



*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.

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**1. Instructor Information**

- (a) Instructor: Dr. Mary C. J. Byrne
- (b) Office hours: **by appointment only** ([byrne@vcm.bc.ca](mailto:byrne@vcm.bc.ca)) – Tuesday prior to class at Camosun Lansdowne; Wednesday/Thursday at Victoria Conservatory of Music
- (c) Location: 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](mailto:byrne@vcm.bc.ca) – **Please ensure that you always place MUS 115 in the subject line**
- (f) Website: [www.vcm.bc.ca](http://www.vcm.bc.ca) or visit [www.marybyrneflute.ca](http://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](http://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 Giacomo Puccini's *La Bohème* at the Royal Theatre, February 15, 2011, 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: lecture, discussion, and demonstration on topics relevant to the course materials; listening to and observing representative works of the western classical repertoire; and completing in-class demonstrations of personal study and listening.
- Personal study and listening time: approximately 5 hours per week: focussed listening and study relevant to the course materials; out-of-class assignments as given; and preparation for in-class demonstrations of completed personal study and listening.
- NOTE: A list of weekly assignments is given on the pages following this outline.

**The goal of MUS 115 is to get to know and become conversant with 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).

## **Important Details Regarding Attendance**

- The class meets once per week, Tuesday evenings, Fischer 100 at Camosun Lansdowne Campus: 5:30-7:00, 15 minute break, and continuing 7:15-8:15. **PLEASE NOTE: the exception to this schedule is October 4 when we meet at the Royal Theatre 6:30-10:30 for the Pacific Opera Victoria production of *Das Fliegende Holländer (The Flying Dutchman)* by Richard Wagner.**

***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. 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 in this course pack (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 during the class meeting times. 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 not submitting out-of-class work. 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 where a documented approved absence exists..

***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 “quizzes” and homework (50%)
- Paper exploring the relationship of music to other fields (20%) – due October 11, 2011
- Paper discussing the significance of a single composer or work (15%) – due November 22, 2011
- Final Examination (15%) – probably December 13, 2011; 6:00-8:00

Written work may be submitted in-person in printed hard-copy  
or  
electronically to [byrne@vcm.bc.ca](mailto: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 “(name), MUS 115 assignment (date).” 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](mailto: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, and 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.*

*Please check your other academic and personal requirements leading up to due dates now and plan ahead accordingly.*

## EXPECTATIONS FOR SUBMITTED WRITTEN WORK

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

- 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 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 the student who submits the work.

**Your written work should be thoughtful and well-researched.** Work lacking in research, reasoned argument, or appropriate personal observation (as required by the assignment) will suffer a mark reduction of at least one full letter grade.

- Listen to any music you reference in your written work with focussed attention
- Use a variety of resources for your research where research is required. A minimum of five “print” sources is a good starting point in addition to any sonic sources *for papers*. Avoid using *Wikipedia* or Wiki-like sources unless supporting these sources with substantial research from specialists in the field.
- Make it a point to discuss your topic to completion, or to express your thoughts in full even if it takes extra pages/words.

**Your written work should express your engagement with the topic.** Written work which fails to convey a sense of personal understanding will suffer a mark reduction of at least one full letter grade.

- Where choice of topic is an option, choose your topic carefully, making it a topic about which you are genuinely interested in discovering more (but 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!
- When asked to give your own personal observations, thoughts, and responses, please feel free to do so without concern for judgment – although use of polite and non-inflammatory language is appreciated.

**While *weekly assignments may be written in informal style*, submitted papers should reflect accepted scholarly writing and formatting style and practice.** To this end, you should:

- 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;

- Use full sentences, punctuating and capitalizing as appropriate;
- Organize the text into paragraphs, either indenting or spacing prior to each new paragraph (single-spaced paper only);
- Avoid colloquial English such as contractions, unless such is indicated by the style and tone of the paper;
- Take great care with agreement and continuity of tense and number, and with use of pronouns;
- 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.
- 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, please use *Chicago Manual of Style* formatting for these, or gain permission from the instructor to use alternate formatting.**

See [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

Negligence regarding bibliography and references, including incomplete or inaccurate citations according to *Chicago Manual of Style*, may constitute plagiarism and will result in a mark of “0” for the paper.

