



*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 – **Please ensure that you always place MUS 115 in the subject line**
- (f) Website: www.vcm.bc.ca or visit www.marybyrneflute.ca (see section for student notes for most recent posting of assignments)

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
- Course Pack prepared for this course, available at Lansdowne Campus Bookstore

(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 Gioachino Rossini's *La Cenerentola* at the Royal Theatre, September 28, 2010, 7:00-10:30. **Please mark this date with its change of meeting location and time on your calendar now!**

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 list of weekly assignments is given on pages

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 basic elements of music (melody, rhythm, harmony, metre, form, timbre, orchestration, performance, interpretation, and performance practice).

Comment [MCJB1]: Prepare maps on transparency.

Comment [MCJB2]: Consider including a class around 5th symphonies. Also, something on the instrumental and vocal Virtuosi; a quick tour of opera, string quartet., keyboard, strings, winds

Important Details Regarding Attendance

- 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. PLEASE NOTE: the one exception to this schedule is September 28 when we meet at the Royal Theatre 7:00-10:30 for the Pacific Opera Victoria production of La Boheme by Giacomo Puccini.

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; if you do not turn in in-class work for any reason, you will be marked as absent from the class. 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 out-of-class assignments and preparation for the following week is included with this outline (See page 14-23) This list is provided to assist students who must miss the occasional class to remain up-to-date with assignments. 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. A note of assignment change *may be* posted on the students' section of www.marybyrneflute.ca, *but this is not to be relied upon*. The only way to receive timely notice of changes to the assignment list attached is to be in attendance in class.

ALTERATIONS TO THE ASSIGNMENT LIST ATTACHED, 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.

Marks for this course will be assigned according to the following:

- In-class submissions (“quizzes”) and homework (60%)
- Term Paper (20%)
- Final Examination (20%)

Written work should be submitted in-person (preferred), or electronically before 5:00 p.m. on the due date to byrne@vcm.bc.ca .

Electronic submission *must be in MSWord or MS/PC compatible format*. Always place MUS 115 in your subject line so that your work is diverted to the correct location upon receipt. For ease in locating your specific work for a specific date (should question of receipt arise later), it would be best to use the full subject line “MUS 115 assignment due ____, submitted by _____” Work submitted electronically will be acknowledged prior to the following class meeting: if you do not receive acknowledgement within that time, resend to marybyrne@shaw.ca and as a precaution, speak with the instructor at the next class. Work submitted electronically will be marked and returned electronically.

All hard-copy in-class and out-of-class work will be marked and ready for pick—up at the next class meeting. Please pick-up your written assignments each week.

It is rare, but sometimes assignments go missing. If you are not receiving electronic confirmation of receipt back from the instructor, or are not finding your assignments in the return pile each class, then your work may not be making it to the instructor to begin with. Please feel free to inquire about assignments if you are afraid one might have gone missing.

*Please NOTE: **No final mark of “incomplete”** will be assigned. Incomplete work will be assigned “0” as per the outline below: a 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 submissions ("quizzes"), and homework (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): out-of-class assignments will not 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 exercises must be completed at with the rest of the class when the exercise is conducted. In-class work may not be submitted after it is collected generally from the class; no make up will be allowed. Please note: in-class exercises may be conducted at any point in the class meeting time, according to the lesson schedule for a particular class meeting: late arrival or early leaving may result in a missed exercise.
 - 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 on page 5 on or before **November 16, 2010**.

Please check your other academic and personal requirements leading up to that date now and plan ahead accordingly: stiff marking penalties apply for late submission of the term paper; extensions are only granted in extreme circumstance and must be negotiated two full weeks prior to the first due date unless by reasons of documented emergency.

- Paper submitted before close of class on November 16, 2010 will be marked from 100 points.
- Paper submitted after November 16, 2010 class but before 5:30 p.m. November 23, 2010 will be marked from 75 points.
- Paper submitted after 5:30 p.m. November 23, 2010 but before 5:30 p.m. November 30, 2010 will be marked from 50 points
- Paper will not be received for marks after 5:30 p.m. November 30, 2010. A paper submitted after this time will receive comments only and a mark of “0.”
- Exception to the above schedule is limited to prior agreement (no fewer than two weeks in advance of the first due date) to submit later, documented emergency (within two weeks of the first due date), or request by the instructor for revisions before final marking.

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.

