



*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: 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 Georges Bizet's *Carmen* at the Royal Theatre, February 14, 2012, 6:30-10:00. **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).

Class Meeting Times

- 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 February 14 when we meet at the Royal Theatre 6:30-10:30 for the Pacific Opera Victoria production of *Carmen* by Georges Bizet.**
- 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!
- A list of out-of-class assignments and preparation for the following week is included in this course pack (See page 12-16) This list is provided to assist students who must miss the occasional class to remain up-to-date with assignments.

Please note – Camlink has said that there is to be no class on March 20 but this is in error (a hold-over from 2011). Class will meet as scheduled on March 20. Any who have a conflict with this class due to commitments made prior to the start of term may speak with the instructor directly during the first two weeks of class!

5. Basis of Student Assessment (Weighting), linked directly to learning outcomes.

- In-class “quizzes” and homework (50%) – see pages 12-16
- Paper exploring the relationship of music to other fields (20%) – due February 21, 2012 – see page 8
- Paper discussing the significance of a single composer or work (15%) – due March 27, 2012 – see pages 8-9
- Final Examination (15%) – probably April 17, 2011; 6:00-8:00 – see pages 9-10

**Written work may be submitted in-person in printed hard-copy
or
electronically 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 “(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 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.

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 your 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

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 conducted. In-class work may not be submitted after it is collected generally from the class, and no make-up of missed quizzes is possible. 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 **February 21, 2012**.

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.
- **NOTE: You’ll also be asked 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)**

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

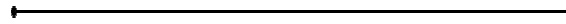
The second of two papers is due **March 27, 2011**.

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.

NOTE: You’ll also be asked 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).

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

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

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

	Today's Quiz	Required Reading for <i>next week</i> (and Free Study as desired)	Assignments due
Class 1 Jan 10		<ul style="list-style-type: none"> • Course Pack: “Classification of Instruments,” “Families” of instruments; “Study of Music” and “Classical Music on a World Stage;” • Textbook: Introduction • Textbook: pages 2-17 • Textbook: subsection <i>Melody</i> • http://en.wikipedia.org/wiki/Mass_music in order to gain some insight into the musical side of the medieval and early Christian Mass 	
Class 2 Jan 17	<ul style="list-style-type: none"> • Identify by sound only, a selection of acoustic instruments and place these instruments within their family (see below for details) • Content of week’s reading, and previous lecture’s terminology 	<ul style="list-style-type: none"> • Textbook: pages 18--34 • Textbook subsection: <i>Consonance and Dissonance</i> • Textbook biographies of Palestrina and Monteverdi • Biography of Hildegard von Bingen at http://saints.sqpn.com/blessed-hildegard-von-bingen/ • A brush-up on 1st CE- to 14th-century European history would be helpful. 	<ul style="list-style-type: none"> • View at least one of the episodes on “Watch Now” from the Knowledge Network Music Room site, http://www.knowledge.ca/program/music-room • Submit a simple paragraph or two on your impressions – surprises, insights, or disagreements etc.
Class 3 Jan 24	<ul style="list-style-type: none"> • Music of Hildegard von Bingen, Giovanni Palestrina, and Claudio Monteverdi (see below for details) • Content of week’s reading, and previous lecture’s terminology 	<ul style="list-style-type: none"> • Textbook: pages 34-63 • Textbook subsection: <i>Monophony to Polyphony to Homophony</i> • Coursepack: Section “Numerology, Letters and Circles for Musicians” • Textbook: biographies for Josquin des Prez, George Frederick Handel, and Franz Joseph Haydn • A brush up on 15th and 16th-century western history would be helpful. 	<ul style="list-style-type: none"> • Turn in \$10 for opera ticket • Written work on Hildegard von Bingen, Giovanni Palestrina, and Claudio Monteverdi

