

MUS 115
**A Survey
of
Music History**

Course Handout for Fall 2012

Mary C. J. Byrne, Ph. D., Instructor



*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** (marybyrne@shaw.ca); NOTE office location
- (c) Location: Victoria Conservatory of Music (900 Johnson Street) studio 320
- (d) Phone: (250) 386-5311, ext 5000 or leave message with Victoria Conservatory of Music staff
- (e) E-mail: marybyrne@shaw.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:

1. Present thoughtful and discriminating commentary on composer, period, and genre style.
2. Discuss select aspects of developments in musical instruments, including voice and orchestra.
3. Discuss music in relationship to social, political, and scientific norms.
4. Present research in written or other format on topics related to music.
5. Discuss relationships between the disciplines of music and non-musical fields.
6. Present a performance review of a live concert of classical music and/or related musical genres

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

- Internet access in a setting permitting focussed audio-video use.
- Ticket (\$10 at group rate, to be purchased through instructor in mid-September) and personal transportation to attend Pacific Opera production of Giuseppe Verdi's *Macbeth* at the Royal Theatre, October 2, 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 5-6 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 2-3 hours per week: focussed listening and study relevant to the course materials; out-of-class assignments as given.

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 October 2 when we meet at the Royal Theatre 6:30-10:30 for the Pacific Opera Victoria production of *Macbeth* by Giuseppe Verdi.**
- A *partial list* of assignments is included in this course pack (See page 10-13) This list is provided to assist students who must miss the occasional class to remain somewhat up-to-date with assignments. Additional assignments may be made during class meetings.

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

- **Assignments (50%)** – see pages 10-13 for a partial list
- **Midterm 1 (10%)** – October 9, 2012 – see page 8
- **Midterm 2 (10%)** – November 6, 2012 – see page 8
- **Term Paper (15%)** – November 13, 2012 – see pages 5-7
- **Final Examination (15%)** – probably December 11, 2012; 6:00-8:00 – see page 8 – check Camlink for exact day, time and location

Assignments (50%)

There will be weekly assignments 13 total: the 50% mark is calculated as an average *AFTER dropping* the lowest score. **See pages 10-13 for a partial list** – additional assignments may be made during class meeting time. Assignments are due at the next class meeting. While there is no direct penalty for late submission of work, no assignment will be accepted for marks once the midterm (or final course review) for that section of the course has taken place. Final submission deadlines are:

- October 9 for all September assignments;
- November 7 for all October assignments;
- December 4 for all November assignments.

**Written work may be submitted in-person in printed hard-copy
or
electronically to marybyrne@shaw.ca**

Electronic submission ***must be in MSWord or MS/PC compatible format***, or copied into the body of the email itself. 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 work will be marked and ready for pick-up at the next class meeting (hard copy) or by email (electronic submission). Please pick-up your hard-copy 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.

Term Paper (15%), due November 13, 2012

The 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.

You may 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.

Your written work should be *entirely* your own work and should be presented *entirely* in your own words, according to accepted academic practice including appropriate notes and reference annotations (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 focused attention
- Use a variety of resources for your research where research is required. A minimum of five edited sources is a good starting point in addition to any sonic source. Since it is not a heavily edited source, 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 fewer or extra pages/words. Work which is brief will only receive deduction if the instructor senses that the argument is incomplete or shallowly considered.

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.

- Choose your topic carefully, making it a topic about which you are genuinely interested in discovering more.
- 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.

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 a list of references as this is highly reliant on topic of choice, but the vast majority will.

Assuming that your paper will require citations and a list of references, 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 citations and a list of 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” 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.

Marking of *full papers* will be based on quality of the writing and quality of the study presented. The following is a rough distribution of points from 100 for the basic elements of a well-written paper.

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.

Examinations (cumulative 35%)

- **Midterm 1 (10%) – October 9, 2012**
- **Midterm 2 (10%) – November 6, 2012**
- **Final Examination (15%) – probably December 11, 2012, 6:00-8:00 – check Camlink**

Midterm examinations will take about 1 hour at the end of class.

The Final examination will take about 2 hours in a designated session during exam week.

Each will be made up of a variety of questions (~ 25 for midterms, ~ 50 for final)

- Short answer questions based on listening to music in the examination
- Short answer questions based on reading, class materials, and weekly assignments
- Longer answer questions (1-2 on each midterm, 3-4 on final examination)

Examinations are thorough – hard but not impossible – and will be based equally on in-class and out-of-class study of the previous month for the midterms, and of the full term for the final. The student who diligently attends class, reviews the week's material after each class, and completes the assigned listening in a thoughtful and timely fashion – in essence, practicing their materials as would be expected from a music student learning an instrument – will do well on the examinations.