You may hand-write, type, or word-process your paper. You may submit in hard-copy or electronic format in MSWord or MS/PC compatible format. Instructor has no preference in submission format.

Marking of the paper will be based on quality of the writing and quality of the study presented. The following is a rough distribution of points from 100 for the basic elements of a well-written paper. Please take note, however, that annotation of deductions other than those given for late submission is made in the subsequent section describing the intent for the paper.

Content of study and discussion (65%)

- Correct and thorough factual information
- Appropriate choice of music and research materials
- Quality and thoughtfulness of study/discussion

- Discussion and study within one on the topic guidelines below

Essentials of written English (35%)

- 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)
- Understanding is granted those whose first language is not English



In preparation for researching, writing, and submitting your term paper, please read the following carefully: please feel free to ask for clarification of the instructor's desires as regards the term paper.

Your term paper should be *entirely* your own work and should be presented *entirely* in your own words, according to accepted academic practice (see below). Any paper not meeting these most basic criteria will be returned with a mark of "0" To clarify, the paper will be returned with a mark of "0,"

- > If the instructor perceives any evidence of cut-n-paste from another source without full footnote citation;
- > If the instructor perceives irregularity in the writing style (use of English) which suggests more than one author; or
- > If any other aspect of the paper, whether or not specified here, suggests to the instructor that the paper, in whole or in part, is the work of an individual or individuals other than yourself.

Your term paper should be thoughtful and well-researched. A paper lacking in research or discursive argument will suffer a mark reduction of at least one full letter grade.

- > Listen to any music you reference in your paper with focussed attention
- > Use a variety of resources for your research. A minimum of five "print" sources are required in addition to any sonic sources. Avoid using Wikipedia or Wiki-like sources.
- > Make it a point to discuss your topic to completion even if it takes extra pages/words.

Your term paper should express your engagement with your chosen topic. A paper which fails to convey a sense of personal understanding will suffer a mark reduction of at least one full letter grade.

- Choose your topic carefully, making it a topic about which you are genuinely interested in discovering more (but do choose a topic which you can handle well in the required number of pages).
- Make it your goal to express your understanding of your research rather than to give a simple enumeration of what you found out from your sources. In other words, interpret your findings and bring them to life!

Your term paper should:

- **Be of approximately 2500 words, and in any case no less than 2000 words.** This works out to be about 5 pages single-spaced or 10 pages double-spaced in 12-pt, 2.5 cm margins. A paper which falls short of this guideline either because of larger margins, larger font, broader line spacing, or simply fewer pages will be assessed on an individual basis for “completion of argument.” If the paper feels thoroughly argued and complete, then a shorter paper may receive full marks. If a shorter paper feels insubstantial and incomplete, then a percentage mark will be assigned, i.e. 60% of the required length gives a base mark of 60.
- **Reflect accepted scholarly writing and formatting style and practice.** To this end, you should:
 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 or 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. Use FULL FOOTNOTE or ENDNOTE citation in accordance with *The Chicago Manual of Style* formatting for humanities subjects (not parenthetical citation author/date except by special and prior permission). It is crucial that a reader be able to locate the source of any information which is not your own original thought, down to the page number. Provide FULL FOOTNOTE or ENDNOTE for the following:
 - All direct quotation of another author or source. Quotations of fewer than three lines of text should be quotation marks and given in the body of the paragraph. Quotations of more than three full lines of text should be given single-spaced and indented on both margins.
 - All facts which cannot be assumed to be common knowledge for the field of study.

- 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.
7. Submit a full list of resources used including all books, journals, on-line resources, and recordings of music. A minimum of 5 non-Wikipedia or wiki-like “Print” sources is required. Resource citations must be in accordance with *The Chicago Manual of Style* formatting for humanities subjects.

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.

see http://www.chicagomanualofstyle.org/tools_citationguide.html

Negligence regarding numbers 6 and 7 above, including incomplete or inaccurate citations according to *Chicago Manual of Style*, may constitute plagiarism. Omission of any citation required by the first bullet under number 6 above will result in a mark of “0” for the paper. Multiple omissions of citations under the second or third bullet of number 6 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 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



Topic option 1 Select two significant 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 (NOTE: this is not intended to be a review of work or several works).

- 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 academic study (your major) or comparable area of interest, and music (NOTE: this is not intended as an expression of your personal interest in 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 3 sections:

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

The examination is thorough – hard but not impossible – and will be based equally on in-class and out-of-class study. The student who diligently reviews 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.

