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|  | <p>School of Arts & Science MUSIC MUSIC 115 SURVEY OF WESTERN MUSIC Fall 2013</p> |
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COURSE OUTLINE

The course description is online @ <http://camosun.ca/learn/calendar/current/web/mus.html>

Ω Please note: the College electronically stores this outline for five (5) years only.
It is **strongly recommended** you keep a copy of this outline with your academic records.
You will need this outline for any future application/s for transfer credit/s to other colleges/universities.

1. Instructor Information

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|-----|---------------|--|--------------------|--|
| (a) | Instructor: | Dr. Mary C. J. Byrne | | |
| (b) | Office Hours: | By appointment | | |
| (c) | Location: | Office 320, Victoria Conservatory of Music, 900 Johnson Street | | |
| (d) | Phone: | 250-386-5311 x. 5000 | Alternative Phone: | |
| (e) | Email: | marybyrne@shaw.ca | | |
| (f) | Website: | www.marybyrneflute.ca | | |

2. Intended Learning Outcomes

(No changes are to be made to these Intended Learning Outcomes as approved by the Education Council of Camosun College.)

Upon completion of this course the student 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

Required Materials

- (a) Texts:
 - Greenberg, Robert, *How to Listen to Great Music: A Guide to Its History, Culture, and Heart*. London: Plume-Penguin, 2011. The textbook is available at Lansdowne Campus Bookstore for \$18.50 in electronic format should you choose that option from your favourite bookseller.
 - Course Pack prepared for this course, available at Lansdowne Campus Bookstore
- (b) Other
 - Devise with full text input capability, internet access and audio-video function.
 - Camosun Library account for online access of Naxos and Oxford Online databases.
 - “Desire to Learn” Profile
 - 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 *Falstaff* at the Royal Theatre, October 15, 2013, 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 15 when we meet at the Royal Theatre 6:30-10:30 for the Pacific Opera Victoria production of *Falstaff* by Giuseppe Verdi.**
- A list of assignments is included in this course pack (See page 8-11) and D2L
- “Desire to Learn” holds significant resources for out-of-class support.

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 8, 2013 – see page 6, and D2L
- **Midterm 2 (10%)** – November 5, 2013 – see page 6 and D2L
- **Term Paper (15%)** – November 19, 2013 – see pages 4-5 and D2L
- **Final Examination (15%)** – probably December 10, 2013; 6:00-8:00 – see page 6 – 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 8-11 or D2L for lis.** Assignments are due in hard copy at the next class meeting or electronic copy through D2L by the prescribed time on the dropbox folder. A small percentage penalty is assessed for late submission of work within the week due, growing to a substantive penalty for increasingly late submission. Work cannot be submitted for marks after close of its respective dropbox in D2L. No work is accepted for marks after the last class date for any reason whatsoever.

**Assignments may be submitted at class time in printed or written hard-copy
or
electronically to dropbox in “Desire to Learn”**

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.

Term Paper (15%), due November 19, 2013

Hardcopy may be submitted at this class session; electronic copy may be submitted to dropbox on D2L.

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):

- **Your written work should express your engagement with the topic.** 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.
- **Your written work should be thoughtful and well-researched.** Your paper should give all evidence of full research, reasoned argument, and appropriate personal observation. You should give full evidence of engaging with any music referenced. Include a full list of references formatted according to Chicago Manual, APA, or MLA style. 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. For assistance please visit the excellent staff at the Library and Learning Commons or online through SFU at <http://www.lib.sfu.ca/help/subject-guides/contemporary-arts/music/home>
- **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** It is possible that this topic might not require full citations or bibliography depending on the perspective of the paper, but must include these if demanded by the content of the paper. Your instructor has a preference for *Chicago Manual of Style* and footnotes; however, you may choose any style format you desire as long as every inclusion which requires citation includes a citation which directs your reader to the exact source of the information. Please consult the Camosun Calendar for academic penalties for plagiarism and academic misconduct, and one of the fine websites detailing how to avoid the problem all together: <http://library.acadiau.ca/tutorials/plagiarism/> or <http://www.lib.sfu.ca/help/subject-guides/contemporary-arts/music/home>
- **Submitted papers should reflect accepted scholarly writing and formatting style and practice.** For assistance consult English Help Centre (Ewing Building) or Writing Center (Dawson Building), or online through SFU at <http://www.lib.sfu.ca/help/writing>
- 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! 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 the papers – oral presentation, PowerPoint, videography, arts performance – please speak with instructor ASAP and no less than three weeks before due date.