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

**If you are looking to “Be Green”** in the submission of your written work, you may strategize to save paper as you see fit: submit electronically (see rules in the box on the previous page), omit a separate title page, continue directly on to the endnotes and/or bibliography following the last line

of text, single space, narrow the margins, use a smaller font (nothing smaller than 9 pt. preferred), print double-sided (but DO paginate) – the choice is yours, with no bonus or deducted marks.

**You may hand-write, type, or word-process your written work.** 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 *full papers* will be based on quality of the writing and quality of the study presented** (weekly homework – which may be more informal, even point form – will be marked entirely on completion and accuracy of content). The following is a rough distribution of points from 100 for the basic elements of a well-written 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



**(a) In-class “quizzes” and homework (50%):**

There will be 10-12 “quiz” and homework assignments given this term: the 50% mark is calculated as an average *AFTER dropping* the lowest score on weekly work. 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.

- Homework will be assigned each week and is due at or before the next class, and may include listening, reading, and/or written work. While there is no direct penalty for late submission of work, late work will likely result in lower marks for following in-class work; and late work will be marked only where time of instructor permits. ***Please note:*** late work may not receive the same level of instructor comment as timely work, may not be marked in timely fashion, and indeed, may not be marked in time for posting of marks thus forfeiting the marks for that portion of the assignment.
- In-class work and quizzes must be completed 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, and no make-up of missed quizzes 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.

- In-class work completed will be marked from full marks.
- In-class work not completed will receive a mark of “0”



**(b) Paper exploring the relationship of music with or to other fields (20%)**

The first of two papers is due **October 11, 2011**.

**The first paper should explore the relationship of music with or to a non-music field or discipline, perhaps your own personal field of academic study (your major):**

- The paper should be 2000-2500 words. A paper which falls short of this guideline 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.
- 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.

**(c) Paper discussing the significance of a single composer or work (15%)**

The second of two papers is due **November 22, 2011**.

**The second paper will explore the significance in history of a single important composer or composition. (NOTE: this is not intended to be a biography of a composer or a history of a particular work).**

- The paper should be 1200-1500 words. A paper which falls short of this guideline 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.
- The paper should argue in a cogent and well-considered fashion your contention that your chosen composer or composition is significant in history. Ensure that the

impression is conveyed that you have, in fact, listened to the focus work 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.

- If discussing a composer, you may include a brief overview of the composer's biography (maximum of 250 words); however, this is not required.
- If discussing a composition, you may include a brief overview of the history and background of the work (maximum of 250 words); however, this is not required
- A paper in this topic will require bibliography and citations, including citations of works (sound and/or musical score) studied.

**If you would prefer to explore a non-written option for either of these papers – oral presentation, PowerPoint, videography, arts performance – please speak with instructor ASAP and no less than three weeks before due date.**



**(d) Final Exam (15%)**

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 probably  
+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 MUSF credential)

**7. Recommended Materials/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, Registrar’s Office or the College web site at <http://www.camosun.bc.ca>

**English Help Centre – Ewing Building**

Open to International Students in college level courses, Ewing 202, 250-370-3676

**Writing Help Centre – Isabelle Dawson Building**

Lansdowne Campus: Dawson 202A, 250-370-3491 or [writingcentre@camosun.bc.ca](mailto:writingcentre@camosun.bc.ca)

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>

The excellent website from UBC Department of History can answer many of your questions regarding use of footnotes: [http://www2.history.ubc.ca/102ws/index\\_page0008.htm](http://www2.history.ubc.ca/102ws/index_page0008.htm)

### **ACADEMIC CONDUCT POLICY**

<p>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. <a href="http://www.camosun.bc.ca/divisions/pres/policy/2-education/2-5.html">www.camosun.bc.ca/divisions/pres/policy/2-education/2-5.html</a></p>
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## List of Assignments