No formal review of material will be given in advance of the final examination. However, it is promised that all works and concepts tested on the final examination will have been discussed directly in class. A student with excellent attendance and attention to out-of-class reinforcement of concepts will have had the opportunity to gain all the information necessary to excel on the final examination.

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 on the assignment in question, and may incur additional penalties 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/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

List of Assignments

September 7

Completion in Class

- In-class listening exercise for personal responses to a variety of musical examples.

Homework for the coming week:

- Prepare for the quiz on instrument families to be given on September 14 by studying attached handouts. *Identify the instrument family of each of the following instruments: 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.* You may also enjoy listening to examples of the instruments below, and perhaps viewing the instruments in action – listening now is also an excellent start on preparation for September 21 quiz. YouTube and other internet sites are excellent sources for this – some of the best websites are given below under September 14. You may particularly enjoy:
 - Benjamin Britten, *Young Person's Guide to the Orchestra*
 - Garrison Keilor, *Young Lutheran's Guide to the Orchestra* (comedy, but still the musical and character representation of the various instruments of the orchestra are quite valid – perhaps avoid this one, however, if you do not wish to participate in comedy which pokes fun at a religious denomination.
 - Leonard Bernstein, *Young People's Concerts, episode 3* (an oldy, but goody)
- 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 1st to 14th-century European history. A solid understanding of the history of the western world helps exponentially by giving markers upon which to hang the details, both social and timeline, of music history.
- Preparatory study: gain a working knowledge of the form of the pre-Vatican II Roman Catholic mass (Roman Catholic service), as this is helpful in grasping the details of Medieval music. The following Wikipedia article is quite accurate in its musical details of the medieval catholic mass http://en.wikipedia.org/wiki/Mass_%28music%29

September 14

Completion in Class

- Quiz on instrument families.
- Turn in \$10 for ticket to attend Pacific Opera Victoria production of *La Cenerentola* on September 28.

Homework for the coming week:

- Prepare for the quiz on instrument sounds. **Instruments to study and recognize are flute, clarinet, oboe, saxophone, bassoon, trumpet, tuba, French horn, trombone, violin, viola, 'cello, double-bass, guitar, percussion, piano, harp, voice.** Pay particular attention to clarinet, oboe, bassoon, saxophone, and trumpet, as these instruments can be easily confused when relying only on your ear to tell the difference. 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), and Ars Antiqua period music, focussing on those discussed and demonstrated in class: these terms will return on the final examination! Be ready to ask questions next week for clarification of any foggy concepts.
- Listen again to any titled works or kind of music heard in class – many examples will be found on the web for free listening and perhaps download. Selections from today’s in-class listening will return on the final examination. If you locate a selection of these now and bookmark the addresses which you find, your review will be much easier at the end of term.

September 21

Completion in Class

- Quiz on instrument sounds: Up to 15 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, violin, viola, 'cello, double-bass, guitar, percussion, piano, harp, voice.
- Last opportunity to turn in \$10 for ticket to attend Pacific Opera Victoria production of *La Cenerentola* on September 28.
- Pick-up tickets for the Pacific Opera Victoria production of *La Cenerentola* on September 28 once paid. If unable to pick-up tickets on this evening, you must meet the instructor in front of the Royal Theatre between 6:50 and 7:10 on the night of September 28 in order to get your ticket.

Homework for the coming week:

- Prepare for attending Pacific Opera Victoria production of Rossini's *La Cenerentola* by reading up on the opera and production on the Pacific Opera Victoria website, <http://www.pov.bc.ca/resources.html>. While it is possible to fly it blind on the night of the opera, because the text will be in Italian and the English translations (surtitles) will be shown on screens above the stage which many people find VERY distracting, it is STRONGLY recommended that you at least study the list of characters and the opera synopsis prior to arriving at the Royal Theatre on September 28.
- 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 comment on what you hear in the music and text that supports the drama. For example: "This song is when she leaves her husband. She is angry with

Comment [MCJB3]: ANSWERS: Bassoon, Horn, Saxophone, Violin, Guitar, Trumpet, Oboe, Tuba, Flute, Percussion, Cello, Piano - add voice, clarinet, and harp.