Understanding is granted those whose first language is not English

Examinations (cumulative 35%)

- Midterm 1 (10%) – October 8, 2013
- Midterm 2 (10%) – November 5, 2013
- Final Examination (15%) – probably December 10, 2013, 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.

6. Grading System

(No changes are to be made to this section unless the Approved Course Description has been forwarded through the Education Council of Camosun College for approval.)

Standard Grading System (GPA)

| Percentage | Grade | Description | Grade Point Equivalency |
|------------|-------|-------------|-------------------------|
| 90-100 | A+ | | 9 |
| 85-89 | A | | 8 |
| 80-84 | A- | | 7 |
| 77-79 | B+ | | 6 |
| 73-76 | B | | 5 |
| 70-72 | B- | | 4 |
| 65-69 | C+ | | 3 |

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| 60-64 | C | | 2 |
| 50-59 | D | Minimum level of achievement for which credit is granted; a course with a "D" grade cannot be used as a prerequisite. | 1 |
| 0-49 | F | Minimum level has not been achieved. | 0 |

Temporary Grades

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

| Temporary Grade | Description |
|-----------------|--|
| I | <i>Incomplete:</i> A temporary grade assigned when the requirements of a course have not yet been completed due to hardship or extenuating circumstances, such as illness or death in the family. |
| IP | <i>In progress:</i> A temporary grade assigned for courses that, due to design may require a further enrollment in the same course. No more than two IP grades will be assigned for the same course. (For these courses a final grade will be assigned to either the 3 rd course attempt or at the point of course completion.) |
| CW | <i>Compulsory Withdrawal:</i> A temporary grade assigned by a Dean when an instructor, after documenting the prescriptive strategies applied and consulting with peers, deems that a student is unsafe to self or others and must be removed from the lab, practicum, worksite, or field placement. |

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

LEARNING SUPPORT AND SERVICES FOR STUDENTS

There are a variety of services available for students to assist them throughout their learning. This information is available in the College calendar, at Student Services, or the College web site at camosun.ca.

STUDENT CONDUCT POLICY

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

List of Assignments

In addition to the list below, 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.

Exact instructions regarding the Listening Reflections follow the dated list below.