### **September 6**

#### **Completion in Class**

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

#### **Homework for the coming week:**

- Prepare for a quiz on modern acoustic (not electronic) instruments to be given on September 13, 2011 by studying attached handouts and committing a measure of time listening to examples of the instruments in action. For the quiz you will be asked to place the names of modern acoustic instruments into the appropriate instrument family, **see pages** . You will also be asked to identify and attribute the tone of the following specific instruments by sound only: *flute, clarinet, oboe, saxophone, bassoon, trumpet, tuba, French horn, trombone, violin, cello, double-bass, guitar, percussion, piano, harp, and organ.*
- Study sections of this Course Pack titled “Classification of Instruments,” as well as the several pages comprising “Families” of instruments, preparing yourself to give the names of instruments in the woodwind, brass, string, percussion, keyboard, and voice families.
- Listen to examples of the instruments listed above, and perhaps view the instruments in action. YouTube and other internet sites are excellent sources for this. 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](http://www.bbc.co.uk) )
  - Learn the History of the Orchestra ( [www.5min.com](http://www.5min.com) )
  - “Arts Alive” Instrument Lab ( [www.artsvivant.ca](http://www.artsvivant.ca) ), National Arts Centre Orchestra
  - SFS Kids Music Lab ( [www.sfskids.org](http://www.sfskids.org) ), San Francisco Symphony
  - DSO Kids Listen ( [www.dsokids.com](http://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, and others are VERY good.

You may particularly enjoy:

- Benjamin Britten, *Young Person’s Guide to the Orchestra*
- Garrison Keillor, *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 oldie, but goody)

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.

- Reading and study: text pages 2-33, as well as “Introduction” and subsection on *Melody*. sections of this course pack titled “Study of Music” and “Classical Music on a World Stage;” consider filling in the obvious gaps in your knowledge as concerns 1<sup>st</sup> to 14<sup>th</sup>-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](http://en.wikipedia.org/wiki/Mass_%28music%29)

## September 13

### Completion in Class

- Quiz on instruments and their sounds – See September 6 for details

### Homework for the coming week:

- Reading and study: text 34-63, as well as subsection *Consonance and Dissonance*; consider filling in the gaps in your knowledge of 15<sup>th</sup>, 16<sup>th</sup>, and 17<sup>th</sup>-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!
- 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 you find, your review will be much easier at the end of term.

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 (60 points), and in-class listening quiz (40 points). Together the two parts add up, obviously, to 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 60 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. The written work is intended to prepare you for the quiz, as well as serve as a basic introduction to individual composers and their music.

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 listen carefully and express in 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: 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. Assignment will be marked based upon completeness, fullness of expression – listen with focus, and delve deeply into your observations – and apparent effort committed to the assignment – 60 points:**

- 1) a list of works heard – a minimum of 5, given using correct title form [see below];
- 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. Look for the type of information which places the composer in time and place, and suggests something about her/his approach to music; and
- 3) a brief paragraph for each composer sharing **what you hear, observe, and feel** 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 – 40 points**

*As a substitute for standing written assignment, you may submit a critical review of and concert programme from a live concert performance. You will still be held to account for any information which should have been gained from doing the original written assignment and will still be expected to take the listening quiz, although the formality of writing up and submitting the information will be waived when a concert review/programme is submitted. A maximum of 3 concert reviews may be substituted for assigned written work during the term.*

- 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*.
- Turn in \$10 for ticket to attend Pacific Opera Victoria production of ***Flying Dutchman*** on October 4.

## September 20

### 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.
- Submit written work on Hildegard von Bingen, Giovanni Palestrina, and Claudio Monteverdi as per description under September 13 due to be turned in (if bringing this in hard copy, you may use these pages to scribble your quiz answers upon).
- Last opportunity to turn in \$10 for ticket to attend Pacific Opera Victoria production of *Flying Dutchman* on October 4.

### Homework for the coming week:

- For *The Weekly Composer Review and Study no. 2* (see note under September 13), please explore the life and work of the three composers: **Josquin des Prez, George Frederich Handel, and Franz Joseph Haydn**. NOTE: Since Handel 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 des Prez, Handel, and Haydn.
- Reading and study: Page 64-111, including subsection *Monophony to Polyphony to Homophony*; consider filling in the gaps in your knowledge of early 18<sup>th</sup>-century western history.
- 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!
- 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 27

### Completion in Class

- Quiz on the music of **Josquin des Prez, George Frederich Handel, 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