Comment [MCJB4]: See about getting a DVD of this or another Rossini for use in class

how he has treated her. The music is fast and unsettled which helps to make her sound upset and angry,"

- Review musical terms in association with Ars Nova and Renaissance period music, focussing on those discussed and demonstrated in class: these terms will return on the final examination! Be ready to ask questions next week for clarification of any foggy concepts.
- Listen again to any titled works or kind of music heard in class – many examples will be found on the web for free listening and perhaps download. Selections from today's in-class listening will return on the final examination. If you locate a selection of these now and bookmark the addresses which you find, your review will be much easier at the end of term.

September 28

Class meets at Royal Theatre 6:50-7:15 for check-in prior to start of opera at 7:30

Homework for the coming week:

- After attending the opera, prepare a one-page write-up of your impressions of the opera and the opera-going experience. Include your thoughts, positive and negative, on how you enjoyed (or not) the opera. You may respond to any aspect of the experience. There is no need to replay the full opera or give background to the production: this is all about your experience. Unfortunately, if you are unable to attend the production, there is no good way to recreate the experience for this written assignment.
- Since this is a relatively light week of preparation, consider using this week to finalize your paper topic and perhaps get some research done. There is no need to confirm your topic with the instructor but you may: do feel free to use the instructor as a resource in shaping your paper and providing guidance on research avenues.
- Preparatory reading and study: Page 64-111; consider filling in the gaps in your knowledge of 18th-century western history.

October 5

Completion in Class

- Turn in write-up of *La Cenerentola*
- Turn in commentary on selections from *Dido and Aeneas*

Homework for the coming week:

Beginning with this assignment, we establish a format for all the remaining in-class and out-of-class assignments for the remainder of the term: ***The Weekly Composer Review and Study***. From here out, the weekly assignment will consist of two parts: at-home listening, research, and

writing (50 points), and in-class listening quiz (50 points). Together the two parts add up to, obviously, a total of 100 points. It is possible to complete the written work even when you are not able to attend class, thus getting at least a potential 50 points from the assignment. Likewise, it is possible to take the listening quiz without having completed the written work, however, that may not net you too many points as the written work is intended to prepare you for the quiz.

Each week you will be assigned 3-4 composers to prepare for the following week. During the week, you should listen to a minimum of 5 works by each composer (free, on-line sources for each assigned composer abound!). When you listen you should listen for clues – things you hear in the music – which seem to be unique to that composer. You should also listen carefully and try to put into words what about the music of each composer sweeps you away, or conversely turns you off. You have done enough listening when you feel that you could recognize a work by that composer just by listening to it: for some people this will take a lot of time (several hours for each composer), for others not much time at all (1/2 hour per composer, for example).

For the written portion of The Weekly Composer Review and Study you should submit the following – 50 points:

- 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 – no paragraphs requested, avoid any temptation to cut-and-paste off a composer biography website.; and
- 3) a brief paragraph for each composer sharing *what you hear* in the music by each composer which seems unique or characteristic to each – this is not research from other sources, but rather your opinions and reactions based upon your listening

On the following week you will be asked to attribute correctly a selection of works to each featured composer by listening-only (2-3 random selections per composer), as well as answer one or two exam-style questions based on the textbook biographies of the selected composers – 50 points

- For *The Weekly Composer Review and Study no. 1*, please explore the life and work of the three composers: **Hildegard von Bingen, Giovanni Palestrina, and Claudio Monteverdi**. NOTE: 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. Focus on the textbook biographies of Palestrina and Monteverdi, as well as the subsections on *Melody*, on *Consonance and Dissonance*, and on *Monophony to Polyphony to Homophony*.
- Review musical terms in association with early Baroque period music, focussing on those discussed and demonstrated in class: these terms will return on the final examination! Be ready to ask questions next week for clarification of any foggy concepts.
- Preparatory reading and study: Text pages 112-176; consider brushing up your late 18th-century history.
- Listen again to any titled works or kind of music heard in class – many examples will be found on the web for free listening and perhaps download. Selections from today's in-class listening

will return on the final examination. If you locate a selection of these now and bookmark the addresses which you find, your review will be much easier at the end of term.

October 12

Completion in Class

- Quiz on the music of Hildegard von Bingen, Giovanni Palestrina, and Claudio Monteverdi. Nine excerpts in total will be played, three per composer. You will be asked to attribute each piece to one of the three composers using the experience you gained through the previous week of listening to works by and study of these composers. One additional exam-style question will be asked based on the assigned textbook readings. To excel in this exercise you will need to have been careful and critical in your listening over the previous week so that you may hypothesize from the qualities and characteristics of each excerpt, which of the three featured composers of the week's study is the composer of the excerpt.
- Written work on Hildegard von Bingen, Giovanni Palestrina, and Claudio Monteverdi as per description under October 5 due to be turned in (if bringing this in hard copy, you may use these pages to scribble your quiz answers upon).