	Today's Quiz	Required Reading for <i>next week</i> (and Free Study as desired)	Assignments due
Class 4 Jan 31	<ul style="list-style-type: none"> • Music of Josquin des Prez, George Frederich Handel, and Franz Joseph Haydn (see below for details) • Content of week's reading, and previous lecture's terminology 	<ul style="list-style-type: none"> • Textbook: pages 64-111 • Textbook: biographies for Giulio Caccini, Johann Sebastian Bach, and Wolfgang Amadeus Mozart • Coursepack sections: "TMI" and "Performance Practice" • A brush-up on 17th-century western history would be helpful. 	<ul style="list-style-type: none"> • Written work for Josquin des Prez, George Frederich Handel, and Franz Joseph Haydn • Last day to hand in \$10 for opera ticket!
Class 5 Feb 7	<ul style="list-style-type: none"> • Music of Giulio Caccini, Johann Sebastian Bach, and Wolfgang Amadeus Mozart (see below for details) • Content of week's reading 	<ul style="list-style-type: none"> • Textbook: Subsection Seventeenth- and <i>Eighteenth-Century Opera</i> • Textbook: Subsection <i>Nineteenth-Century Opera</i> • Textbook: pages 112-176 Coursepack sections: "Deciphering the Codes" and "Numbering and Identifying Compositions" • Prepare for attending Pacific Opera Victoria production of Bizet's Carmen by reading up on the opera and production on the Pacific Opera Victoria website, http://www.pov.bc.ca/resources.html. 	<ul style="list-style-type: none"> • Pick-up ticket to attend Pacific Opera Victoria production of <i>Carmen</i> on February 14 if 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 February 14 in order to get your ticket. • Written work for of Giulio Caccini, Johann Sebastian Bach, and Wolfgang Amadeus Mozart
Class 6 Feb 14	<p><u>Attend Pacific Opera Victoria Performance</u> <u>Class meets at Royal Theatre 6:20-6:30 for check-in prior to start of opera at 7:00</u> Royal Theatre 805 Broughton Street Bus: eastbound Fort FS Blanshard [100045] Directions may be found at www.rmta.bc.ca</p>		
Class 7 Feb 21	<p>No quiz this week!</p> <p>Please focus on completion of paper #1</p>	<ul style="list-style-type: none"> • Textbook: pages 177-222 • Textbook: subsection <i>Fugue and Canon</i> • Coursepack sections: "way TMI" and "If Sonata Allero Form Were a Story" • Textbook: biographies for Antonio 	<ul style="list-style-type: none"> • Written annotation of the opera-going experience • Paper #1 (see page 10)

	Today's Quiz	Required Reading for <i>next week</i> (and Free Study as desired)	Assignments due
		Vivaldi, Ludwig van Beethoven, and Franz Schubert <ul style="list-style-type: none"> • A brush-up on early 18th-century western history would be helpful 	
Class 8 Feb 28	<ul style="list-style-type: none"> • Music of Antonio Vivaldi, Ludwig van Beethoven, and Franz Schubert (see below for details) • Content of week's reading, and previous lecture's terminology 	<ul style="list-style-type: none"> • Textbook: pages 223-256 • Textbook, subsection <i>Sonata Form, Symphony, Sonata, and Related Forms</i> • Coursepack sections: "Orchestral Instrumentation" and "Characteristics of Major and Minor Keys" • Textbook biographies of Mendelssohn, Chopin, and Mussorgsky (as this includes some on Rimsky-Korsakov), • A brush-up on late 18th-century western history would be helpful 	<ul style="list-style-type: none"> • Written work for of Antonio Vivaldi, Ludwig van Beethoven, and Franz Schubert
Class 9 March 6	<ul style="list-style-type: none"> • Music of Felix Mendelssohn, Frederich Chopin, and Nicolai Rimsky-Korsakov. (see below for details) • Content of week's reading, and previous lecture's terminology 	<ul style="list-style-type: none"> • Textbook: pages 258-289 • Textbook: subsection "Other Nineteenth-Century Composers" • Textbook biographies of Robert Schumann, Franz Liszt, and Piotr Tchaikovsky • A brush-up on early 19th-century western history would be helpful 	<ul style="list-style-type: none"> • Written work for of Felix Mendelssohn, Frederich Chopin, and Nicolai Rimsky-Korsakov
Class 10 March 13	<ul style="list-style-type: none"> • Music of Robert Schumann, Franz Liszt, and Piotr Tchaikovsky (see below for details) • Content of week's reading, and previous lecture's terminology 	<ul style="list-style-type: none"> • Textbook: pages 290-345 • Textbook biographies of Richard Strauss, Johannes Brahms, and Claude Debussy • A brush-up on mid 19th-century western history would be helpful 	<ul style="list-style-type: none"> • Written work for of Robert Schumann, Franz Liszt, and Piotr Tchaikovsky
<p>Please note Camlink has said that there is to be no class on March 20 but this is in error (a hold-over from 2011). Class will meet as scheduled on March 20. Any who have a conflict with this class due to commitments made prior to the start of term may speak with the instructor directly during the first two weeks of class!</p>			