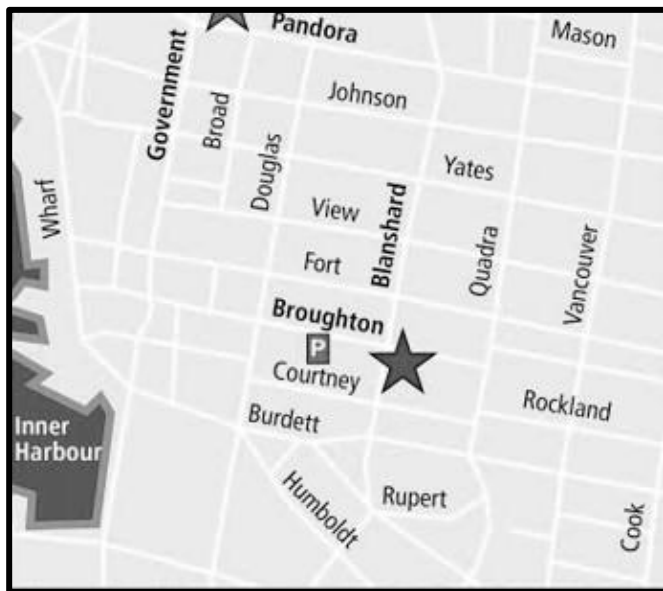


be asked based on the assigned textbook readings. See notes under September 13 for hints for practice.

- Submit written work on **Josquin des Prez, George Frederich Handel, and Franz Joseph Haydn** as per description under September 13 due to be turned in (if bringing this in hard copy, you may use these pages to scribble your quiz answers upon).
- Pick-up ticket to attend Pacific Opera Victoria production of *Flying Dutchman* on October 4 once paid. If unable to pick-up tickets on this evening, you must meet the instructor in front of the Royal Theatre between 6:20 and 6:30 on the night of October 4 in order to get your ticket.

### Homework for the coming week:

- Prepare for attending Pacific Opera Victoria production of Wagner's *Flying Dutchman* 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 German 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 October 4.
- Read in text pages 258-267 (Wagner's biography) and subsections *Seventeenth- and Eighteenth-Century Opera* and *Nineteenth-Century Opera*
- 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
- 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.
- It is a lighter week relative to preparation for next class. Consider using this week to complete first paper: relationship of music to a non-music field (see page 9).



**October 4**

**Class meets at Royal Theatre  
6:20-6:30 for check-in prior to  
start of opera at 7:00**

Royal Theatre  
805 Broughton Street  
Bus: eastbound Fort FS Blanshard [100045]  
Directions may be found at [www.rmta.bc.ca](http://www.rmta.bc.ca)

**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.
- Complete first paper: relationship of music to a non-music field (see page 9)
- Reading and study: Text pages 112-176 and subsection *Seventeenth- and Eighteenth-Century Opera*; consider brushing up your mid-18<sup>th</sup>-century history.

## **October 11**

### **Completion in Class**

- Turn in write-up of *The Flying Dutchman* opera-going experience
- Turn in first paper: relationship of music to a non-music field (see page 9). NOTE: I'll also be asking for a few spoken words for the class regarding your paper topic, just so that the whole class might know what you explored and discovered – very impromptu, there is no reason to make a prepared statement (just be ready for the question).

### **Homework for the coming week:**

- For *The Weekly Composer Review and Study no. 3* (see note under January 18), please explore the life and work of the three composers: **Giulio Caccini, Johann Sebastian Bach, 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 Caccini, JS Bach, and WA Mozart.
- Reading and study: Text pages 177-222 as well as the subsection *Fugue and Canon and* ; brush up your late 18<sup>th</sup>-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.
- 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 18**

### **Completion in Class**

- Quiz on the music of **Giulio Caccini, JS Bach, and 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 September 13 for hints for practice.

- Submit written work on **Giulio Caccini, JS Bach, and WA Mozart** as per description under September 13 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. 4* (see note under September 13), please explore the life and work of the three composers: **Antonio Vivaldi, Ludwig van 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.
- Reading and study: Text pages 223-256, as well as the subsection *Sonata Form, Symphony, Sonata, and Related Forms*; brush up your early 19<sup>th</sup>-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.
- 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 25**

### **Completion in Class**

- Quiz on the music of Antonio Vivaldi, Ludwig van 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 September 13 for hints for practice.
- Submit written work on Antonio Vivaldi, Ludwig van Beethoven, and Franz Schubert as per description under September 13 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 September 13), please explore the life and work of the three composers: Felix Mendelssohn, Frederich Chopin, and

Nicolai Rimsky-Korsakov. 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 Mussorgsky (as this includes some on Rimsky-Korsakov), and “Other Nineteenth-Century Composers.”