Homework for the coming week:

- For *The Weekly Composer Review and Study no. 2* (see note under October 5), please explore the life and work of the three composers: **Guillaume Dufay, Johann Sebastian Bach, and Franz Joseph Haydn**. NOTE: 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. Focus on the textbook biographies of Dufay, Bach, and Haydn, as well as the subsection of *Fugue and Canon*.
- Preparatory reading and study: Text pages 177-222; brush up your late 18th-century western history.
- Review musical terms in association with Baroque period music, focussing on those discussed and demonstrated in class: these terms will return on the final examination! Be ready to ask questions next week for clarification of any foggy concepts.
- Listen again to any titled works or kind of music heard in class - many examples will be found on the web for free listening and perhaps download. Selections from today's in-class listening will return on the final examination. If you locate a selection of these now and bookmark the addresses which you find, your review will be much easier at the end of term.

October 19

Completion in Class

- Quiz on the music of of **Guillaume Dufay**, Johann Sebastian Bach, and Franz Joseph Haydn. Nine excerpts in total will be played, three per composer. You will be asked to attribute each piece to one of the three composers using the experience you gained through the previous week of listening to works by and study of these composers. One additional exam-style question will

Comment [MCJB5]:

•P B P B M P M B M

Comment [MCJB6]: Need to redo this quiz.

be asked based on the assigned textbook readings. See notes under October 12 for hints for practice.

- Written work on Guillaume Dufay, Johann Sebastian Bach, and Franz Joseph Haydn as per description under October 5 due to be turned in (if bringing this in hard copy, you may use these pages to scribble your quiz answers upon).

Homework for the coming week:

- For *The Weekly Composer Review and Study no. 3* (see note under October 5), please explore the life and work of the three composers: **William Byrd**, **George Frederich Handel**, and **Wolfgang Amadeus Mozart**. NOTE: 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 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. Focus on the textbook biographies for Handel, Mozart, and The English Madrigalists, as well as the subsection on *Seventeenth- and Eighteenth-Century Opera*.
- Preparatory reading and study: Text pages 223-256; brush up your early 19th-century western history.
- Review musical terms in association with Classical period music, focussing on those discussed and demonstrated in class: these terms will return on the final examination! Be ready to ask questions next week for clarification of any foggy concepts.
- Listen again to any titled works or kind of music heard in class – many examples will be found on the web for free listening and perhaps download. Selections from today's in-class listening will return on the final examination. If you locate a selection of these now and bookmark the addresses which you find, your review will be much easier at the end of term.

Comment [MCJB7]: Thomas Tallis in close association. Check out Renaissance dance on YouTube.

October 26

Completion in Class

- Quiz on the music of **William Byrd**, **GF Handel**, **WA Mozart**. Nine excerpts in total will be played, three per composer. You will be asked to attribute each piece to one of the three composers using the experience you gained through the previous week of listening to works by and study of these composers. One additional exam-style question will be asked based on the assigned textbook readings. See notes under October 12 for hints for practice.
- Written work on William Byrd, GF Handel, WA Mozart as per description under October 5 due to be turned in (if bringing this in hard copy, you may use these pages to scribble your quiz answers upon).

Comment [MCJB8]: Need to redo quiz

Homework for the coming week:

- For *The Weekly Composer Review and Study no. 4* (see note under October 5), please explore the life and work of the three composers: **Antonio Vivaldi**, **Ludwig von Beethoven**, and **Franz Schubert**. NOTE: 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 two 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. Focus on the textbook biographies of Vivaldi, Beethoven, and Schubert, as well as the subsection *Sonata Form, Symphony, Sonata, and Related Forms*.

- Preparatory reading and study: Text pages 258-323; brush up your mid-19th-century western history.
- Review musical terms in association with Classical period music, focussing on those discussed and demonstrated in class: these terms will return on the final examination! Be ready to ask questions next week for clarification of any foggy concepts.
- Listen again to any titled works or kind of music heard in class – many examples will be found on the web for free listening and perhaps download. Selections from today's in-class listening will return on the final examination. If you locate a selection of these now and bookmark the addresses which you find, your review will be much easier at the end of term.