No formal review of material will be given in advance of the examination; however, a list of terms and music to be covered will be given at the previous class session. It is promised that all works and concepts tested on the final examination will have been discussed directly in class.

PLEASE NOTE – RE: MIDTERMS – if you miss a midterm, you have limited options for making up the examination. (1) You must have a note from the appropriate professional stating clearly why you were unable to be present at the class meeting of midterm examination; (2) you must take the make-up examination at the Victoria Conservatory of Music (900 Johnson Street); (3) you must complete the make-up examination before the marked midterm examinations are returned to your classmates the week after the original exam.

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

	Required Reading, Viewing, or Listening	Composers and Music (Reflections due the NEXT week)
<p>Class 1 Sept 4</p> <p>Buy course pack and text</p>	<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: subsection <i>Melody</i> (pg. 8+) 	<ul style="list-style-type: none"> • See page 158 for works by the first 3 composers • John Williams http://www.johnwilliams.org/reference/biography.html • Hans Zimmer http://www.hanszimmer.com/ • Harry Gregson-Williams • Or select from the following lists (total of 3): http://listverse.com/2010/02/27/15-most-influential-jazz-artists/ Google “IMDb Movie Composers” http://www.gamesradar.com/10-great-video-game-composers/ http://www.rollingstone.com/music/lists/100-greatest-artists-of-all-time-19691231/talking-heads-19691231
<p>Class 2 Sept 11</p> <p>Turn in \$10 for opera ticket</p>	<ul style="list-style-type: none"> • Textbook: pages 348-352 • Textbook subsection: <i>Consonance and Dissonance</i> (pg. 28+) • Coursepack: Section “Numerology, Letters and Circles for Musicians” 	<ul style="list-style-type: none"> • R(aymond). Murray Schafer (# 1, 227, 311) http://www.thecanadianencyclopedia.com/ • Sofia Gubaidulina (# 251, 252, 310) http://www.allmusic.com/artist/sofia-gubaidulina • George Crumb (# 284, 290, 291, 345) http://www.georgecrumb.net/ <p>VS Concert – Cage 100 Festival, Saturday, Nov. 17, 8:00, Alix Goolden Performance Hall</p> <p>UVIC Music, Eve Egoyan, Pianist, performs <i>Surface Tension</i>, a unique collaborative work for Disklavier piano and interactive video by the artist and David Rokeby. UVIC Maclaurin, Saturday Oct. 13, 8:00)</p> <p>Aventa Ensemble, PT Young at Maclaurin, 8:00, Saturday Sept. 8; OR Sunday Nov. 4; OR Friday Nov. 30.</p>

	Required Reading, Viewing, or Listening	Composers and Music (Reflections due the NEXT week)
<p>Class 3 Sept 18 Turn in \$10 for opera ticket</p>	<ul style="list-style-type: none"> • Biography of Hildegard von Bingen at http://saints.sqpn.com/blessed-hildegard-von-bingen/ • Textbook subsection: <i>Monophony to Polyphony to Homophony</i> 	<ul style="list-style-type: none"> • Hildegard von Bingen (# 48, 49, 50) • Guillaume de Machaut (# 57, 58, 59) • Josquin Desprez (#65, 66, 67, 68) • Guillaume Dufay (#62, 63, 64) <p>Early Music Society of the Islands, 8:00, Saturdays Sept. 29, Nov. 3, Nov. 24, OR Dec. 15, Alix Goolden Performance Hall</p>
<p>Class 4 Sept 25 Pick-up opera ticket</p>	<ul style="list-style-type: none"> • Textbook: Subsection <i>The Early Music Movement</i> • Textbook: subsection <i>Fugue and Canon</i> • Textbook: Subsection <i>Seventeenth- and Eighteenth-Century Opera</i> (pg. 58+) • Coursepack sections: “TMI” and “Performance Practice” 	<ul style="list-style-type: none"> • Giovanni di Palestrina (#77, 78, 82) • Giulio Caccini (#84, 85, 86) • Claudio Monteverdi (#87, 88, 89) <p>Orion Series at UVIC, <i>That Lascivious Cornetto</i>, Oct. 15, 8:00, PT Young at UVIC Maclaurin Victoria Baroque Ensemble, Sunday Sept. 23; OR Friday Nov. 9, Church of St John the Divine, time TBA</p>
<p>Class 5 Oct 2</p>	<p><u>Attend Pacific Opera Victoria performance</u> <u>Class meets at Royal Theatre 6:30-6:40 for check-in prior to start of opera at 7:00</u> Royal Theatre 805 Broughton Street Bus: eastbound Fort at Blanchard [100045] Directions, including parking, may be found at www.rmta.bc.ca</p>	<ul style="list-style-type: none"> • Antonio Vivaldi (#103, 104) (VS Concert Sunday, Sept. 30, 2:30, UVIC) • George Frederich Handel (# 105, 106, 107, 108) • Johann Sebastian Bach (# 111-118) <p>Prepare for Opera by reading:</p> <ul style="list-style-type: none"> • Textbook: Subsection <i>Nineteenth-Century Opera</i> (pg. 204+) <p>And visiting ... http://www.pov.bc.ca/macbeth.html and http://www.pov.bc.ca/resources.html</p>
<p>Class 6 Oct 9 Midterm 1 Last day to turn in September listening</p>	<ul style="list-style-type: none"> • Textbook, subsection <i>Sonata Form, Symphony, Sonata, and Related Forms</i> • Coursepack sections: “way TMI” and “If Sonata Allero Form Were a Story” 	<ul style="list-style-type: none"> • Wolfgang Amadeus Mozart (#124, 130-137) (VS Concert Sunday, Sept. 30, 2:30, UVIC; Saturday Nov. 24, 8:00, Royal Theatre; OR Sunday, Nov. 25, 2:30, Royal Theatre) • Joseph Haydn (#125-129) (VS Concert Sunday, Oct. 21, 2:30, UVIC)