- Reading and study: Text pages 258-289 as well as the subsection *Nineteenth-Century Opera*.; brush up your mid-19<sup>th</sup>-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!
- 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 1**

### **Completion in Class**

- Quiz on the music of Felix Mendelssohn, Frederich Chopin, and Nicolai Rimsky-Korsakov. 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 September 13 for hints for practice.
- Written work on Felix Mendelssohn, Frederich Chopin, and Nicolai Rimsky-Korsakov as per description under September 13 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 September 13), please explore the life and work of the three composers: Robert Schumann, Franz Liszt, 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, and Liszt.
- Reading and study: Text pages 290-345; brush up your late 19<sup>th</sup>-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.
- 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 8**

### **Completion in Class**

- Quiz on the music of Robert Schumann, Franz Liszt, 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 be asked based on the assigned textbook readings. See notes under September 13 for hints for practice.
- Written work on Robert Schumann, Franz Liszt, and Piotr Tchaikovsky as per description under September 13 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:**

- Finalize composer or work to be discussed in second paper: Discussion of a significant composer or composition (see page 9)
- For *The Weekly Composer Review and Study no. 6* (see note under September 13), 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.
- Reading and study: Text pages 346-404, as well as the subsection *Tonality and Atonality*; brush up your early and mid-20<sup>th</sup>-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!
- 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 15**

### **Completion in Class**

- 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 September 13 for hints for practice.

- Written work on Richard Strauss, Johannes Brahms, and Claude Debussy as per description under September 13 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:**

- Complete second paper: Discussion of a significant composer or composition (see page 9)
- For *The Weekly Composer Review and Study no. 7* (see note under September 13), please explore the life and work of the three composers: Arnold Schoenberg, Igor Stravinsky, R(aymond) Murray Schafer. 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 Schoenberg and Stravinsky. For biographical information for Schafer consult <http://www.thecanadianencyclopedia.com/>.
- Reading and study: Text pages 405-434, as well as the subsection *Tonality and Atonality*; brush up your early 20<sup>th</sup>-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!
- 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 22**

### **Completion in Class**

- Turn in second a paper: Discussion of a significant composer or composition (page 9)
- Quiz on the music of Arnold Schoenberg, Igor Stravinsky, R(aymond) Murray Schafer. 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 September 13 for hints for practice.
- Written work on Arnold Schoenberg, Igor Stravinsky, R(aymond) Murray Schafer.as per description under September 13 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 September 13), please explore the life and work of the four composers: Gustav Mahler, Maurice Ravel, and George Crumb. 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 Mahler, Ravel, page 510, and Other Twentieth-Century Composers. For Crumb's biography, please consult <http://www.georgecrumb.net/>.

- Reading and study: Text pages 435-471, as well as the subsection *The Early Music Movement*.; brush up your mid-20<sup>th</sup>-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
- 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 29**

### **Completion in Class**

- Quiz on the music of Gustav Mahler, Maurice Ravel, and George Crumb. 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 September 13 for hints for practice.
- Written work on Gustav Mahler, Maurice Ravel, and George Crumb as per description under September 13 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. 9* (see note under September 13), please explore the life and work of the four composers: Dmitri Shostakovich, Aaron Copland, Edward Kennedy “Duke” Ellington, and Hans Zimmer. 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 Shostakovich, Copland, and Ellington. Biography for Zimmer may be found at <http://www.hanszimmer.com/>
- Reading and study: Text pages 472-522, as well as the AFTERWORD; brush up your late-20<sup>th</sup>-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!
- 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

## **December 6**

### **Completion in Class**

- Quiz on the music of Dmitri Shostakovich, Aaron Copland, Edward Kennedy “Duke” Ellington and Hans Zimmer. Ten excerpts in total will be played, two or three per composer. You will be asked to attribute each piece to one of the four composers using the experience you gained through the previous week of listening to works by and study of these composers. No exam-style question will be asked this week. See notes September 13 for hints for practice.
- Written work on Dmitri Shostakovich, Aaron Copland, Edward Kennedy “Duke” Ellington, and Hans Zimmer as per description under September 13 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:**

- Final exam review can be found at end of this handout.
- A review list of specific works by handout number and required definitions will be given out at today’s class. This list will not be circulated electronically.

## **December 13**

PROBABLE, but not confirmed date of final exam! Please check CamLink beginning in mid-October to get official exam date, time, and place. Please do not schedule work or travel commitments for the official examination period until the exam schedule is posted. It is not possible to take the final exam at time other than that officially scheduled.



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