November 2

Completion in Class

- Quiz on the music of Antonio Vivaldi, Ludwig von Beethoven, and Franz Schubert. Nine excerpts in total will be played, three per composer. You will be asked to attribute each piece to one of the three composers using the experience you gained through the previous week of listening to works by and study of these composers. One additional exam-style question will be asked based on the assigned textbook readings. See notes under October 12 for hints for practice.
- Written work on Antonio Vivaldi, Ludwig von Beethoven, and Franz Schubert as per description under October 5 due to be turned in (if bringing this in hard copy, you may use these pages to scribble your quiz answers upon).

Homework for the coming week:

- For *The Weekly Composer Review and Study no. 5* (see note under October 5), please explore the life and work of the three composers: Felix Mendelssohn, Frederich Chopin, and Antonin Dvorak. NOTE: 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 two important composers. Focus on the textbook biographies of Mendelssohn, Chopin, and Dvorak, as well as the subsection *Nineteenth-Century Opera*.
- Preparatory reading and study: Text pages 324-345; brush up your late 19th-century western history.
- Review musical terms in association with Romantic period music, focussing on those discussed and demonstrated in class: these terms will return on the final examination! Be ready to ask questions next week for clarification of any foggy concepts.
- Listen again to any titled works or kind of music heard in class – many examples will be found on the web for free listening and perhaps download. Selections from today's in-class listening

Comment [MCJB9]:

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will return on the final examination. If you locate a selection of these now and bookmark the addresses which you find, your review will be much easier at the end of term.

November 9

Completion in Class

- Quiz on the music of Felix Mendelssohn, Frederich Chopin, and Antonin Dvorak. Nine excerpts in total will be played, three per composer. You will be asked to attribute each piece to one of the three composers using the experience you gained through the previous week of listening to works by and study of these composers. One additional exam-style question will be asked based on the assigned textbook readings. See notes under October 12 for hints for practice.
- Written work on Felix Mendelssohn, Frederich Chopin, and Antonin Dvorak as per description under October 5 due to be turned in (if bringing this in hard copy, you may use these pages to scribble your quiz answers upon).

Homework for the coming week:

- For *The Weekly Composer Review and Study no. 5* (see note under October 5), please explore the life and work of the three composers: Robert Schumann, Nicolai Rimsky-Korsakov, and Piotr Tchaikovsky. NOTE: 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 two important composers. Focus on the textbook biographies of Schumann, Tchaikovsky, Mussorgsky (as this includes some on Rimsky-Korsakov), and Other Nineteenth-Century Composers.
- Preparatory reading and study: Text pages 346-387; brush up your early 20th-century western history.
- Review musical terms in association with Romantic period music, focussing on those discussed and demonstrated in class: these terms will return on the final examination! Be ready to ask questions next week for clarification of any foggy concepts.
- Listen again to any titled works or kind of music heard in class – many examples will be found on the web for free listening and perhaps download. Selections from today's in-class listening will return on the final examination. If you locate a selection of these now and bookmark the addresses which you find, your review will be much easier at the end of term.

November 16

Completion in Class

- Term Paper due ~ last day to turn in for potential full marks
- Quiz on the music of Robert Schumann, Nicolai Rimsky-Korsakov, and Piotr Tchaikovsky. Nine excerpts in total will be played, three per composer. You will be asked to attribute each piece to one of the three composers using the experience you gained through the previous week of listening to works by and study of these composers. One additional exam-style question will

Comment [MCJB10]:
SEt new quiz

Comment [MCJB11]: Note sister

Comment [MCJB12]:
New quiz

Comment [MCJB13]:
Note wife

be asked based on the assigned textbook readings. See notes under October 12 for hints for practice.

- Written work on Robert Schumann, Nicolai Rimsky-Korsakov, and Piotr Tchaikovsky as per description under October 12 due to be turned in (if bringing this in hard copy, you may use these pages to scribble your quiz answers upon).

Homework for the coming week:

- For *The Weekly Composer Review and Study no. 6* (see note under October 5), please explore the life and work of the three composers: Richard Strauss, Johannes Brahms, and Claude Debussy. NOTE: 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 two important composers. Focus on the textbook biographies of Strauss, Brahms, and Debussy, as well as the subsection *Tonality and Atonality*.
- Preparatory reading and study: Text pages 388-404, and 423-471; brush up your mid-20th-century western history.
- Review musical terms in association with Romantic period music, focussing on those discussed and demonstrated in class: these terms will return on the final examination! Be ready to ask questions next week for clarification of any foggy concepts.
- Listen again to any titled works or kind of music heard in class – many examples will be found on the web for free listening and perhaps download. Selections from today's in-class listening will return on the final examination. If you locate a selection of these now and bookmark the addresses which you find, your review will be much easier at the end of term.