| <p>Prepare for this Class by</p> | <p>Reading . . .</p> | <p>Listening to . . . 1. Music referenced in the textbook selections; 2. Music heard in class during last meeting; 3. Music noted below for weekly assignments</p> |
|---|---|---|
| <p>Sept 3</p> | <p>Before first class, purchase course pack and textbook!</p> | |
| <p>Sept 10</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 Chapters 1, 2, and 4 • Review the personal website for each chosen composer. | <p>Reflect upon three works by each of the three composers below – 9 works total – see course pack below for further instructions on expectation for submitted work.</p> <ul style="list-style-type: none"> • John Williams (#380-82, 386, 393, individual choice) • Hans Zimmer (#385, 388, 389, 392, individual choice) • One additional composer from http://www.imdb.com/list/FoiEz6pJZ6w/ <p>OR ... select three composers from <i>one of the following lists</i> and review three compositions from each chosen composer – 9 works total. Review the personal website for each chosen composer.</p> <p>http://listverse.com/2010/02/27/15-most-influential-jazz-artists/ 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> |
| <p>Sept 17 Turn in \$10 for opera ticket</p> | <ul style="list-style-type: none"> • Textbook Chapters 3, 5, and 6 • Review the personal website for each chosen composer. | <ul style="list-style-type: none"> • R(aymond). Murray Schafer (# 1, 264, 339) http://www.thecanadianencyclopedia.com/ • Sofia Gubaidulina (# 289, 290, 319) http://www.allmusic.com/artist/sofia-gubaidulina • George Crumb (# 318, 323, 324, 370) http://www.georgecrumb.net/ |
| <p>Sept 24 Turn in \$10 for opera ticket</p> | <ul style="list-style-type: none"> • Textbook Chapters 7-9 • Backgrounder on each assigned composer and the works generally or individually. | <ul style="list-style-type: none"> • Hildegard von Bingen (# 50-52) • Guillaume de Machaut (# 59-62) • Josquin Desprez (#68-71) • Guillaume Dufay (#65-67) |
| <p>Oct 1 Turn in \$10 for opera</p> | <ul style="list-style-type: none"> • Textbook Chapters 10-13 • Backgrounder on each assigned composer and the | <ul style="list-style-type: none"> • Giovanni di Palestrina (#82, 83, 87) • Giulio Caccini (#89-91) • Claudio Monteverdi (#93, 94, 96) |

| <p>Prepare for this Class by</p> | <p>Reading . . .</p> | <p>Listening to . . . 1. Music referenced in the textbook selections; 2. Music heard in class during last meeting; 3. Music noted below for weekly assignments</p> |
|---|---|--|
| <p>ticket</p> | <p>works generally or individually.</p> | |
| <p>Oct 8 Pick-up opera ticket Midterm 1 at 7:00</p> | <ul style="list-style-type: none"> • Textbook Chapter 14 • Backgrounder on each assigned composer and the works generally or individually. | <ul style="list-style-type: none"> • Antonio Vivaldi (#100, 112, 113) • George Frederick Handel (#114-117) • Johann Sebastian Bach (#119-128) |
| <p>Oct 15 Attend Opera</p> | <ul style="list-style-type: none"> • Prepare for Opera by visiting ... http://www.pov.bc.ca/tosca.html and http://www.pov.bc.ca/resources.html • Textbook Chapter 26 • Backgrounder on each assigned composer and the works generally or individually. | <ul style="list-style-type: none"> • Wolfgang Amadeus Mozart (#134, 142-151, 153-155) • Joseph Haydn (#135-141) • Giacchino Rossini (#201-203) <p style="text-align: center;"><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> |
| <p>Oct 22</p> | <ul style="list-style-type: none"> • Coursepack sections: “way TMI” and “If Sonata Allero Form Were a Story” • Textbook Chapters 15-17 • Backgrounder on each assigned composer and the works generally or individually. | <ul style="list-style-type: none"> • Ludwig van Beethoven (#156-169) • Franz Schubert (#170-176) • Gustav Mahler (#242, 244, 245, 360) |
| <p>Oct 29</p> | <ul style="list-style-type: none"> • Coursepack sections: “Orchestral Instrumentation” and “Characteristics of Major and Minor Keys” • Coursepack sections: “Deciphering the Codes” and “Numbering and Identifying | <ul style="list-style-type: none"> • Robert [and Clara] Schumann (#178-182) • Felix [and Fanny] Mendelssohn (#186, 188, 190, 206) • Johannes Brahms (#232-239) |

