	B+		6
75-79	B		5
70-74	B-		4

65-69	C+		3
60-64	C		2
50-59	D		1
0-49	F	Minimum level has not been achieved.	0

Minimum grade of B- required by Foundation Year and Jazz Major Music students to pass this course. All non-Music students will receive a passing grade according to Camosun regulations.

Temporary Grades

Temporary grades are assigned for specific circumstances and will convert to a final grade according to the grading scheme being used in the course. See Grading Policy at camosun.ca or information on conversion to final grades, and for additional information on student record and transcript notations.

Temporary Grade	Description
I	<i>Incomplete:</i> A temporary grade assigned when the requirements of a course have not yet been completed due to hardship or extenuating circumstances, such as illness or death in the family.
IP	<i>In progress:</i> A temporary grade assigned for courses that are designed to have an anticipated enrollment that extends beyond one term. No more than two IP grades will be assigned for the same course.
CW	<i>Compulsory Withdrawal:</i> A temporary grade assigned by a Dean when an instructor, after documenting the prescriptive strategies applied and consulting with peers, deems that a student is unsafe to self or others and must be removed from the lab, practicum, worksite, or field placement.

Temporary grades are assigned for specific circumstances and will convert to a final grade according to the grading scheme being used in the course. See Grading Policy E-1.5 at camosun.ca for information on conversion to final grades, and for additional information on student record and transcript notations.

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

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, at Student Services or the College web site at camosun.ca.

STUDENT CONDUCT POLICY

There is a Student Conduct Policy **which includes plagiarism**. It is the student's responsibility to become familiar with the content of this policy. The policy is available in each School Administration Office, at Student Services and on the College web site in the Policy Section.

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ADDITIONAL COMMENTS AS APPROPRIATE OR AS REQUIRED