	Today's Quiz	Required Reading for <i>next week</i> (and Free Study as desired)	Assignments due
Class 11 March 20	<ul style="list-style-type: none"> • Music of Richard Strauss, Johannes Brahms, and Claude Debussy (see below for details) • Content of week's reading, and previous lecture's terminology 	<ul style="list-style-type: none"> • Textbook: pages 346-404 • Textbook: subsection <i>Tonality and Atonality</i> • Textbook biographies of Arnold Schoenberg, Igor Stravinsky • Biography of R(aymond) Murray Schafer at http://www.thecanadianencyclopedia.com/ • A brush-up on late 19th-and pre-WWI 20th-century world history would be helpful 	<ul style="list-style-type: none"> • Written work for of Richard Strauss, Johannes Brahms, and Claude Debussy
Class 12 March 27	<ul style="list-style-type: none"> • Music of Aaron Copland, Igor Stravinsky, R(aymond) Murray Schafer (see below for details) • Content of week's reading, and previous lecture's terminology 	<ul style="list-style-type: none"> • Textbook: pages 405-471 • Textbook biographies of Gustav Mahler and Maurice Ravel • Biography of George Crumb at http://www.georgecrumb.net/ • A brush-up on 1918-1950 world history would be helpful 	<ul style="list-style-type: none"> • Paper #2 • Written work for of Aaron Copland, Igor Stravinsky, R(aymond) Murray Schafer
Class 13 April 3	<ul style="list-style-type: none"> • Music of Gustav Mahler, Maurice Ravel, and George Crumb (see below for details) • Content of week's reading, and previous lecture's terminology 	<ul style="list-style-type: none"> • Textbook: pages 472-522 • Textbook: AFTERWORD • Textbook: subsections "Other Twentieth-Century Composers" • Textbook: Subsection <i>The Early Music Movement</i> • Textbook biographies of Dmitri Shostakovich, Aaron Copland, Edward Kennedy "Duke" Ellington • Biography of Hans Zimmer at http://www.hanszimmer.com/ • A brush-up on post-1950 world history would be helpful 	<ul style="list-style-type: none"> • Written work for of Gustav Mahler, Maurice Ravel, and George Crumb

	Today's Quiz	Required Reading for <i>next week</i> (and Free Study as desired)	Assignments due
Class 14 April 10	<ul style="list-style-type: none"> • Music of Dmitri Shostakovich, Edward Kennedy “Duke” Ellington, and Hans Zimmer (see below for details) • Content of week’s reading, and previous lecture’s terminology 	<ul style="list-style-type: none"> • Review for final examination. A list of music (numbers from this handout) and terminology (also from this handout) which may be included in the examination will be handed-out in class only: no electronic circulation of list. 	<ul style="list-style-type: none"> • Written work for of Dmitri Shostakovich, Edward Kennedy “Duke” Ellington, and Hans Zimmer

Final Exam

Please Check Camlink for exact 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

Each week:

- 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 highlighted in-class listening – including those identified for special study from the quiz repertoire – will return on the final examination. If you identify an on-line source for each selection after each class bookmark the addresses you find, your review will be much easier at the end of term. Selections will be identified in class by number in this handout.
- Review terms and concepts discussed in class: these terms will return on the final examination!

Prepare for Acoustic Instrument Quiz (Class 2)

- Prepare for a quiz on modern acoustic (not electronic) instruments 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 34-47. 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.*
- 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)
- 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, 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

Prepare and Complete The Weekly Composer Study (for Class 3 to the end of Term)

Weekly Composer Study and Listening Quiz assignment will consist of two parts: at-home listening, research, and writing (60 points), and in-class listening quiz (40 points, see below). Together the two parts add up to a total of 100 points

Each week you will be assigned 3 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 – observations of the music, what the composer seems to say and how s/he seems to say it – which seem to be unique to that composer. Listen carefully and observe what about the music of each composer sweeps you away, or conversely turns you off: absorb yourself in the style as best you can and strive to put your finger on uniqueness or universality of the composer. 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).

Each week you should submit a page or so for each composer fulfilling the following criteria. 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, serve as a basic introduction to individual composers and their music, and to give the opportunity for you to explore your own personal relationships with the music of different composers. **Assignment will be marked from 60 points, and will be combined with the week's quiz (40 points) for a total of 100:**

- 1) a list of works heard – a minimum of 5 per composer using correct title form: full title using capitalization, quotation marks, underlining or italics, opus or catalogue numbers, and key as may be applicable – further illumination on title forms will be given in class (5 points of 60);
- 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. Look for the type of information which places the composer in time and place, and suggests something about her/his approach to music. No cut and paste from websites (5 points of 60)
- 3) a *paragraph* for each composer sharing ***what you hear, observe, and feel*** in the music by each composer. Here I am looking for your own personal reflections and your own engagement with the music. Search by listening for that which seems unique or characteristic to each composer. Comment on what impresses you or repels you in the music. This section should be revealing of your own reflections and your response to the music. I will look for increasing depth in your reflections as time goes on through the class. If you risk to give much of yourself to this section, you will score well (50 points of 60).

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.

Prepare and Complete The Weekly Listening Quiz (Class 3 to the end of Term)

Each week you will be asked to attribute correctly a selection of works to each featured composer by listening-only (3 random selections per composer). Included as well will be as many as two short answer questions regarding the composer biographies as found in the textbook, and as many as two short answer questions regarding the assigned course pack or textbeook reading for the week. Expect about 11 questions total. Quiz will be marked from 40 points, which will be combined with the 60 points from the written work (see above). 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.

Attend Pacific Opera Victoria Performance

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



- Prepare for attending Pacific Opera Victoria production of Bizet's *Carmen* 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 February 14.
- 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 Two Papers: See pages 10 and 11

Review for the Final Examination: See pages 11, 12, 173-176