| <p>Prepare for this Class by</p> | <p>Reading . . .</p> | <p>Listening to . . . 1. Music referenced in the textbook selections; 2. Music heard in class during last meeting; 3. Music noted below for weekly assignments</p> |
|---|---|--|
| | <p>Compositions”</p> <ul style="list-style-type: none"> • Textbook Chapters 18-20 • Backgrounder on each assigned composer and the works generally or individually. | |
| <p>Nov 5 Midterm 2 at 7:00</p> | <ul style="list-style-type: none"> • Textbook Chapters 21, 22 • Backgrounder on each assigned composer and the works generally or individually. | <ul style="list-style-type: none"> • Frederich Chopin (#183, 214, 216) • Franz Liszt (# 184, 185, 189, 191, 217) • Nicolai Rimsky-Korsakov (#193, 194, 227) |
| <p>Nov 12</p> | <ul style="list-style-type: none"> • Textbook Chapters 23-25 • Backgrounder on each assigned composer and the works generally or individually. | <ul style="list-style-type: none"> • Piotr Tchaikovsky (#192, 211, 226, 229-231) • Richard Strauss (#195-198, 286) • Antonin Dvorak (# 223, 240, 241) |
| <p>Nov 19 Paper due</p> | <ul style="list-style-type: none"> • Textbook Chapters 27-29 • Backgrounder on each assigned composer and the works generally or individually. | <ul style="list-style-type: none"> • Dmitri Shostakovich (#317, 350, 354, 355, 358, 365) • Serge Prokofiev (#23, 280, 344, 356) • Maurice Ravel (# 21, 268, 292, 294, 347) |
| <p>Nov 26</p> | <ul style="list-style-type: none"> • Textbook Chapters 30-33 • Backgrounder on each assigned composer and the works generally or individually. | <ul style="list-style-type: none"> • Claude Debussy (#265, 295, 296, 340, 341) • Aaron Copland (# 276-278, 284, 366) • Edward Kennedy “Duke” Ellington (Choose selections from 3 Ellington albums on Naxos) |
| <p>Dec 3</p> | <ul style="list-style-type: none"> • Backgrounder on each assigned composer and the works generally or individually. | <ul style="list-style-type: none"> • George Gershwin (#251, 281, 352) • Leonard Bernstein (# 257, 258, 359) • Serge Rachmaninov (#200, 282, 355) |
| <p>Dec 10</p> | <p>Probable but not definite date of final exam – Please check CamLink after mid-October for exact details of date, time, and venue of final exam.</p> | |

The Weekly Listening Reflections

Each week, you are asked to study and hopefully enjoy the work and lives of 3 composers (see chart above). **Please listen to a minimum of 3 works for each composer, selected from the exact numbered suggestions.** Please do some background research on the composers (Oxford Online through library database, or other resource) and the works (Classical Archives or other resource). 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 2013 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, **commenting or reflecting upon on your experience with each work**. 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. If you do not feel that prose is your style, please consult with instructor regarding other options. 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 (1-2 pages) and concert programme/ticket 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. These websites of Victoria-based concert organizations might also be of interest to you:

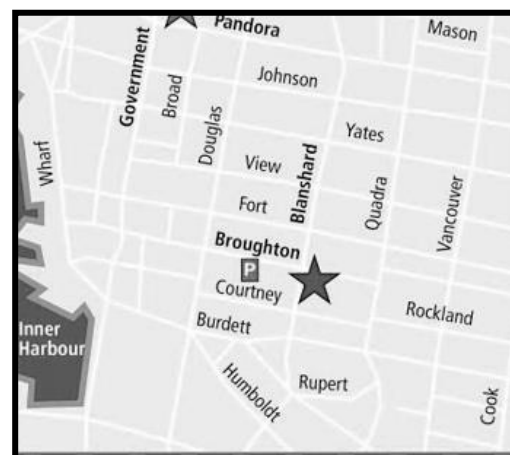
<http://www.balletvictoria.ca/>
<http://finearts.uvic.ca/music/events/>
<http://www.aventa.ca/>
<http://victoria-baroque.com/>
<http://www.pov.bc.ca/>
<http://www.victoriasymphony.ca/>
<http://www.earlymusicsocietyoftheislands.ca/>

Attending the Pacific Opera **Victoria Performance:** **October 15**

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 April 9.

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