November 23

Completion in Class

- Term Paper one week past due, last day to turn in for potential 75% mark.
- **Quiz** on the music of Richard Strauss, Johannes Brahms, and Claude Debussy. Nine excerpts in total will be played, three per composer. You will be asked to attribute each piece to one of the three composers using the experience you gained through the previous week of listening to works by and study of these composers. One additional exam-style question will be asked based on the assigned textbook readings. See notes under October 12 for hints for practice.
- Written work on Richard Strauss, Johannes Brahms, and Claude Debussy as per description under October 12 due to be turned in (if bringing this in hard copy, you may use these pages to scribble your quiz answers upon).

Homework for the coming week:

- For *The Weekly Composer Review and Study no. 7* (see note under October 5), please explore the life and work of the four composers: Gustav Mahler, Maurice Ravel, and Igor Stravinsky. NOTE: Since all four composers wrote a wide variety of music, five compositions will probably not be sufficient to get a sense of the style of these two important composers.

Comment [MCJB14]:
New quiz needed

Focus on the textbook biographies of Mahler, Ravel, and Stravinsky, as well as the subsection *The Early Music Movement*.

- Preparatory reading and study: Text pages 472-522; brush up your late-20th-century western history.
- Review musical terms in association with Modern period music, focussing on those discussed and demonstrated in class: these terms will return on the final examination! Be ready to ask questions next week for clarification of any foggy concepts.
- Listen again to any titled works or kind of music heard in class – many examples will be found on the web for free listening and perhaps download. Selections from today's in-class listening will return on the final examination. If you locate a selection of these now and bookmark the addresses which you find, your review will be much easier at the end of term

November 30

Completion in Class

- Term Paper two weeks past due, last day to turn in paper for marks, maximum 50% mark.
- **Quiz** on the music of Gustav Mahler, Maurice Ravel, and Igor Stravinsky. Nine excerpts in total will be played, three per composer. You will be asked to attribute each piece to one of the three composers using the experience you gained through the previous week of listening to works by and study of these composers. One additional exam-style question will be asked based on the assigned textbook readings. See notes under October 12 for hints for practice.
- Written work on Gustav Mahler, Maurice Ravel, and Igor Stravinsky as per description under October 12 due to be turned in (if bringing this in hard copy, you may use these pages to scribble your quiz answers upon).

Homework for the coming week:

- For *The Weekly Composer Review and Study no. 8* (see note under October 5), please explore the life and work of the four composers: Bela Bartok, Aaron Copland, and Geroge Gershwin. NOTE: Since all four composers wrote a wide variety of music, five compositions will probably not be sufficient to get a sense of the style of these two important composers. Focus on the textbook biographies of Bartok, Copland, and Other Twentieth-Century Composers, as well as the AFTERWORD.
- Review musical terms in association with Modern period music, focussing on those discussed and demonstrated in class: these terms will return on the final examination! Be ready to ask questions next week for clarification of any foggy concepts.
- Listen again to any titled works or kind of music heard in class – many examples will be found on the web for free listening and perhaps download. Selections from today's in-class listening will return on the final examination. If you locate a selection of these now and bookmark the addresses which you find, your review will be much easier at the end of term

Comment [MCJB15]:
New quiz needed

December 7

Completion in Class

- Final exam review can be found at end of this handout.
- **Quiz** on the music of Bela Bartok, Aaron Copland, and Geroge Gershwin. Nine excerpts in total will be played, three per composer. You will be asked to attribute each piece to one of the three composers using the experience you gained through the previous week of listening to works by and study of these composers. One additional exam-style question will be asked based on the assigned textbook readings. See notes under October 12 for hints for practice.
- Written work on Bela Bartok, Aaron Copland, and Geroge Gershwin as per description under October 12 due to be turned in (if bringing this in hard copy, you may use these pages to scribble your quiz answers upon).

Comment [MCJB16]:
New quiz needed

December 14:

PROBABLE, but not confirmed date of final exam. Please check CamLink beginning in mid-October to get official exam date, time, and place.

...List of Weekly Assignments, written and in-class Quizzes