	Required Reading, Viewing, or Listening	Composers and Music (Reflections due the NEXT week)
		<ul style="list-style-type: none"> • Giacchino Rossini (#169-171)
<p>Class 7 Oct 16</p>	<ul style="list-style-type: none"> • Coursepack sections: “Orchestral Instrumentation” and “Characteristics of Major and Minor Keys” • Textbook, subsection <i>Sonata Form, Symphony, Sonata, and Related Forms</i> • Coursepack sections: “Deciphering the Codes” and “Numbering and Identifying Compositions” 	<ul style="list-style-type: none"> • Ludwig van Beethoven (#141, 142, 145, 146, 148, 151) (VS Concert Saturday, October 27, 8:00, Royal Theatre; OR Sunday, Oct. 28, 2:30, Royal Theatre) • Franz Schubert (#153-157) (VS Concert Monday, Nov. 12, 8:00, Royal Theatre; UVIC Lieder at Lunch, Wednesdays, Sept. 12 and Oct. 17, 12:30, PT Young at UVIC Maclaurin) • Gustav Mahler (#253, 255, 256, 331)
<p>Class 8 Oct 23</p>	<ul style="list-style-type: none"> • Textbook: subsection “Other Nineteenth-Century Composers” 	<ul style="list-style-type: none"> • Robert [and Clara] Schumann (#161-164) (UVIC Music, Robert Silverman, piano with the Lafayette String Quartet, Sunday Sept 23, 2:30, PT Young at UVIC Maclaurin) • Felix [and Fanny] Mendelssohn (#172-174) • Johannes Brahms (#183, 203-6) (VS Concert Sunday, Oct. 21, 2:30, UVIC)
<p>Class 9 Oct 30</p>		<ul style="list-style-type: none"> • Frederich Chopin (#166, 180) • Franz Liszt (# 167, 176, 181) • Nicolai Rimsky-Korsakov (#182, 207, 208)
<p>Class 10 Nov 6 Midterm 2</p> <p>Last day to turn in October listening</p>		<ul style="list-style-type: none"> • Piotr Tchaikovsky (#187, 197-201) (Nutcracker Ballet, Nov. 30-Dec. 2, Royal Theatre) • Richard Strauss (#312, 314, 315) • Antonin Dvorak (# 182, 207, 208)
<p>Class 11 Nov 13</p> <p>Paper due</p>		<ul style="list-style-type: none"> • Dmitri Shostakovich (#258-60, 283) • Serge Prokofiev (# 23, 243, 257, 261) • Bela Bartok (#238, 248, 265, 273)

	Required Reading, Viewing, or Listening	Composers and Music (Reflections due the NEXT week)
Class 12 Nov 21	<ul style="list-style-type: none"> Textbook: subsection <i>Tonality and Atonality</i> (pg. 258+) 	<ul style="list-style-type: none"> Claude Debussy (#225, 262, 313, 316) (UVIC Music, Bruce Vogt, Piano, PT Young at UVIC Maclaurin, Saturday Oct. 27, 8:00) Aaron Copland (# 239-41, 247, 337) (VS Concert Saturday, Nov. 24, 8:00, Royal Theatre; OR Sunday, Nov. 25, 2:30, Royal Theatre) Edward Kennedy “Duke” Ellington (free, use last.fm) UVIC Music - An intimate evening of original music and jazz standards featuring Patrick Boyle (trumpet, guitar), Ian McDougall (trombone), Jonathan Goldman (accordion), Joanna Hood (viola) and Brian Anderson (double bass), Friday, Sept 28, 8:00, PT Young at UVIC Maclaurin
Class 13 Nov 28	<ul style="list-style-type: none"> Textbook: AFTERWORD Textbook: subsections “Other Twentieth-Century Composers” 	<ul style="list-style-type: none"> George Gershwin (#214, 244, 326) Leonard Bernstein (# 220, 221, 327, 356) Serge Rachmaninov (#245, 313, 317, 330)
Class 14 Dec 4		Last day to turn in November listening

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 may return on the examinations. 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.

The Weekly Composer Study

Each week, you are asked to study and hopefully enjoy through the coming week the works and lives of 3 composers (see chart above). Please listen to each work listed for each composer. Please read the biography of each composer in your textbook: Jan Swafford, *The Vintage Guide to*

Classical Music, or at the designated online site if there is no biography in the textbook. If you find yourself especially interested in any one composer, do read or listen to more as you have time. Try to really get to know each composer, her or his music, how the music reflects the time and place in which it was written, and how it speaks to you as a listener in 2012 Canada. You should strive to become so familiar with the style of each composer that you feel you could pick out her/his music just by listening and could easily share observations and understandings about the music with others, both those who are music aficionados and those who are musical newbies.

As you encounter the assigned music, look for your own answers to questions such as these:

- What does the composer have to say about her/his time and place?
- How does this music affect me? Do I like this? Why?
- What seems unique or common about this composer's music?
- Why might this music be considered great?
- Can this music speak to audiences of today?
- What kind of music might this composer write if s/he were still composing (if retired or passed on)?
- Am I most aware of the rhythm, melody, harmony, text, instrument, etc.?

For each composer, please submit a personal reflection on your experience with the music. Most will choose to submit a written prose reflection, in which case, look to write a half to a full page (typed or handwritten equivalent) for each composer. Some will choose to record an audio or video file, in which case we should chat regarding best method for submission. Others may respond to the listening through a non-music art form (including visual arts, poetry, creative writing, movement, or performance art), in which case, again, we should chat regarding best form of submission. The choice of your reflection is up to you. In each reflection it is expected that you will have something insightful to offer about the music of each composer and that you will communicate well your full and individual, personal engagement with the music. Each reflection will be marked from 100 based upon these criteria.

As a substitute for the weekly composer 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 would be expected to be gained from doing the composer assignment. A maximum of 3 concert reviews may be substituted for assigned written work during the term. The chart above suggests some concerts which feature music by our selected composers. These websites of Victoria-based concert organizations might also be of interest to you:

<http://www.balletvictoria.ca/>
<http://finearts.uvic.ca/music/events/>
<http://www.aventa.ca/>
<http://victoria-baroque.com/>
<http://www.pov.bc.ca/>
<http://www.victoriasymphony.ca/>
<http://www.earlymusicsocietyoftheislands.ca/>

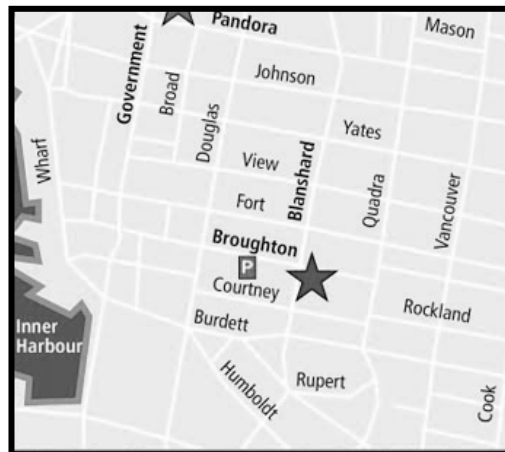
Attending the Pacific Opera Victoria Performance: October 2

Class meets at Royal Theatre 6:30-6:40 for seating
prior to start of opera at 7:00

805 Broughton Street

Directions may be found at www.rmta.bc.ca

Prepare for attending Pacific Opera Victoria production of Verdi's *Macbeth* by reading up on the opera and production on the Pacific Opera Victoria website, <http://www.pov.bc.ca/resources.html> . While it is possible to fly it blind on the night of the opera, because the text will be in Italian and the English translations (surtitles) will be shown on screens above the stage which many people find VERY distracting, it is STRONGLY recommended that you at least study the list of characters and the opera synopsis prior to arriving at the Royal Theatre on October 2.



To Pursue Topics of Music Theory Search These Music Theory Links

<http://www.musictheory.net/> -- Ricci Adams Music Theory, an interactive romp through the basics.

<http://www.soundadvisedirect.com/about.html> -- *Sound Advice* is Camosun's entry-level theory programme and is home-grown here in Victoria

